

# Middle Class Rebellion through the Main Characters in Chuck Palahniuk's *Fight Club*

Ali Muhammad<sup>1</sup>, Andhika Pratiwi<sup>2</sup>, Ria Herwandars<sup>3</sup>

<sup>1, 2, 3</sup>English Department, Faculty of Humanities, University of Al-Azhar Indonesia  
Kompleks Masjid Agung Al Azhar, Jalan Sisingamangaraja, Kebayoran Baru, Kota Jakarta Selatan, Daerah  
Khusus Ibukota Jakarta 12110

Authors for Correspondence/E-  
mail: [alie.m.assegaf@gmail.com](mailto:alie.m.assegaf@gmail.com), [andhikapratiwi@uai.ac.id](mailto:andhikapratiwi@uai.ac.id), [ria.herwandars@uai.ac.id](mailto:ria.herwandars@uai.ac.id)

**Abstract** - This research entitled “Middle Class Rebellion through the Main Characters in Chuck Palahniuk's *Fight Club*” analyses the portrayal of the Middle Classes which is depicted through the main characters. These characters are undertaking a Rebellion towards the system of Capitalism that is depicted in the novel *Fight Club*. The theory used in this research is the theory of the intrinsic element of Characterization by M.H. Abrams and the theory Capitalism by Karl Marx which includes the theory of Alienation and the Struggle of Social Classes. This research focuses on the portrayal of how Middle Classes undertake their Rebellion which is depicted through the main characters in the novel *Fight Club* by Chuck Palahniuk. This research has found that the two main characters are a depiction of the Middle Class and the Working Class. They rebel against Capitalism by doing small acts of vandalism which escalates into blackmail. The findings are that the real characteristics of modern society of the middle class can be seen such as consumerism, restless life towards insomnia and workers who identify themselves as not workers

**Keywords** - Middle Class, Rebellion, Social Class, Marxism, Capitalism

## INTRODUCTION

America in the 1990's was a time of prosperity. The Great Depression was long gone, and the country had already evolved from that era of joblessness and poverty. America's economy was slowly increasing. This resulted in the increase of productivity in many of the big companies. With the increase of productivity, comes the increase of labor demand. Many jobless people were able to find a steady monthly income, making them able to feed their families. Even though the income was not exactly huge, but at least it helped them survive through the days in America. (Henretta, 2000)

The increased demand of labor made productivity also increase in the companies. This gave them even larger profit through the increased sale of their products. Logically, if a company has increased profit, then the labors pay should also increase, giving them even more than their minimum wage salary. Unfortunately, the companies would only think about their profit, and not the interest of the workers. This proves that the majority of the

companies in America are Capitalists, where their goal is to increase their profit and nothing else. The ones who benefit the most are the owners of the companies, where the workers are suffering with their underpaid hours of hard labor. (Henretta, 2000)

The job opportunities created through this increase of productivity are mostly minimum wage, part-time, outsourcing kind of jobs. Mostly they come from the fast food outlets. Many of the workers live under the pressure of being replaced by someone who can produce more. They get no contract, and no benefit. They truly are being used to the bones by these companies.

The victims of Capitalism are the middle to low class working society, who works in cubicles packed up in a building where thousands of other workers stay there all day. This became a goal of many people, where they think that the best they can do is work at a huge company and expect their minimum wage to increase through time and receive benefits. The reality is they do not know

that they are victims of Capitalism where the company's only main goal is to increase its Capital.

One of the results of Capitalism is the "alienation of its workers." (Marx, 1961) One worker does not care about the other workers problem. They are separated through their work, focusing only on their life and not the life of their fellow labors. This creates a struggle of the workers and the capitalist where the workers demand an increase of their paid labor whilst the capitalist only seek for their own profit. This isn't only shown in the area of work, but also in society.

They are also alienated from each other, feeling that everyone they see is a rival, a competitor. This lessens the social interactions that are supposed to happen naturally among human beings. We can see this happening each day by opening our eyes to the world around us. People are focused on their individual life, watching their television, playing on their hand phones while ignoring what is happening around them.

Many of the writers in the 90's era try to expose this system that benefits only the rich. They write satirical novels that try to describe this condition of society of which they are living in. Novels like *American Psycho* (1991) by Bret Easton Ellis, *Thank You for Smoking* (1994) by Christopher Buckley, and *The Beach* (1996) by Alex Garland. These novels are the satirical novels of the 90s, and mostly talk about the consumerist society in a Capitalist nation.

*American Psycho* talks about the journey of a man who is considered a successful worker working in a top investment company, and living the life of the American Dream. This in turn makes the main character, Patrick Bateman, a successful businessman, sick of the consumerist society he lives in, where every person struggles to impress everyone else, becomes mad. Bateman mocks this society, and is lost in his imagination where he kills his partners. This novel shows the truth about the consumerist society that is driving the people insane. The novel mainly focuses on the life of the high class society, therefore not showing the struggle of the middle to low class.

*Thank You for Smoking* is another satirical novel that explains the happenings going on in the tobacco Capitalist industry. The novel tells the story of a lobbyist promoting the tobacco industry. It shows the true nature of Capitalism in the

tobacco industry where they do anything to gain profit. Although this novel is a good representation of the dark ways of the Capitalist industry, it only focuses on the tobacco and the main character's duty as a lobbyist.

There is one novel that contains all the elements of satire against the Capitalist industry, written by Chuck Palahniuk. Palahniuk is a controversial author who writes about ideas where other authors dare not to enter. His first ever novel is *Fight Club* (1996), which is a satirical novel mentioned previously. This novel talks about the system of Capitalism in our modern society. Where consumerism is everywhere and people barely notice it.

*Fight Club*, written by Palahniuk in 1996 is a satirical novel that criticizes the issue of social class in today's form of working society. *Fight Club* is about the journey of one man through life. This one man is The Narrator. The Narrator is an insomniac. He cannot sleep for weeks, even months. His life is complete, he has a desk job working at a big car company, he has an apartment condominium, and an Audi car. He is the definition of success, but it seems that something is missing.

What makes *Fight Club* interesting compared to the other satirical novels in the same era is that *Fight Club* discusses all the main issues of Capitalism in it, from the social class struggle, to the alienation of the workers, to the rebellion of the working class. Compared to the other satirical novels, they mainly discuss one issue or topic of Capitalism. Like *American Psycho*, where the issue revolves around the life of a successful working class who is caught up in the consumerist society. *Thank You for Smoking* also discusses Capitalism but only in the tobacco industry and the activities of a lobbyist.

In *Fight Club*, the novel puts the point of view in the working class. Not only that, it also changes the view to a Capitalist society, because in the end *Fight Club* itself evolves from a community that rebels against Capitalism into one that becomes a Capitalist itself. Palahniuk decided to write *Fight Club* when he came to work one day after a camping trip on the weekend. During the camping trip, he got himself into a fight. His face is bruised badly, but his co-workers don't even ask about it. As if his bruises are invisible.

*The other people who were camping near us wanted to drink and party all night long, and*

*I tried to get them to shut up one night, and they literally beat the crap out of me. I went back to work just so bashed, and horrible looking. People didn't ask me what had happened. I think they were afraid of the answer. I realized that if you looked bad enough, people would not want to know what you did in your spare time. They don't want to know the bad things about you. And the key was to look so bad that no one would ever, ever ask. And that was the idea behind Fight Club.*

(<http://www.theguardian.com/books/2000/may/12/fiction.chuckpalahniuk>)

Palahniuk became frustrated at the way Capitalism has made us separated as a species. This is the result of the situations in the office where everybody is made busy of their own private work not caring about one another, a result of Capitalism. The alienation that is caused by Capitalism is thus experienced by Palahniuk himself. This created the need for Palahniuk to expose the system of Capitalism that is destroying society.

Palahniuk wrote *Fight Club* during the era of consumerism, where media is the main source of information, and everybody is exposed to it, a television and computer in every household. This creates a way where Capitalist companies can mass market their product everywhere and to everyone, resulting in the continual increase of their profit and Capital, thus increasing the labor of the workers, but not the increase of their wage. This creates a struggle between classes, which is shown in this novel. This results an interest to analyze the theory of Capitalism in the novel *Fight Club*.

## THEORETICAL PERSPECTIVE

### Marxism

Karl Marx was born on May 1818 in Trier, one of the oldest German towns. Marx was born to a middle class family. His father was a successful Jewish lawyer. After graduating from school, Marx continued to the University of Bonn where he studied Law to please his father; however his interest towards philosophy made him move to the University of Berlin where he exclusively studied history and philosophy to fulfil his own interests.

After receiving his degree, Marx moved back to Bonn wanting to become a professor. However, a different course has been planned for Marx. The

leaders of the Rhine liberal bourgeois had founded the *Rheinische Zeitung* (Rhenish Newspaper). Marx was chosen to become the head editor of this paper, where Marx started writing daring criticisms towards the Rhine Province Assembly. This resulted in a censorship of the paper, which had no effect. Then a double censorship was given to the paper, also to no avail. Finally the paper was given an order to cease publication, at which Marx immediately resigned.

Since his occupation as an editor, Marx became compelled to study material interests. Therefore, after marrying his childhood friend and 7 year fiancée, Jenny von Wespahlen, Marx moved to France to study political economy. Even while studying, Marx found time to criticise the Prussian government, which resulted in his expulsion from France. Marx moved to Brussels to continue his studies, and here Marx published one of his first works, *The Poverty of Philosophy* (1847) which was a critic towards the bourgeois socialism that ruled at that time and worked out the theory for proletarian socialism.

Soon after, Marx founded a German Working-Man's Club. Afterwards he joined the Communist League which led to a major change in its structure after Marx joined. Before Marx joined, the League was a whispered conspiracy. After the joining of Marx, as said by Engels in his work *On Marx*; "Its whole structure was now radically changed; this association, which previously was more or less conspiratorial, was transformed into a simple organization for communist propaganda." (Engels, 1975)

Not long after Marx joined, the Communist League held its first Congress in London where Karl Marx joined with Frederick Engels to write the Manifesto of the Communist Party, it opens with this sentence "A spectre is haunting Europe — the spectre of communism. All the powers of old Europe have entered into a holy alliance to exorcise this spectre..." Marx tries to capture the attention of the reader towards the importance of communism in those days. He shows how the bourgeoisie has taken over the very souls of human beings through Capitalism.

Karl Marx is a critic of Capitalism. He sees Capitalism as an illness of society that must be cured. Through his book *Capital: A Critique of Political Economy* (1867) Marx has written his most daring critic towards Capitalism. Here he

exposes how Capitalism is taking over the very souls of the working class. Marx has always defended the working class even from an early age where he criticises the political system that benefits the bourgeoisie only.

Karl Marx has dedicated most of his life to make others realize how Capitalism is destroying our lives. From an early age, Marx has been criticizing the political system that was ruled by the bourgeoisie. Even the expulsion from France did not stop Marx from writing his daring critics.

### **Alienation**

One of the issues that Marx defies about Capitalism is its alienation. There are four aspects to Alienation in a Capitalist society described by Marx. The first aspect is the alienation of the worker towards the product that he produces. The labourer creates a product from the demand of a Capitalist, which in the end is owned by the Capitalist and sold to another. The labourer cannot use his own creation, because it is not his own property. It is the property of the Capitalist, which he then sells for a profit to the consumer. Marx stated in Judy Cox,

*...the alienation of the worker means not only that his labour becomes an object, an external existence, but that it exists outside him, independently of him and alien to him, and begins to confront him as an autonomous power; that the life which he has bestowed on the object confronts him as hostile and alien. (Cox, 1998)*

The second aspect is the alienation of the worker towards the process of production. In other words the labourers have no control over the workplace. Those who control the workplace are the Capitalists, and they think only of minimizing cost and maximizing profit. Therefore the workplace is in the worst condition ever to benefit the Capitalist. In this way, the worker cannot maximize their work capacity and therefore experiencing the worst conditions of work. Thus the worker is forced to work in such horrible conditions or face unemployment.

The third aspect is the alienation towards our fellow human beings. This alienation is caused by the distancing between the employers and those who are employed. Not only that, there is also a distance between employees. Bertell Ollman wrote in Judy Cox,

*We do not know each other as individuals, but as extensions of capitalism: In bourgeois society capital is independent and has individuality, while the living person is dependent and has no individuality. (Cox, 1998)*

Thus humans become utterly competitive towards others creating the alienation towards fellow human beings.

The fourth and final aspect is the alienation of the workers towards their own human nature. The nature of humans is that we are social beings. Capitalism has created a society where humans become individualistic and anti-social which is related to the previous aspect. Another human nature is that human beings externalize themselves in their creation. For example, if a man is rigid and disciplined in nature then when he creates a chair, the chair which he created would show an aspect of him. The chair would then be shaped as rigid as the person, the colour would be solid. However, if the creator of the chair is creative, active, and open-minded then the chair would have an interesting shape and coloured brightly. In a Capitalist society, the labourer is alienated from their work, therefore resisting their own human nature. The object would be the creation of the labourer, but the idea would originate from the Capitalist.

### **Social Class**

Another main issue that Marx points out about Capitalism is the issue of social class. His opening statement in *The Communist Manifesto* (1848) is "The history of all hitherto existing society is the history of class struggles." According to Marx, society is divided into two major classes. Those two classes are the bourgeoisie and proletariat and they are in constant fight against each other with the latter class being suppressed. Lindsey German stated in *Reflections on Communist Manifesto*,

*The working class or the proletariat - meaning literally those without property - is the unique product of capitalism, which creates a class of wage labourers who have no means of subsistence other than to sell their labour power. (German, 1998)*

The proletariat is the working class society, the majority of people today, those who live in the middle to low class, having to work for sustenance.

These are the class of people that Marx tries to defend.

The other class, the ruling class, even though it is the minority of people are the bourgeoisie. The bourgeoisie is, as stated in *The Communist Manifesto*, “By bourgeoisie is meant the class of modern capitalists, owners of the means of social production and employers of wage labour.” In other terms, they are the owners of the factories, and the proletariats are the labourers. The bourgeoisie are those who benefit the most from Capitalism. They gain all the profit whilst the proletariats do all the work.

These two classes are in constant struggle with each other. The ruling class controls the life of the proletariats. Not only do they control the lives of the labourers, they have also destroyed the basic foundations of work. Marx stated in *The Communist Manifesto*,

*The bourgeoisie has stripped of its halo every occupation hitherto honoured and looked up to with reverent awe. It has converted the physician, the lawyer, the priest, the poet, the man of science, into its paid labourers.* (Marx, 2002)

What Marx means by that is the bourgeoisie has taken away the pleasures of working with passion and just focusing on gaining money. Carlyle says in *On Britain*, “Cash payment is the only nexus between man and man.” The bourgeoisie has taken away the real value of living, and has made men focusing on accumulating cash.

Other than the two main classes mentioned by Marx, the proletariat and the bourgeoisie, he also stated that there is such a class as the Petty Bourgeoisie and the Small Intermediate Strata. These classes can be defined as the Middle Classes. Marx was one of the first theorists to ever define these classes. He states in *The Manifesto of the Communist Party*,

*The lower strata of the middle class – the small tradespeople, shopkeepers, and retired tradesmen generally, the handicraftsmen and peasants – all these sink gradually into the proletariat, partly because their diminutive capital does not suffice for the scale on which Modern Industry is carried on, and is swamped in the competition with the large capitalists, partly because their specialised*

*skill is rendered worthless by new methods of production. Thus the proletariat is recruited from all classes of the population.* (Marx, 2002)

Marx regards these middle classes as a part of the proletariat too. These middle classes mentioned are considered as a part of the working class, because of their job occupations. However, Marx also states about the petty bourgeoisie class, which is the lowest form of bourgeoisie or the highest form of the middle class. This class is also defined by Marx in *The Manifesto of the Communist Party*,

*In countries where modern civilisation has become fully developed, a new class of petty bourgeois has been formed, fluctuating between proletariat and bourgeoisie, and ever renewing itself as a supplementary part of bourgeois society. The individual members of this class, however, are being constantly hurled down into the proletariat by the action of competition, and, as modern industry develops, they even see the moment approaching when they will completely disappear as an independent section of modern society.* (Marx, 2002)

The petty bourgeoisie or the upper middle class is defined by Marx to also be a part of the working class proletariat. However, even though there is such a thing as the Middle Class, they are still a part of the working class.

The clash of these classes has been going on since the beginning of history, as said by Marx. To abolish the struggle between these two classes, the oppressed class must prevail. They must achieve a higher status than the ruling class, therefore resulting in a revolution. Dave McNulty said in his journal *The History of Class Struggle*, “This class struggle can only end in revolutionary changes or the common ruin of the contending classes.” (McNulty, 1998) Therefore, in order to stop the suffering of the working class, the class of labourers, the proletariats, then there must be a revolution. The ruling class of the bourgeoisie must be abolished, and the position reversed where previously the ruling class was the bourgeoisie, and now the proletariats must be the ones who rule.

A revolution can be accomplished only if the workers begin to rebel against the Capitalist society created by the bourgeoisie. The first form of rebellion is in the act of criminality. According to

Marx, criminal acts are all done for and caused by the system of Capitalism, either from scarcity or greed. This form of criminality is done to restore the balance of power between the social classes. Marx and Engels stated, regarding the rebellion of the working class

*The earliest, crudest, and least fruitful form of this rebellion was that of crime. The working-man lived in poverty and want, and saw that others were better off than he.*  
(Marx & Engels, 1962)

These acts of criminal are the first step towards the revolution of the working class. This is why Marx created the Communist league, in order to aid the revolution of the working class. Engels wrote in *On The History Of The Communist League*,

*The aim of the League is the overthrow of the bourgeoisie; the rule of the proletariat, the abolition of old bourgeois society based on class antagonisms, and the establishment of a new society without either classes or private property.*  
(Engels, 1970)

This is the main goal of Communism, the abolishment of Capitalism.

### **Characterization**

There are many intrinsic elements of a novel, such as the setting, the plot, the point of view, and the characters. The intrinsic element that will be used in this research is the character. "Characters are the persons represented in a dramatic or narrative work" as stated by M. H. Abrams in *A Glossary of Literary Terms*.

There are many explanations and different types of characters. First we have the major and minor character. A major character is a character where the plot and story revolves around. They are vital to the development of the story and resolution of the conflicts in that story. A minor character is a character that supports the major characters in order to help move the plot forward. The story does not revolve around them, however they do play an important role in supporting the major characters.

Then there is the flat and round character. A flat character is a one-dimensional character, typically having only one trait or one kind of personality. A round character is a complex and fully developed character having many traits of personality. There

is also the static and dynamic character. A static character is one that can be either flat or round, but they do not change during the entire story. Their personality trait remains the same. These kinds of characters are usually predictable. A dynamic character, as Dr. Hallett explains in his essay *Elements of Fiction* as "a developing character, usually at the center of the action, who changes or grows to a new awareness of life (the human condition)"

There are also ways to describe the characters in a novel. These two ways are showing and telling. In showing, also called the dramatic method, the writer presents the character through their talking and acting, thus leaving the reader to have their own interpretation. The writer may not only show their conversations or actions, but also their inner dialogue which includes their thoughts, feelings, and responses to certain events. This is also called stream of consciousness. The latter way is telling, which is a method where the writer intervenes directly and describes the character straightforwardly.

## **ANALYSIS**

### **The Narrator as the Middle Class**

The Narrator is one of the main characters in the novel *Fight Club*. The name of the Narrator is never mentioned in the book. He simply narrates what is going on in the novel from his point of view. "I take out my wallet and show Marla my driver's license with my real name." (Palahniuk, 1996) This is as close as the Narrator gets to mentioning his name, and even when he takes his driver's license out it is never mentioned. This creates an anonymous identity, and the purpose of the anonymity is to make the readers relate to his story as if it were their own. Readers of novels are regarded as a Middle Class. The Middle Class are privileged with leisure time where they can do any kind of leisure activities, such as reading a novel. This creates a connection with The Narrator who also considers himself a Middle Class, as if the reader is the main character in the novel.

The Narrator has a generous amount of wealth. We can see this from the kinds of assets that The Narrator has. "The doorman asked for a number where the police could reach me. It was still raining. My Audi was still parked in the lot..." (Palahniuk, 1996) The car that The Narrator drives is not your average city car, or the affordable

Japanese cars. It's an Audi, which is Germany made. Other car companies in the same class as Audi are Mercedes-Benz, BMW, Volkswagen which are also German made. For The Narrator to be able to buy an Audi as his car means that he is classified as part of the upper middle class. Another asset that the Narrator has which further proves that he is part of the upper middle class is from the place where The Narrator calls home.

*Home was a condominium on the fifteenth floor of a high-rise, a sort of filing cabinet for widows and young professionals. The marketing brochure promised a foot of concrete floor, ceiling, and wall between me and any adjacent stereo or turned-up television.* (Palahniuk, 1996)

The Narrator lives in a condominium, which is considered an expensive luxury home compared to normal apartments. Not only does he have a condominium, it is also filled with expensive furniture. As the Narrator says when he describes the kinds of furniture that decorates his home "... my clever Njuranda coffee tables in the shape of a lime green and an orange yang that fit together to make a circle." (Palahniuk, 1996) This is just his coffee table, as he refers to definitively and proudly.

The kind of furniture that he buys creates an identity that The Narrator feels is necessary to uphold, which is his identity as an upper middle class. Being able to buy a condominium is considered a luxury that only the upper classes can enjoy, but also buying the newest edition of furniture fresh from the catalogues also creates a satisfaction in The Narrators life. It gives The Narrator the escape that he needs from the job that The Narrator has.

He also mentions many other household items like his "... Johanneshov armchair in the Strinne green stripe pattern" (1996:43) and also "... Rislampa/Har paper lamps made from wire and environmentally friendly unbleached paper. Mine are confetti." (Palahniuk, 1996) The Narrator describes them proudly in detail, just like a description from an advertisement like "The Alle cutlery service. Stainless steel. Dishwasher safe. The Vild hall clock made of galvanized steel, oh, I had to have that. The Klipsk shelving unit, oh, yeah. Hemlig hat boxes. Yes." (Palahniuk, 1996)

It is shown that The Narrator takes his buying power very proudly. He feels that these items that he purchases define him as part of the upper middle class, which makes the buying of these items necessary for his life. In order to create a sense of pride that The Narrator feels because he has the ability to buy these products. This creates a false identity of The Narrator, as if he is separated from the working class. As if he is part of the ruling class of the bourgeoisie. A luxury that the upper class bourgeoisie has is the consumptive lifestyle, which has become viral in The Narrators mind. The Narrator feels the need to buy his way out of life. The way he describes it is like this,

*You buy furniture. You tell yourself, this is the last sofa I will ever need in my life. Buy the sofa, then for a couple years you're satisfied that no matter what goes wrong, at least you've got that sofa issue handled. Then the right set of dishes. Then the perfect bed. The drapes. The rug.* (Palahniuk, 1996)

It is as if the purpose of living is to buy products, make yourself complete. The Narrator fills his life with consuming these products, especially furniture in order to fulfil the hollow part of the Narrator, to create a sense of completion in his life. This completion is only felt for a 'couple of years' as The Narrator says. When these couple of years have passed, then The Narrator must start to buy other new furniture to fill this sense of satisfaction again.

The sense of stability that The Narrator feels he needs in order to escape from his guilt from the satisfaction that he gains from the lives of his consumers. The solution that he creates is done by gaining profit from the death of his consumers, connected to his job description which will be discussed further in this research. In order to escape that guilt, The Narrator needs to consume the things that he feels will give him satisfaction and completion. This constant rolling between his guilt into satisfaction creates an addiction, a consumptive lifestyle that the Narrator himself has admitted,

*And I wasn't the only slave to my nesting instinct. The people I know who used to sit in the bathroom with pornography, now they sit in the bathroom with their IKEA furniture catalogue.* (Palahniuk, 1996)

A nesting instinct is a natural urge, a primal instinct that emerges when an individual is preparing to have a child. This nesting instinct is usually seen amongst women who are pregnant. It is the instinct to clean, organize and have control over the environment that is prepared to prepare for the unborn baby. However, The Narrator is not expecting any pregnancy, he does not even have a spouse, this urge to consume is misinterpreted by The Narrator as a nesting instinct, and it becomes an escape, a reason to have this consumptive lifestyle.

The Narrator even goes further as to relate his consumption to pornography. This is done to create the sense of addiction and satisfaction that people get when they consume products, just like the sense of addiction and the sense of satisfaction that the viewers of pornography get. As we can see from the descriptions above, the kind of assets that The Narrator has, the buying power and his lifestyle we can presume that The Narrator belongs to the class of 'white collars' or 'salaried employees' which classifies as an Upper Middle Class. According to Gustave Scmoller which was one of the first to label the 'salaried employees' as a 'new middle class' states in Val Burris's *The Discovery of the New Middle Class* that this new class will be the future ruling class that will represent the general interests of society. (Burris, 1986)

This Middle Class is currently the majority of social class that is seen in this modern day. We can see how many of the job occupations available today are considered a Middle Class job. The jobs does not involve any physical work, unlike the proletariats of the previous age, where most job occupations are in the factories and farms involving the workers to use their physical body to do their job. These days, those jobs are done by computerized technology where the workers are those that control and maintain these technologies. These workers become a part of the 'salaried professional.' Those who maintain and control these 'salaried professionals', or usually known as Managers, Supervisors and Directors become a part of the 'white collars.'

The Narrator, as part of the Middle Class identifies himself as part of the upper class society, the ruling class or the bourgeoisie. Even though The Narrator is a part of the Middle Class, he is still only just a proletariat, a worker for the company that he is in. The Middle Class, even though their work does not involve physical labour and are considered to be a

part of the upper class, are still only just a worker towards the owners of the company.

They still have superiors that control the job that they must do. To truly become a bourgeoisie means that the person must have enough capital to own their own means of production like a company or a factory. The Narrator is still only just a worker, even though The Narrator wishes to be identified as part of the bourgeoisie, hence all the effort to buy and consume as many assets as possible to show that he belongs to the higher class.

As stated by Karl Kautsky in *The Class Struggle* regarding the traits of the middle class is that most of them still regard themselves as something better than the proletarians. They see themselves belonging to the class of bourgeoisie which Kautsky describes "just as the lackey identifies himself with the class of his master." They feel as if they are also in the same class as their employers, seeing that other people as someone of lower class, when in actuality they are even lower. These servants feel that they have a higher class, because they are guarding or serving a class higher than the majority of people. This relates to The Narrator where he feels like he is a part of the higher classes.

This can be seen from the kind of job that The Narrator does. His job is to apply the formula for calculating whether a car should be recalled or not.

*You take the population of vehicles in the field (A) and multiply it by the probable rate of failure (B), then multiply the result by the average cost of an out-of-court settlement (C). A times B times C equals X. This is what will cost if we don't initiate a recall. If X is greater than the cost of a recall, we recall the cars and no one gets hurt. If X is less than the cost of a recall, then we don't recall.* (Palahniuk, 1996)

This formula is used as a baseline to determine whether a car must be recalled or not. The formula used is a formula that most people do not know. The Narrator becomes a salaried professional, where he is the worker that understands the formula, if compared to regular workers, where they only understand about the act of producing, The Narrators job is very crucial to the company. The Narrator thus becomes part of the salaried middle class. His job does not involve physical work, unlike the proletariats.

Even though the Narrator knows that his job determines the lives of many people, he cannot do anything about it. The Narrator is merely a worker in that company. This is the exact opposite of what The Narrator thinks he is, an upper class. If The Narrator is truly a part of the upper class bourgeoisie, then he should have the power to change that formula. Not only that, he should be able to change the formula and escape from the guilt that he has.

Once the formula is applied, then The Narrator can find out if the car should be recalled or not. Whether it is profitable to recall the car or leave it be. The cars that are recalled are usually from a major defection in the car unit. The kind of defection that may threaten the drivers and passengers of each car that The Narrator does not recall. Every day his job is to determine whether the consumers of the car that his company produces can live or not.

This creates a gap between The Narrator and the others, it creates a further alienation of The Narrator towards society. This makes The Narrator feel even more identified as part of the upper class, the bourgeoisie who has control over the proletariats. An example of the kind of defection, as the Narrator states is like this,

*Last week was more typical. Last week the issue was some leather cured with a known teratogenic substance, synthetic Nirret or something just as illegal that's still used in third world tanning. Something so strong that it could cause birth defects in the fetus of any pregnant woman who comes across it. Last week, nobody called the Department of Transportation. Nobody initiated a recall.* (Palahniuk, 1996)

The kind of job that The Narrator works as makes him heavily stressed out and depressed. He feels that he is responsible for the many lives that have died from the car that his company produces. As he says, "Everywhere I go, there's the burned-up wadded-up shell of a car waiting for me. I know where all the skeletons are. Consider this my job security." (Palahniuk, 1996) The Narrator knows that every time he goes to work, he will see dead bodies in the vehicles that his company produces.

*What I don't have to say is I know about the leather interiors that cause birth defects. I know about the counterfeit brake linings that*

*looked good enough to pass the purchasing agent, but fail after two thousand miles.* (Palahniuk, 1996)

The Narrator finally sees how the bourgeoisie Capitalist with their profit point of view where everything is about money is destroying society and killing many lives. This creates hatred towards the company he works at, and also a hatred of his job. From this hatred, he starts to question his position as an upper class bourgeoisie making The Narrator feel stressed out by this position and depressed. This can be seen from the way The Narrator sees his life, day by day. Since this novel is in the first person point of view of The Narrator, we can read what The Narrator consciously thinks about.

*Every takeoff and landing, when the plane banked too much to one side, I prayed for a crash. That moment cures my insomnia with narcolepsy when we might die helpless and packed human tobacco in the fuselage.* (Palahniuk, 1996)

Every time the Narrator goes away to view a car accident and determine whether a recall is to be initiated, he immediately has thoughts of death. He does not accept the fact that his job determines the lives of many people. The Narrator constantly suppresses his anger and hatred, not leaving his job because of the buying power that The Narrator gets from it.

The Narrator has an urge to support the class struggle of the proletariat, however he feels that he cannot escape from this battle of hearts, "I hated my life. I was tired and bored with my job and my furniture, and I couldn't see any way to change things." (Palahniuk, 1996) The Narrator sees no escape from his life. The routine work that he must do in order to sustain the lifestyle that he is addicted to haunts his conscience. The things that he buys make him even guiltier, since the money is made from other people's suffering. He sees no solution and cannot decide which side to identify with, which heart to listen. Just like the proletariat who is tired of their life. Marx states in On Britain regarding how the workers must react towards their condition in society,

*The workers must therefore strive to escape from this brutalising condition, to secure for themselves a better, more human position; and this they cannot do without attacking the*

*interest of the bourgeoisie which consists in exploiting them.* (Marx, 1962)

Since The Narrator has identified the working class part of him, he needs a form of escape, an escape from the constant struggle between the two identities. Because of this, he seeks an external way to solve this problem and the solution that arises is in the form of the next main character, which is Tyler Durden. "May I never be complete. May I never be content. May I never be perfect. Deliver me, Tyler, from being perfect and complete." (Palahniuk, 1996) The Narrator decides that Tyler Durden will be the way out of the life that the Narrator hates so much. He sees Tyler Durden as a means of change, a way to escape from the maze that the Narrator feels trapped in. The Narrator is helpless in deciding which class to identify with.

This way, The Narrator can project his proletariat side of his identity. Tyler is the solution that The Narrator sees, because he can project one of the identities that he is in constant struggle with into an external form, relieving the need to choose either of the social classes that he is trapped in. The identity that he chooses to externalise is the identity of the proletariat which is Tyler Durden. This way, The Narrator can maintain his identity as the upper middle class.

Tyler Durden is a split personality that The Narrator creates to escape the reality that The Narrator is stuck in. "Tyler Durden is a separate personality I've created, and now he's threatening to take over my life." (Palahniuk, 1996) This reality is constantly repressed and brings a traumatic experience for The Narrator which comes from the job that he is currently in. This job, dealing with other people's lives creates a deep emotional trauma that caused The Narrator to suffer from this psychological disease. "Oh this is bullshit. This is a dream. Tyler is a projection. He's a disassociative personality disorder. A psychogenic fugue state. Tyler Durden is my hallucination." (Palahniuk, 1996)

### **Tyler Durden and the Rebellion of the Working Class**

Tyler Durden is the next main character in the novel *Fight Club*. As mentioned previously, Tyler Durden is a split personality that The Narrator created. Tyler is created in order to fulfil the need of The Narrator to project the proletariat side of him. Tyler is a working class proletariat. This can be seen from the jobs that he works at. Tyler works

in more than one job and one of them is as a projectionist.

*Tyler worked part-time as a movie projectionist. Because of his nature, Tyler could only work night jobs. If a projectionist called in sick, the union called Tyler.* (Palahniuk, 1996)

Not only does Tyler work as a projectionist, which is a typically low working class, he also works for the union. This means that Tyler is very dispensable. At any time, the union can fire Tyler. When working part-time, there is no contract between the worker and the place where they work. This means that the worker is not taken care of, unlike the full time workers that get benefits and insurance. Whenever something happens to a part-time worker, the company has no responsibility to take care of them. However, as a full-timer the company has full responsibility for the worker. If anything happens to the worker, then the company must take responsibility.

*Tyler's a banquet waiter, waiting tables at a hotel, downtown, and Tyler's a projectionist with the projector operator's union. I don't know how long Tyler had been working on all those nights I couldn't sleep.* (Palahniuk, 1996)

Tyler's other job is as a banquet waiter. When working as a waiter, the gap between the classes is really felt. The consumers of the restaurant have total control over the waiters. The consumers are the upper class bourgeoisie, since this is not an average restaurant.

*The giants, they'll send something back to the kitchen for no reason at all. They just want to see you run around for their money. A dinner like this these banquet parties, they know the tip is already included in the bill so they treat you like dirt.* (Palahniuk, 1996)

The condition of work for the lower class is nowhere near the condition of work for the middle and upper classes. The upper classes can enjoy leisure activities. Their working condition is comfortable. While the lower classes, as just a mere worker is treated inhumanely. The Narrator enjoys this comfort, of being a middle class he can enjoy the luxuries of being served.

*The projectionist booth is soundproof because inside the booth is the racket of sprockets snapping film past the lens at six feet a second, ten frames a foot, sixty frames a second snapping through, clattering Gatling-gun fire.* (Palahniuk, 1996)

In both of Tyler's jobs, he suffers from the condition that the lower classes have. As a projectionist, Tyler cannot enjoy the movie unlike the people who watch the movies. They do not know the condition of the projectionist, all they do is just enjoy the movie. Not only that, his job as a projectionist also influences his daily life. "At home you'll sometimes wake up in your dark bed with the terror you've fallen asleep in the booth and missed a changeover." (Palahniuk, 1996)

As a proletariat, their job occupation spills into their life. Just like the Narrator who is bothered by his guilt working as a recall campaign coordinator, Tyler also carries his job occupancy wherever he goes. He is identified as a projectionist, often feeling as if he is still working when he is asleep. When he wakes up after a sleep, his job occupation immediately emerges making Tyler feel as if he has fallen asleep while working.

Comparing between the two characters, the gap between classes can be seen. On one side, The Narrator is working in one full-time comfortable job that does not exhaust him physically. All the Narrator does is travel to places and apply the formula to recall the cars. If he is not travelling, then he just stays in his comfortable but alienated office. However, the job that the Narrator has determines other people's lives.

On the other hand, Tyler works in a few part-time jobs where the condition is very opposite to The Narrator. Tyler is being mistreated daily by many of his customers, and the place where he works at is not suitable at all for a human being, even dangerous. Tyler's job can end his own life instead of others, which is a direct opposite of The Narrator. Inside a projectionist booth, the films that are used are made from nitrate, which is highly flammable.

Tyler's social class can also be seen from the place he lives in. Tyler lives in a very dilapidated house. The house is a wreck, and uncomfortable. This can be seen from the description of Tyler's house,

*When it's raining, we have to pull the fuses. You don't dare turn on the lights. The house*

*that Tyler rents, it has three stories and a basement. We carry around candles. It has pantries and screened sleeping porches and stained-glass windows on the stairway landing. There are bay windows with window seats in the parlor. The baseboard moldings are carved and varnished and eighteen inches high. The rain trickles down through the house, and everything wooden swells and shrinks, and the nails in everything wooden, the floors and baseboards and window casings, the nails inch out and rust. Everywhere there are rusted nails to step on or snag your elbow on, and there's only one bathroom for the seven bedrooms, and now there's a used condom.* (Palahniuk, 1996)

Tyler's house is the exact opposite of The Narrator's. The place where The Narrator lives in is a condominium with neighbours of the same status as him. Tyler on the other hand, lives in a secluded space.

*This is the perfect house for dealing drugs. There are no neighbors. There's nothing else on Paper Street except for warehouses and the pulp mill. The fart smell of steam from the paper mill, and the hamster cage smell of wood chips in orange pyramids around the mill. This is the perfect house for dealing drugs because a billion trucks drive down Paper Street every day, but at night, Tyler and I are alone for a half mile in every direction.* (Palahniuk, 1996)

The Narrator lives very separated from society. Separated and alienated from each other, even though they live side by side. Tyler lives alone with no neighbours. The representation of their social classes can be seen from the homes that each of the characters lives in. The Narrator is a middle class worker that is alienated from each other, even though they are together. Tyler is a lower class worker who is also alienated, but in a different way. Tyler chooses to be alienated from society. Tyler wants to be alienated from society because he wants to be disconnected from the system of Capitalism that is everywhere.

By being truly alienated, Tyler can separate himself from the identity that society has given him, which is as a proletariat. This separation also influences Tyler's personality, which will be discussed after. On the other hand, The Narrator is forced to be alienated from each other. The Narrator as a middle class has an illusion of togetherness, where the

middle classes all form a tightly knit community but in reality they are all alienated from each other.

Tyler as a part of the working class proletariat is truly separated. Tyler and The Narrator are opposites in not only their jobs and living space, they are also very different in their personality.

*I love everything about Tyler Durden, his courage and his smarts. His nerve. Tyler is funny and charming and forceful and independent, and men look up to him and expect him to change their world. Tyler is capable and free, and I am not.* (Palahniuk, 1996)

The Narrator is envious of Tyler, even though his social class is higher. Tyler, as a proletariat is freer to become himself. Tyler does not feel burdened, or chained up by his job. The Narrator feels like Tyler is a role model to him, even though his social class is higher. The Narrator does not feel like his social class contributes to his personality. Tyler on the other hand, even though he is a lower class worker is described by The Narrator as capable and free, capable of expressing himself freely in his own comfort zone from the separation of society. This is connected to where Tyler lives, in a secluded place that is truly alienated from everyone else. This makes Tyler as capable and free as he wants to be. Tyler can do anything he wants without the burdens of society.

The Narrator even describes Tyler as forceful and independent. Tyler is able to enact his will whenever he wants to, without the constraints of society. Tyler is a proletariat that knows his position in society. Tyler knows that society needs the proletariat in order to survive. That is why Tyler is forceful, not feeling that his social class is holding him in a cage, unlike The Narrator Tyler does not need the acknowledgment from other people.

The Narrator is on the other hand, trapped and caged in. Unlike Tyler, who is free to do what he wants. This is the luxury that Tyler gets as a lower class. He is not chained to his job, like The Narrator. Although the Narrator benefits from the buying power and luxury that he has, it still is just a commodity that is only valuable because society has agreed upon it. The Narrator seeks freedom from Tyler because The Narrator is stuck in between identities, constantly confusing himself on

which social class to identify with, the upper middle class or the lower working class.

Tyler even invites The Narrator to feel the working conditions of the proletariat. "Tyler's upstairs in my bedroom, looking at his teeth in my mirror, and says he got me a job as a banquet waiter, part time." By doing this, Tyler makes The Narrator identify with the proletariat even more. His intention of doing it is based on the social class struggle between the bourgeoisie and proletariat. "At the Pressman Hotel, if you can work in the evening. The job will stoke your class hatred." By inviting The Narrator to work as a part-time waiter, Tyler shows how the proletariats are really treated by the upper classes.

By doing this, Tyler has succeeded in demolishing The Narrator's bourgeoisie's appearance. Not only that, The Narrator has also started to become a proletariat himself. When The Narrator becomes a proletariat, he feels the suffering of the proletariat, which is caused by Tyler inviting him to actually feel what it is like to work as a lower class, The Narrator starts to contribute to the rebellion of the lower working class.

As stated by Marx and Engels, the working-man is made to feel at every moment that the bourgeoisie treats him as its property. This is felt by The Narrator once he starts working as a waiter. After feeling this kind of treatment by the bourgeoisie, the workers must therefore strive to establish a much humanized condition and position. This can be done, according to Marx and Engels, by attacking the interest of the bourgeoisie.

The first form of rebellion towards the ruling classes was that of crime. The working man's condition is that of poverty, and the only means to channel their revolt is through crime that attacks the interests of the bourgeoisie. Criminal activities become the main form of rebellion that The Narrator and Tyler is doing. "Last week, I tell Tyler, when the Empire State Lawyers were here for their Christmas party, I got mine hard and stuck it in all their orange mousses." (1996:80) The Narrator joins in on the rebellion of workers by doing small acts of criminal that is possible. At that moment, The Narrator is working at the restaurant, therefore they take advantage of the situation to rebel against the condition of work that they are in. Both Tyler and The Narrator contribute to the rebellion as waiters.

Tyler also creates his own act of rebellion when working as a projectionist. The condition of work that he is experiencing is inhumane, where there is danger every single day. Therefore, Tyler does his revolt by doing a criminal act which is explained as followed,

*You're a projectionist and you're tired and angry, but mostly you're bored so you start by taking a single frame of pornography collected by some other projectionist that you find stashed away in the booth, and you splice this frame of a lunging red penis or a yawning wet vagina close-up into another feature movie. (Palahniuk, 1996)*

The act of rebellion that Tyler does to the audience is the exact same treatment that he is getting, by inserting something that the audience has no idea about. The audience also does not know about what the projectionist does. The audience just enjoys the movie without knowing the danger and condition that a projectionist must go through in order to present the movie.

*A single frame in a movie is on the screen for one-sixtieth of a second. Divide a second into sixty equal parts. That's how long the erection is. Towering four stories tall over the popcorn auditorium, slippery red and terrible, and no one sees it. (Palahniuk, 1996)*

The audience has no idea about Tyler's act of rebellion, and the audience also has no idea of the condition that Tyler is in. The audience just enjoys the movie without even knowing that a projectionist is there to assure that the movie goes on perfectly. These first forms of rebellion are small criminal acts done by the Narrator and Tyler. Marx and Engels stated that the workers will soon realise that crime does not help. After Tyler and the Narrator sees that these small acts of criminal is not enough, they start to elevate their form of rebellion higher.

*We were running out of ideas, Tyler and me. Doing stuff to the food got to be boring, almost part of the job description. Then I hear one of the doctors, lawyers, whatever, say how a hepatitis bug can live on stainless steel for six months. You have to wonder how long this bug can live on Rum Custard Charlotte Russe. (Palahniuk, 1996)*

Tyler and the Narrator are tired of being ruled by the upper classes. They have become immersed in the rebellion of the working class too deep. This time, Tyler and the Narrator want to have control over the bourgeoisie. They do this in the form of another act of criminal, which is considered much heavier than their previous acts of crime. This rebellion comes in the act of blackmail.

*The first thing the hotel manager said was I had three minutes. In the first thirty seconds, I told how I'd been farting on crème brulees, sneezing on braised endive, and now I wanted the hotel to send me a check every week equivalent to my average week's pay plus tips. In return, I wouldn't come to work anymore, and I wouldn't go to the newspapers or the public health people with a confused, tearful confession. (Palahniuk, 1996)*

The blackmail that is done by The Narrator and Tyler is against the place that they work in. The Narrator blackmails the hotel manager, which is part of the middle class salaried professionals. The Narrator has truly sided with the proletariat. The blackmail is towards the acts of criminal that The Narrator has done in the restaurant. The Narrator has followed in Tyler's footsteps of becoming a proletariat. He has abolished his identity as the middle class and embraced the proletariat identity of him.

On the other hand, Tyler also blackmails the projectionist union. Tyler does this in response to how the union has decided to fire Tyler as a projectionist.

*Too bad, but with more self-threading and rewinding projectors, the union didn't need Tyler anymore. Mister chapter president had to call Tyler in for a little sit-down. (Palahniuk, 1996)*

The union has become automated, not needing projectionists anymore. This is one of the effects of Capitalism, where the focus in every company, every job is to increase profit. During this occasion, Tyler as a projectionist becomes the one who is sacrificed. The movie theatres have adopted a new technology that no longer needs Tyler, this is more efficient and cheap. They make it seem as if firing Tyler is an advantage for him, as if they are doing a favour.

*The work was boring and the pay was crap, so the president of the united union of united projection operators independent and united theaters united said it was doing Tyler Durden a chapter favour by giving the diplomatic shaft. Don't think of this as rejection. Think of it as downsizing. (Palahniuk, 1996)*

By doing this, the projectionist union made Tyler realize that even the unions aren't there to support the workers. They are also part of the system of Capitalism, which is why Tyler has decided to enact his criminal rebellion towards them. This is done through a serious act of criminal, which is blackmailing.

*Go ahead, right in the gut. Take another shot at my face. Cave in my teeth, but keep those paychecks coming. Crack my ribs, but if you miss one week's pay, I go public, and you and your little union go down under lawsuits from every theatre owner and film distributor and mommy whose kid maybe saw a hard-on in Bambi. (Palahniuk, 1996)*

Tyler and The Narrator have increased their level of rebellion into a serious criminal activity. They have taken the revolt of the working class into a whole new level of seriousness. The first level was all just play and they thought it was funny. However, this time they have achieved an accomplishment. They have actually won a battle against the higher classes. Tyler has succeeded in making The Narrator become involved in the rebellion of the working class.

This firm form of success against Capitalism is seen by the overtaking of power back to the working class people. The symbol of Capitalism is seen as the Company that they work in. The symbols of the workers are seen through the main characters. They have taken back power to the people. This first form of success is not preceded by another form of rebellion. The forms of rebellion escalate eventually and at the end of the novel the rebellion takes the form of a higher criminal act. This criminal act is another symbol of the regaining of power towards the workers. Tyler and The Narrator are planning to bomb the highest building in the world, the Parker-Morris building. They do this by making homemade bombs, and planting them in the building.

*The Parker-Morris Building won't be here in nine minutes. You take enough blasting gelatin and wrap the foundation columns of anything, you can topple any building in the world. You have to tamp it good and tight with sandbags so the blast goes against the column and not out into the parking garage around the column. (1996:13)*

The building that they are targeting is one hundred and ninety-one floors. This symbol of Capitalism is in the highest form. Compared to the previous rebellion that they have done, which is against the company that they work in, it is only a small rebellion. This rebellion is almost revolutionary. The ending of the novel tells the reality of the rebellion of Capitalism. They failed to blow the building.

*One minute... And nothing. Nothing explodes. The barrel of the gun tucked in my surviving cheek, I say, Tyler, you mixed the nitro with paraffin, didn't you. Paraffin never works. (Palahniuk, 1996)*

And then, once the bomb has failed to detonate, The Narrator shoots Tyler. The Narrator kills Tyler Durden, his proletarian identity. It turns out, that Capitalism cannot be destroyed. The Narrator can do nothing about it. The Rebellion of workers has failed to succeed in its highest form.

## CONCLUSION

The Narrator is represented in the novel as an upper middle class who identifies as a part of the bourgeoisie through the buying power and assets that he has. The Narrator, in actuality is only just a worker in his company. This creates a separation of identity, one side is a part where the Narrator feels like he is something more than the working class from the possessions that he has. The other side, feels the sympathy towards the working class that the Narrator has guilt for. The guilt comes from the kind of job that the Narrator does, which is a recall campaign coordinator. His job determines the lives of many people that purchase the car that his company produces. He sees many dead bodies daily in order to formulate whether a car should be recalled or not.

This separation of identity is then externalised by The Narrator because he cannot stand the feeling of being trapped by the two identities. The

externalised identity then becomes Tyler Durden, which is the next main character in the novel. Tyler Durden is the polar opposite of The Narrator, where Tyler works as a lower working class proletariat. Tyler also identifies himself as a proletariat proudly, unlike The Narrator where he sees himself as a tourist, alienating himself from the other workers even though he is still just a worker. The Narrator wishes to become a proletariat himself, and found his answer through Tyler.

Tyler Durden as a character is exactly the way The Narrator wants to be. The Narrator is bored and trapped in his job, whereas Tyler is free to do what he wants. The Narrator works in only one full time job while Tyler works in a few part-time jobs. The place where The Narrator lives is in a condominium inside a prestigious building with neighbours of the same class. On the other hand, Tyler lives in the furthest part of the city having a Paper Mill as a neighbour. The condition that Tyler lives in is full of danger, having his life threatened at every moment while The Narrator feels the comfort of living, able to do leisure activities. The Narrator has truly externalised his need to become the proletariat. The Narrator himself wishes to be a proletariat through Tyler, which he will do.

Tyler invites The Narrator to become a part of the proletariat. At first, Tyler destroys all the possessions and belongings of The Narrator. This way, The Narrator has no way to identify himself as something more than a working class proletariat. Then Tyler makes The Narrator become involved in the social class struggle from making The Narrator feel the cruelty that is done by the upper class bourgeoisie. After The Narrator feels the treatment that the working class proletariat acquires from the upper class bourgeoisie, they start to do acts of criminal. Acts of criminal are the first form of rebellion from the working class. These acts of criminal started from little acts of rebellion in their work place like vandalising the food that they serve as a waiter. When they find out that this act of criminality is not enough to support the rebellion, they escalate it into something higher.

The next form of rebellion is through the act of blackmailing the place where they work. This act becomes a serious criminal activity, and the rebellion gains power back to the workers. The workers, which are Tyler and The Narrator, have gained their power back by making the company that they work in pay them salary even though they do no job.

Chuck Palahniuk creates a satire towards the condition of modern society nowadays. He creates a main character, which is anonymous and is also a representation of Middle Class to invite the readers into the Narrators journey. This journey is made to ignite the proletarian heart of the readers. Palahniuk describes the reality that there are many Middle Classes nowadays, which is the majority of workers these days, that seem to identify themselves as not a worker.

These Middle Class workers, the majority of readers, can relate to many of the events in the novel for example, the consumerism that The Narrator is addicted to, or the insomnia that many of the people nowadays suffer. Through the journey that The Narrator goes through, from being a Middle Class that identifies as a bourgeoisie into a true proletariat, Palahniuk invites the reader to also go through this journey, a journey of sympathising towards the proletariats of the modern days and join the rebellion of the working class.

Palahniuk wrote a daring novel that dares to criticise the modern world of today, a world where Capitalism is seen in every system. Palahniuk created Fight Club to show how Capitalism is destroying our society, making people alienated towards each other, where human lives have deteriorated into a life of consumerism, a life of purchasing and collecting possessions that are useless to their daily lives. Palahniuk also creates an irony, where in the novel he begins with an attack at Capitalism. However, towards the end of the novel the rebellion did not succeed their goal at the overthrowing of Capitalism itself. This shows how Palahniuk himself sees Capitalism as a power that has already grown into an unstoppable force.

## BIBLIOGRAPHY

- [1] R.H.Frank, *Falling Behind: How Rising Inequality Harms the Middle Class*. University of California Press Berkeley and Los Angeles California. 2013.
- [2] J.A. Henretta, et al, *America's History*. Fourth Edition. Boston, Massachusetts, USA: Bedford/St. Martin's, 2000.
- [3] K.Marx, *Capital; A Critique of Political Economy*, Volume One, Book One: The Process of Production of Capital. Moscow, USSR: Progress Publishers. 1887.

- [4] K.Marx, *Economic and Philosophic Manuscripts of 1844*, Moscow, USSR: Foreign Languages Publishing House,1961.
- [5] K.Marx & F.Engels, *Karl Marx and Frederick Engels on Britain*, Moscow: Foreign Languages Pub, House,1962.
- [6] K. Marx & F.Engels. *The Communist Manifesto*. London, England: Penguin Group, 2002.
- [7] C.Palahniuk, *Fight Club*, New York, NY, USA: W.W. Norton & Company, Inc.1996.
- [8] E.Barozet, & E.Vincent, Current Issues On Political Representation in Contemporary Chile, in *Journal of Politics in Latin America*,8,3, 95-123, Published by GIGA German Institute of Global and Area Studies, Institute of Latin America Studies and Humbert University Press.2016.
- [9] M.H.Abrams, *A Glossary of Literary Terms*. Boston, Massachusetts, USA: Heinle & Heinle Publishers, [http://ohio.edu/people/hartleyg/ref/abrams\\_mh.pdf](http://ohio.edu/people/hartleyg/ref/abrams_mh.pdf), accessed on June 9 2016 at 19:53, 1998.
- [10] V.Burris, *The Discovery of the New Middle Class*, Dordrecht, Netherlands: Martinus Nijhoff Publishers, <http://pages.uoregon.edu/vburris/discovery.pdf>, accessed on July 5 2016 at 13:19, 1982.
- [11] J.Cox, *An Introduction to Marx's Theory of Alienation*, International Socialism, 1998.
- [12] <http://pubs.socialistreviewindex.org.uk/isj79/cox.htm>, accessed on June 8 2016 at 19:09
- [13] T.D.Castella,“The Evolution of the Middle Class”. BBC News Magazine.<http://bbc.com/news/magazine-25744526> accessed on July 4 2016 at 20:08, 2014.
- [14] Dr. Hallet. “Elements of Fiction”.<https://carrollwooddayschool.org/uploaded/documents/ElementsofFiction6-4-10.pdf>, accessed on June 9 2016 at 21:33
- [15] F.Engels, *On Marx*. Peking: Foreign languages Press. <https://marxists.org/archive/marx/works/1877/06/karl-marx.htm>, accessed on June 7 2016 at 15:13, 1975.
- [16] L.German, *Reflections on the Communist Manifesto*, International Socialism, <https://www.marxists.org/history/etol/writers/german/1998/xx/manifesto.htm> accessed on June 8 2016 at 20:33, 1998.
- [17] Jeffries, Stuart, *Bruise Control*, The Guardian. <http://theguardian.com/books/2000/may/12/fiction.chuckpalahniuk>, accessed on July 17 2015 at 12:13, 2000.
- [18] K. Kautsky, *The Class Struggle. Socialist Labor Party of America*, [http://socialistlabour.org/pdf/other\\_s/classkk.pdf](http://socialistlabour.org/pdf/other_s/classkk.pdf), accessed on July 5 at 13:44, 2005.
- [19] D.McNulty, “The History of Class Struggle”. Socialist Review. <http://pubs.socialistreviewindex.org.uk/sr215/mcnulty.htm>, accessed on June 9 2016 at 17:47, 1998.