



**POINT OF VIEW IN CHUCK PALAHNIUK'S *FIGHT***

***CLUB***

**A THESIS**

**In Partial Fulfillment of the Requirements  
for S-1 Degree Majoring Linguistics in the English Department,  
Faculty of Humanities Diponegoro University**

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**SEMARANG**

**2022**

## **PRONOUNCEMENT**

I honestly state that this thesis is compiled by myself without taking any works from other researchers in any university, in diploma degree, S-1, S-2, and S-3 degrees. I also honestly confirm that I do not take any material from other works except the references mentioned.

Semarang, July 17, 2022

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Afriyan Gita Rahmadan

## MOTTO AND DEDICATION

*Don't be sad, Allah is with us.*

**Quran 9:40**

*Do not wish to be like anyone except in two cases. (The first is) A person, whom Allah has given wealth and he spends it righteously; (the second is) the one whom Allah has given wisdom (the Holy Qur'an) and he acts according to it and teaches it to others.*

**Fath-al-Bari page 177 Vol. 1**

*You, me, or nobody is gonna hit as hard as life. But it ain't about how hard ya hit. It's about how hard you can get hit and keep moving forward. How much you can take and keep moving forward? That's how winning is done!"*

**Sylvester Stallone, Rocky Balboa**

*I dedicate this thesis to*

*My family and my friends*

**APPROVAL**

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## ACKNOWLEDGEMENT

Praise to Allah SWT for His blessing and approval that allows me to complete this thesis titled *Point of View in Chuck Palahniuk's Fight Club*. I also convey my greatest appreciation and appreciation to my advisor, Drs. Catur Kepirianto, M.Hum, who patiently give his constructive suggestion, guidance, and support to complete my thesis

My greatest thank also goes to the following;

1. Dr. Nurhayati, M.Hum., as the Dean of Faculty of Humanities, Diponegoro University.
2. Drs. Oktiva Herry Chandra, M.Hum. as the Head of the English Department of the Faculty of Humanities, Diponegoro University.
3. All lecturers of the English Department at Diponegoro University. I am very thankful for the precious knowledge that helped me during my time as a student and will be beneficial for my entire life.
4. My parents and my little brothers are the biggest reasons and motivations for me to finish my education.
5. My grandmother, thank you for all of the priceless support.
6. All of my friends always give me the utmost support.

Despite all of the effort I put into compiling this thesis, I realize that this thesis is far from perfect. Thus, any recommendation and constructive suggestion

would always be welcomed and appreciated. Finally, I hope that this thesis would be beneficial for all of the readers.

Semarang, July 17, 2022

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Afriyan Gita Rahmadan

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## ABSTRACT

*Fight Club* is Chuck Palahniuk's novel that was published in 1996. Palahniuk utilizes a peculiar narrator who inconsistently tells the story. This narrator mainly tells the story from the first-person point of view but occasionally switches to different ways. This study aims to determine the point of view used in the novel as well as their impact on the story. Genette's narrative voice and focalization theories are utilized to analyze mentioned aspects of the text. This study is qualitative research that is conducted by reading the text thoroughly and carefully. To collect the sample, the writer uses purposive sampling to choose the appropriate samples for the study. The results show that *Fight Club* utilizes an internal focalizer that tells the story with several types of points of view including first-person, third-person, and second-person. These various types of points of view create different impacts on the narrative. In addition, the narrator of this novel is problematic as he can tell the detail outside his senses as well as hides some details in the narrative. This sophisticated utilization of point of view in the novel creates an interesting and unique narrative.

**Keywords:** narrative voice; focalization; point of view; narrator

## ABSTRAK

*Fight Club* adalah novel Chuck Palahniuk yang diterbitkan pada tahun 1996. Palahniuk menggunakan narator aneh yang menceritakan ceritanya dengan cara yang tidak konsisten. Narator ini kebanyakan menceritakan kisah dari sudut pandang orang pertama tetapi kadang-kadang beralih ke tipe yang berbeda. Tujuan dari penelitian ini adalah untuk mengetahui sudut pandang yang digunakan dalam novel ini beserta pengaruhnya terhadap cerita. Teori suara naratif dan fokalisasi Genette digunakan untuk menganalisis aspek-aspek yang disebutkan dalam teks. Penelitian ini adalah penelitian kualitatif yang dilakukan dengan membaca teks secara menyeluruh dan cermat. Untuk pengambilan sampel, penulis menggunakan *purposive sampling* untuk memilih sampel yang sesuai untuk penelitian. Hasil penelitian ini menunjukkan bahwa *Fight Club* menggunakan *focalizer* internal yang menceritakan kisahnya dengan beberapa sudut pandang termasuk orang pertama, orang ketiga, dan orang kedua. Berbagai sudut pandang tersebut menciptakan dampak yang berbeda dalam narasi. Selain itu, narator novel ini bermasalah karena ia mampu menceritakan detail di luar indranya dan menyembunyikan beberapa detail pada narasi. Pemanfaatan sudut pandang yang rumit pada novel ini menciptakan narasi yang menarik dan unik.

**Kata kunci:** suara naratif; fokalisasi; sudut pandang; narator

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

A narrative is a description of a series of events that take place at a particular time and place. Those events are not unraveled by accident but are unleashed in a series of organized events intertwined by the principles of cause and effect. Narrative can be found in a variety of forms, including text, verbal, and visual. One of the most well-known forms of narrative today is the novel. It gained popularity due to its length which usually contains very great details of a story. They are able to deliver a wide range of complexity that exercises human experience and imagination.

To deliver a narrative text such as a novel, an author uses a narrator that tells the narrative from a certain perspective which is usually referred to as the point of view. This aspect is very crucial for a narrative text as it is the main medium of the narrative and thus holds a crucial stylistic dimension. A choice of point of view can affect a narrative text significantly. A story told by a narrator who lives inside the story is very different from a story told by a narrator outside the story. Each type of narrator has its nature and limitation when it comes to telling a story in a narrative. It affects directly how the story in a narrative will progress.

Black (2006) noted that the omniscient narrator of third-person narratives is proven to be the oldest form of a narrative text. The omniscient narrator sees and knows everything in the unfolding story. This narrator is placed outside of any character, but they have access to the consciousness of a few or many different characters. This kind of narrative is arguably the easiest to understand since the narrator possesses all of the information of the story. That is why it can be easily found in folklore or children's storybook.

The opposite of the third-person point of view is the first-person point of view. Stories written from the perspective of first-person often feel more intimate, as the reader has direct, unfiltered access to the thoughts, emotions, and perceptions of the main character. In consequence, it loses so many spaces compared to the first-person point of view because the narrative is limited to the character's knowledge. Nonetheless, there are some unique instances where a narrative does not follow the typical characteristics of the point of view. This kind of narrative usually has something that creates the situation. One of the examples is the novel *Fight Club* by Chuck Palahniuk.

*Fight Club* is a novel told by a first-person narrator who tells his own experience in the text. However, even though the narrator mainly tells the story from the first-person point of view, he occasionally switches the narrative focus to different types. The reason why the novel can be narrated this way is probably that some parts of the story are in fact imaginations of the narrator. He has some trouble

distinguishing between his imagination and reality because of some sort of psychological condition. This peculiar occurrence is affecting major points in the story itself. To further analyze this text, a linguistic analysis regarding the point of view is needed to understand what is the effect and the cause of the narrative phenomenon in the novel.

### **1.2 Research Problems**

This study focuses on literary work which includes several research problems as follows:

1. What is the point of view represented in the novel?
2. What is the impact of the point of view on the narrative?

### **1.3 Purpose of the Study**

The purposes of this study are as follows.

1. To identify the point of view represented in the novel.
2. To describe the impact of the point of view on the narrative.

### **1.4 Previous Studies**

Point of view is a very important aspect of a narrative text that can be applied to analyze various aspects of the narrative itself. The writer found an article point of view and style research written by McKay (1976) that analyzed Mark Twain's novel, *Huckleberry Finn*. This article shows that Twain used vernacular and colloquial features specifically to create the effect of an uneducated narrator while at the same time making an inventive and elegant literary style that fully utilizes

standard English constructions and literary devices. Another article written by Richardson (1997) studies the point of view of the classic poetry *Beowulf*. The study found that the poet manipulates a small repetition of motion and perception verbs to create a unique point of view in the poem.

Milman (1993) also studies about point of view of Kafka's *The Castle and The Penal Colony*. The result of the study shows that the text itself tends to center on the external plot and runs similarly to the inner plot. According to the study, the hero of this plot is the reader who participates in one implicated world of the work or as a hermeneutic interpreter who is trying to break down the symbols in the text. Another related study from the same year is an article written by Nielsen (2004). His study presents the narrative perspective in first-person narrative fiction related to free indirect speech, reliability, and the establishment of a narrative that is similar to the third-person point of view. According to this study, the instances of the abstract voice of a narrative and the raised awareness of the closeness between first-person and third-person narrative fiction make it possible to better explain the case that passages in the article are reliable for the reader.

Another article written by Tegan (2017) discusses the point of view of Jane Austen's novel *Persuasion*. In the study, Tegan concludes that Austen's work carried the perspectives of character and commentator quite freely through the utilization of certain styles of focalization and free indirect style. This indirect style, according to D. A. Miller as mentioned by Tegan (2017), is the writer's trademark

stylistic expression that creates greater narratorial freedom. An article written by Albretch (1993) studies a linguistic study regarding the point of view of *Lazarillo De Tormes*. The result of the article proves that linguistic data of the narrative makes the reader actively participate, think, evaluate, and decide instead of simply having the same perception as the protagonist. This reader's response to *Lazarillo* and *Lizaro* is guided by the author through the manipulation of outstanding linguistic patterns.

Another study related to point of view is conducted by Lutas (2019). The article studied voice and focalization to examine the possibility of the disembodiment of both. However, the author of the study found that it is hard to achieve total disembodiment. An article by Donahue (2019) uses the narrator's voice analysis for a racial critique of *God's Country* novel by Percival Everett. The result of the mentioned study is that the black kid narrator in the novel is not well developed but still carries out strong racial critics.

There are also several studies about the first-person narrator similar to *Fight Club*. An article by Penacchio (2020) analyzes the omniscient narrator from the first-person point of view that has emerged in some recent literary works. The objects used are the novel *Middlesex* by Jeffrey Eugenides as well as *The Brief Wondrous Life of Oscar Wao* by Junot Diaz. According to this research, the narrative flows of new literary works that utilize first-person narrators "equipped" with third-person features are the result of cinema and television influence. The



most closely related study to this study is an article written by Anderson (2010). The article examines the cinematic narrator of *Fight Club* movies. The study's findings show that the numerous changes in points of view make some systematic meaning emerge. The movie, especially towards the end, suggests that when the film delivers a narrative that looks like the heterodiegetic narrator to misreport, a verbal narrative does not.

All of the previous studies about the point of view above analyze different literary works. There is still no study that discusses the point of view of the novel *Fight Club* by Chuck Palahniuk. The novel itself has a peculiar narrator that can make a good sample for analyzing the impact of point of view in a narrative text.

### **1.5 Scope of the Study**

The objective of this study is to investigate the point of view in the *Fight Club* novel. Therefore, the object used in this study is the text of the *Fight Club* novel written by Chuck Palahniuk (1996).

### **1.6 Writing Organization**

The study consists of four chapters which are organized as follows:

#### **CHAPTER 1: INTRODUCTION**

This chapter is divided into six sub-chapters including the background of the study, research questions, objectives of the study, previous studies, the scope of the study, and writing organization.

## CHAPTER 2: THEORETICAL FRAMEWORK

This chapter mentions all the theories and methods that are used to analyze the text. This includes the definition point of view as well as other related theories about narrative voice and focalization. In addition, this chapter also consists of the research approach, methods, and steps of data collection, as well as methods and steps in analyzing data.

## CHAPTER 3: ANALYSIS

This chapter discusses the analysis of the point of view of the novel by applying the theories and methods to carry out the analysis.

## CHAPTER 4: CONCLUSION

This chapter consists of the summary of the analysis in Chapter 3 and recommendations.

## CHAPTER II

### THEORIES AND METHODS

#### 2.1 Theoretical Framework

Point of view is one of the most crucial aspects of a narrative text. This is stated by Simpson (2004: 26) that point of view is the agent that constructs vital stylistic dimensions in a narrative text. Most of the pattern of a story is a direct impact of the style of the narrative framework. Simpson (2006: 27) also added that the first-person point of view creates a completely different narrative than the third-person. It delivers the reader much closer to the main character. However, the first-person point of view loses many spaces that can be placed by a writer between the narrator of a story and a character within that story because of the limited space of the narrator. According to Bal (2009: 38), the “space” of a character that lives inside a story is limited by the character’s senses. Three senses are involved in space perception in a narrative text: sight, hearing, and touch. All of these senses participate in the representation of space in a story. On the other hand, narrators who are outside of the narrative are not limited by their senses. These narrators in this type of point of view can cover as much detail as the writer wants since the narrative is not limited to a character’s senses.

The narrator is the most central concept in the analysis of point of view in narrative text. The narrator serves as the main foundation of a narrative text because

they are the medium that carries on the narrative. Is mentioned by Black (2006: 56) that the choice of narrative voice influences a lot of following decisions around the development of the story and the choice of techniques. The ‘same’ story, told with particular types of narrators, is highly possible to have very different effects on the narrative.

To analyze the narrator and point of view of the text, the writer uses Genette’s theory about narrative voice and focalization. Although Genette’s theory is different from the traditional point of view, the theory is very suitable to dig deeper into the point of view in a narrative text. His theories put more emphasis on the instance and agent that tell the story instead of just distinguishing them based on the perspective of a story.

### **2.1.1 Narrative Voice**

Narratives are traditionally called according to the ‘voice’ of the narrator, ‘first-person’ or ‘third-person’ novels, with an exceptional ‘second-person’ point of view. Genette (1983: 213) stated that narrative voice is a completely different term from narrative mood or the traditionally called point of view. Voice can be best described as a textual construct that tells a story in a narrative text. The narrator can speak in the first person or someone else who speaks of him/her in the third person. He divided the narrative voice into two types:

- Heterodiegetic narrative voice: a voice of a narrator that is not part of the story he/ she is telling.
- Homodiegetic narrative voice: a voice of a narrator that tells his/ her own story inside the story world.

Apart from the two types of narrative voice, according to Mieke Bal (2009: 48), there is the second-person narrator where the narrator primarily uses the pronoun “you” in a narrative. The second-person pronoun in this type of narrative is often used as a monologue instead of referring to the reader. One would expect that this kind of point of view could engage directly with the reader, but it is far more complicated to be applied consistently in a narrative text. This is due to the reader's comprehension that often quickly ‘translates’ the second-person pronoun into the first-person format. The reason is that ‘you’ cannot be directed to the assumed reader’s position. The pronoun ‘you’ is typically just an ‘I’ in disguise, a ‘first-person’ narrator talking to himself.

### **2.1.2 Focalization**

Focalization is a term coined by Genette. It refers to the orientation or the angle from which the story of a narrative text is presented to. This addition to the difference between voice and focalization is a big modification of the classic theory of point of view. Genette (1983: 189) stated that traditionally called first-person, second-person, and third-person narratives can be different depending on whether

the events are focalized through the consciousness of a narrator inside the story or from an outside perspective. Focalization also deals with the instance of the narrative, a story can be told by the narrator at the time of narration or through his/her consciousness or when the event happens in the past.

Bal (2009: 164) further explained that focalization is the relationship between the vision, the agent that sees, and what is seen by the agent. The focalizer itself is an aspect of the story this narrator tells. It is the holder of the 'point of view.' Then, focalization and the narrator are the agents that create a certain narrative situation (Bal, 2009: 38).

According to Genette (1983: 189), focalization falls into three categories:

- Zero focalization: the traditionally called omniscient third-person point of view.
- Internal focalization: the narrative is carried through the consciousness of a character.
- External focalization: the narrative is carried on a character, not through him/her.

The homodiegetic voice or the traditionally called first-person point of view always has internal focalization because the narrator who tells the story directly should be inside the story world to tell their own story. On the other hand, heterodiegetic voice can be varied depending on focalization. A third-person point of view can have a

narrator that lives inside the story itself and act as an observer or have a narrator outside the story to tell the narrative. That is the reason why the notion of simply dividing the point of view into first-person and third-person points of view is incomplete as the focalization plays a very important part in the narrative.

## **2.2 Research Methods**

### **2.2.1 Type of Research**

The type of this research is descriptive qualitative research. The current research has the aim to describe and analyze the point of view of the novel. Creswell (2009: 31) explained that qualitative study involves approaching questions and procedures. The analysis is done by the interpretation of the researcher to interpret the meaning of the data.

The research is done as library research by utilizing various scholarly theories to help the analysis of the stylistic aspects regarding the point of view in the novel. Objects of analysis of this study are the words, clauses, and sentences in the text. Therefore, the most appropriate method to present the result of this study is the descriptive method in the form of words.

### **2.2.2 Data**

The data source used in this study is the printed book of the novel *Fight Club* by Chuck Palahniuk which was first published in 1996. The book consists of 218 pages and is divided into 30 chapters. Data taken for this research is focused on the point

of view represented in the novel. The data is analyzed by utilizing linguistics context using the mentioned stylistics theories. This study also puts more focus on the narrator, as the narrator is the most important aspect in analyzing the point of view in a narrative text.

### **2.2.3 Sampling Technique**

The writer uses the purposive sampling technique to select the appropriate samples in the novel to be analyzed. According to Sharma (2017), purposive sampling is a band of sampling techniques that depend on the researcher's judgment or consideration to choose the unit to be studied. The studied samples in this study are chosen carefully by the writer. This procedure is expected to be able to make a precise and comprehensive examination of the text.

### **2.2.4 Method of Collecting Data**

This study uses a non-participatory observation method to collect the data by a close-reading method. The data and information taken in this study are gained through various trusted and reliable sources. Snow and Connor (2016) describe close reading as an approach to teaching comprehension that emphasizes extracting the meaning of a text by examining thoroughly how language is used in the passage itself. Therefore, data in this study are taken by reading the text closely and thoroughly to comprehend the text.



### **2.2.5 Method of Analyzing Data**

After collecting data, the writer then analyzes the data using the qualitative method. The collected data are observed by reading the text closely and thoroughly to gain an overview of how the point of view is presented in the novel. After the data are collected and observed, the writer analyses data using the theories focusing on the point of view. The impact of the mentioned aspect and its cause in the novel is determined in this study as well.

## CHAPTER III

### RESULTS AND DISCUSSION

#### 3.1 Point of View

The narrator holds a very significant role in a narrative text, and the novel *Fight Club* is no exception. Almost every twist of the story progress as the result of the unnamed narrator who is telling the story inconsistently. The narrative of *Fight Club* is told in several manners. The story itself revolves around an unnamed narrator who tells his experiences. Most of the novel's content is focalized through the consciousness of a character (internal focalizer) with a homodiegetic voice or the traditionally called first-person point of view to tell this story. This can be seen throughout the novel in that the narrator uses the pronoun "I" most of the time. For example, right from the start of Chapter 1, the narrator constantly uses the first-person pronoun: "*For a long time though, Tyler and I were best friends. People are always asking, did I know about Tyler Durden.*" (Palahniuk, 1996: 1)

This type of narrative is commonly found in literature and there is no intrincating trait about it. However, the narrator of this novel is depicted to be suffering from some sort of psychological condition. As a result, the narrator becomes very inconsistent as well as unreliable. There are many instances where the narrator tells some details outside of his internal focalization space. He also often switches to other narrative types aside from the first-person point of view. This peculiarity is

the result of the shifting of point of view. The narration often switches into the heterodiegetic voice as well into the peculiar second-person point of view.

### **3.1.1 Extra Space for First-Person Point of View**

Homodiegetic narrative voice with internal focalization is traditionally called the first-person point of view that gives the narrator the role to speak his/her own story. This narrative usually lost a lot of space in the narrative as it is limited in a character perspective, and the narrative of this novel shows those traits too even though there is some peculiarity in the case of this novel. The narrative should be limited by the narrator's senses as the narrator lives within the story. When the unnamed narrator is about to shoot himself on top of a building because of his frustration, he describes what he senses:

*“With my tongue, I can feel the silencer holes we drilled into the barrel of the gun. Most of the noise a gunshot makes is expanding gases, and there’s the tiny sonic boom a bullet makes because it travels so fast.”* (Palahniuk, 1996: 2).

In this example, we could see the details that are perceived by the narrator's senses, specifically hearing and touch.

As mentioned by Simpson (2006: 27), the first-person point of view brings the reader psychologically closer to the main character but loses so much space compared to the third-person point of view in consequence. The unnamed narrator has the typical characteristic of an internal focalizer: describing the events based on his senses and telling what he feels at the moment of the narration. There is an

example of this case when the unnamed narrator is jealous of Marla Singer. Tyler spends most of his time with Marla and the narrator becomes jealous of her. The narrator describes his feeling explicitly in the following passage: *“I am Joe’s Broken Heart because Tyler’s dumped me. Because my father dumped me. Oh, I could go on and on”*. (Palahniuk, 1996: 134). This example shows that the unnamed narrator’s feeling is conveyed directly to the reader.

Another example is the instance when the narrator feels scared when he hides Marla’s mother’s fat in his fridge. He is afraid that Marla Singer will freak out if she sees it: *“At home, I’m too scared to look in the fridge”* (Palahniuk, 1996:). If the pronoun of the first sentence above is changed into a third-person pronoun it would have a very different impact: *“At home, he is too scared to look in the fridge.”* This sentence does not convey the feeling of the character directly in the narrative and loses the proximity between the narrator and the reader. Another example is from a passage when the story is about to reach the climax. The unnamed narrator is chased by his fight club’s followers and he slowly realizes his past actions:

*“I was tired and crazy and rushed, and every time I boarded a plane, I wanted the plane to crash. I envied people dying of cancer. 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: 172)

The whole paragraph shows a strong impression of a person directly speaking his feeling. If we change the pronoun into third-person, the narrative gives a contrasting effect:

“**He** was tired and crazy and rushed, and every time **he** boarded a plane, **he** wanted the plane to crash. **He** envied people dying of cancer. he hated his life. **He** was tired and bored with my job and my furniture, and **He** couldn’t see any way to change things.”

In the passage above, the third-person pronoun builds a completely different narrative compared to the original passage. The change of point of view creates a different effect on the narrative. It does not convey the narrator’s emotions and actions directly and thus reduce the psychological proximity to the narrator. By having an agent that tells the story, the narrative process becomes a character to the narrator to the reader instead of just simply narrator to reader. Therefore, the first-person point of view does give the effect of bringing the narrative closer to the narrator as he is the one who is telling about his feeling, not through another agent.

Even though the narrator of this novel tells the story like the commonly known first-person narrator, there are some instances in the narrative that can be considered unusual. The narrative shows that the narrator is sometimes able to convey something outside of his senses, unlike the normal narrator with a first-person point of view. *Fight Club’s* unnamed narrator has more space than the usual narrator who lives inside the story world. In this case, the narrator can tell the knowledge of another character in the novel. When the narrator shares his knowledge throughout the novel, he usually ended it with the statement “*I know this because Tyler knows this.*” (Palahniuk, 1996: 12). In this example, even though it

is later revealed in the story that the narrator and Tyler Durden are the same people, the narrator shows some degree of knowledge outside of a homodiegetic narrator who is living inside the story as he is capable to attain other people pieces of knowledge.

*“Old theater, new theater, to ship a movie to the next theater, Tyler has to break the movie back down to the original six or seven reels. The small reels pack into a pair of hexagonal steel suitcases. Each suitcase has a handle on top” (Palahniuk, 1996: 27)*

He uses the third-person “Tyler” which means he is telling details from another person's knowledge. In this case, the internal focalizer is capable to perceive something that is outside of his senses.

The narrator of the internal focalization in this novel indeed has more space than the usual narrator who lives inside the story world. This aspect made a major effect on the story because of the extra space that suddenly emerged. However, the first-person narrator in the text still maintains all of the traits of an internal focalizer. He basically becomes a narrator with mixed traits of an internal focalization with some degree of extra knowledge. This is typically unattainable for a narrator who is living inside a story world as their space in the narrative is limited to their senses.

The extra information that is given by the narrator gives extra space to the narrative while at the same time bringing the reader psychologically closer to the character. Some readers will be able to comprehend more about what is going on in the story as well as what the characters feel. However, things could be different from the other readers with different comprehensive capabilities. For some readers,

the impact established by the example above is that it creates some obscurity about the narrator or does not realize the differences at all. Although the latest part of the story reveals that Tyler and the narrator are indeed the same people, the impact of the narrative is still crucial and is able to produce a surprising element.

### **3.1.2 Third-Person Point of View with Internal Focalization**

The second type of point of view used to narrate the story in this novel is the one that is traditionally called the third-person point of view or heterodiegetic voice. This type of voice itself is varied based on its focalization. A third-person point of view can have a narrator who is completely not a part of the story (external focalization or zero focalization) or a narrator who is inside of the story (internal focalization). Both types of points of view have very different impacts on the narrative. Zero and external focalization typically can cover more details in a story compared to internal focalization due to the limited space of the internal focalization.

The third-person point of view in this novel is focalized through the unnamed narrator who is also a part story. He tells the story of another person who is also a part of the story and thus established himself as an internal focalizer. Even though the voice is heterodiegetic, the internal focalizer should not be able to narrate the character's mind and actions outside of his senses. Nonetheless, this unnamed narrator seems to deviate from the rules of internal focalization on some occasions. The shifting to this heterodiegetic voice is most likely gone unnoticeable because of the same focalization. But there is a clear difference in the narrative of some parts

that use heterodiegetic voice. This shift mostly happens when the narrator tells the story about Tyler Durden's actions through a heterodiegetic voice. For example, in the third chapter he described Tyler's job as a projectionist in a movie theater:

*"In a projection booth, Tyler changeovers if the theater was old enough. With changeovers, you have two projectors in the booth, and one projector is running. I know this because Tyler knows this"* (Palahniuk, 1996: 26).

The point of view suddenly shifted from the homodiegetic voice to the heterodiegetic voice as the narrator tells Tyler's experience as a third-person narrator in this instance. As an internal focalizer, he shows his capability to tell some detail outside his senses when describing Tyler's life. In this case, it can be assumed that the narrator simply gains bits of knowledge from Tyler Durden. However, the narrative starts to show its obscurity in chapter 7 when Tyler meets Marla Singer. In this situation, Marla calls the narrator to come to her apartment to help her escape from the police. But it is Tyler who picked up the phone and Tyler comes to Marla's apartment. Strangely, the narrator knows about the details of the situation even though he is not there with Marla and Tyler:

*"On the dresser, there's a dildo made of the same soft pink plastic as a million Barbie dolls, and for a moment, Tyler can picture millions of baby dolls and Barbie dolls and dildos injection molded and coming off the same assembly line in Taiwan."* (Palahniuk, 1996: 61)

This unnamed narrator constantly uses the third-person pronoun "he" and "she" in the narrative to describe the situation. He is not in the same place as Tyler Durden and Marla Singer at the time, but the narrative framework in the example shows that he describes the details that are not perceived by his senses. To be more



specific, he describes the details that are perceived by Tyler's senses. It is not attainable for a narrative with normal internal focalization. The unnamed narrator is an internal focalizer and yet he can tell some events outside of his space.

There are almost no significant differences in the narrative because of this shift of point of view. This sudden shifting does not give a significant change to the narrative for some reason. First of all, the narrator does not have significant space compared to the homodiegetic voice as he only tells the details that Tyler Durden can perceive with his senses. This narrator indeed has extra space in the narrative, but he is still a narrator who lives within the story world and thus his space is limited.

The unnamed narrator is unable to perceive the events outside of Tyler's senses. When Tyler visits Marla this is how the narrator describes the situation: "*Marla looks at Tyler looking at her dildo, and she rolls her eyes and says, "Don't be afraid. It's not a threat to you."*" (Palahniuk, 1996: 61). In this example, the narrator only tells the detail about what Tyler see. Then, he also tells about what Tyler hears when Tyler hears what Marla shouts in this example: "*The girl in 8G has no faith in herself," Marla shouts, "and she's worried that as she grows older, she'll have fewer and fewer options."*" (Palahniuk, 1996: 61).

The third-person point of view of this narrative is different from the omniscient narrator or the zero focalization. The traditional third-person point of view with an omniscient narrator can describe everything in the narrative including all character actions, feelings, and thoughts. However, the story of this novel is consistently focalized through the consciousness of a character or internal

focalization. When the narrator tells the experiences of Tyler's job, the narrative shifts into a heterodiegetic voice once again:

*"Sometimes, Tyler wakes up in the dark, buzzing with the terror that he's missed a reel change or the movie has broken or the movie has slipped just enough in the projector that the sprockets are punching a line of holes through the soundtrack."* (Palahniuk, 1996: 29)

The narrative of this instance of the third-person point of view is still limited to Tyler's perspective because he is the narrator himself. This narrative is quite similar to the first-person point of view. In this instance, the narrator shows Tyler's feelings in a certain situation. The unnamed narrator tells the detail with a third-person pronoun, but the detail he mentions is not something that can be perceived by the human senses. The readers might not notice this peculiarity because there are no significant changes in the narrative as it is told by the same internal focalizer.

The so-called third-person point of view is actually can be varied depending on the focalization. Both the utilization of the homodiegetic and the heterodiegetic voice does not make that much difference thanks to the focalization. The consistent utilization of internal focalization makes the peculiarities of the narrative almost unnoticeable if no extra attention is given to them. To sum up, the novel focalization of the third-person point of view is focalized through a consciousness of a character but has some extra space when it comes to the narrative of Tyler Durden's action, thought, and feeling.

### 3.1.3 Second-Person Point of View

The last and the most noticeable shift of point of view in the novel is probably the use of the second-person point of view. This type of narrative is rarely used in a narrative text as it is nearly impossible to be applied consistently in a text. The second person-point of means that the narrator speaks directly to the reader with the second-person pronoun instead of the first-person or third-person pronoun. It can be indicated by the continuous usage of the second-person pronoun that refers to nobody. This peculiar type of point of view is first manifested in the third chapter when the story moves into the time when the narrator wakes up in an airport:

*“You wake up at Air Harbor International”* (Palahniuk, 1996: 14)

The usage of the second-person pronoun *you* by the narrator probably does not catch the reader’s attention at this point. It is due to the next paragraph reverts to the usual first-person perspective with internal focalization. However, the narrative then has a repetition of the second-person pronoun that produces a second-person point of view. This repetition occurs throughout the novel when the narrator travels to different locations:

*“You wake up at O’Hare.  
You wake up at LaGuardia.  
You wake up at Logan.  
Tyler worked part-time as a movie projectionist. Because of his nature, he can only work night jobs....”* (Palahniuk, 1996: 25)

Throughout the chapter, nineteen sentences are starting with a repetition of *“You wake up at ...”* followed by a place, such as “O’Hare”, “Logan”, “LaGuardia”,

“Meigs Field”, and many more. The phrase “you wake up” repetition occurs when the narrator tells about his first meeting with Tyler Durden at a beach right after his apartment explodes. The pronoun then becomes somewhat unclear when this happens: *“You wake up at the beach. We were the only people on the beach.”* (Palahniuk, 1996: 32). The unnamed narrator suddenly changes the pronoun into “We” when he meets Tyler in the beach. The narrator uses the second-person pronoun to refer to himself most of the time to create monologues. However, there are also some instances where the unnamed narrator uses the pronoun “you” to point out to Tyler or the assumed reader:

*“Sometimes, you wake up and have to ask where you are.”* (Palahniuk, 1996: 32)

*“You wake up, and you're nowhere.”* (Palahniuk, 1996: 33)

*“You wake up, and that's enough. ...  
... And this is how we met.”* (Palahniuk, 1996: 33)

In the quotation above, it is unclear to whom the narrator is referring as “you” in the narrative. There is also a mix of the third-person pronoun in the instance. This causes more confusion as the narrator does not specify who is “we” and “you”. The “we” is probably referring to Tyler Durden as the instance is the time when the narrator meets Tyler. However, the pronoun “you” remains vague in this case. They probably refer to the narrator or Tyler Durden.

This narrator indeed uses the second-person pronoun to describe his experience, but the examples do not show that the narrator is talking directly to the

assumed reader of his narrative. Instead, the “you” that has been used in the instances are just a form of a monologue of the narrator who is talking to himself. Readers of the passage are most likely to translate the occurrence into a first-person narrative which changes the first-person pronoun into a second-person pronoun. The “you” is pointing to the narrator himself. Then, the constant use of the “you” in those above examples can be easily translated as a homodiegetic voice with internal focalization.

Aside from the monologue by the narrator, there are also some instances where the narrator speaks to the assumed reader of his narrative. In this case, the narrator constantly uses the second person pronoun to share his knowledge with the assumed reader.

*“You take a 98-percent concentration of fuming nitric acid and add the acid to three times that amount of sulfuric acid. You have nitroglycerin.”* (Palahniuk, 1996: 12)

He tells his knowledge into the narrative by using the second-person pronoun “you”. In the above example, the narrator tells an instruction to make explosive to the reader by utilizing the second person pronoun. This gives the impression that the narrator gives the information directly to the reader. It is a type of narrative that is usually used in instruction narratives both spoken and written. Nonetheless, there still lies the possibility that the passage can be easily comprehended from the first-person point of view. It is because the pronoun “you” in the passage can be replaced with a first-person pronoun:

“I take a 98-percent concentration of fuming nitric acid and add the acid to three times that amount of sulfuric acid. I have nitroglycerin.”

The change of pronoun barely makes any difference. So, it can easily comprehend as a first-person narrative.

There is also similar usage of the pronoun “you” that is used to communicate with the assumed reader differently. This occurrence is shown in Chapter 20 of the novel. In this chapter, the unnamed narrator meets a grocery store employee named Raymond K. Hassel. The narrator interrogates Raymond for fun while pointing a gun at Raymond’s head. They have a fairly long conversation while the narrator points a gun at Raymond and threatens to shoot him if he does not answer the narrator’s questions. He narrates his dialogue and experience with this character from the second-person point of view.

*“You were jerking backward and backward a little more every time the gun touched your face as if the barrel was too hot or too cold. Until I said, don’t step back, and then you let the gun touch you, but even then you rolled your head up and away from the barrel.”* (Palahniuk, 1998: 152)

The whole dialogue and action in this chapter are expressed from the second person point of view. The unnamed narrator constantly refers to Raymond with the second-person pronoun “you” in the narrative. In addition, the narrator also shares what he sees and experiences.

*“Your name was Raymond K. Hessel on your driver’s license. You live at 1320 SE Benning, apartment A. That had to be a basement apartment. They usually give basement apartments letters instead of numbers. Raymond K. K. K. K. K. K. Hessel, I was talking to you.”* (Palahniuk, 1996: 153)

This narrative essentially puts the position of the reader as Raymond K. Hassel. The second-person pronoun “you” in this chapter refers to Raymond and yet it feels like the narrator is talking to the assumed reader as he uses the second-person pronoun. However, the narrative at this point still holds the homodiegetic voice in this instance and is focalized by the unnamed narrator through his senses. Thus, the narrative is a monologue by the narrator himself. The only difference is that he constantly uses the second-person pronoun “you” when referring to Raymond K. Hassel. He also tells about Raymond’s actions and situations in this instance: “*Yeah. You were crying, sniffing, crying. You swallowed. Yeah. You had a library card. You had a video movie rental card.*” (Palahniuk, 1996: 153)

The example above shows that the narrator tells Raymond’s actions that are perceived through the narrator’s senses. The unnamed narrator sees Raymond’s library card and hears Raymond’s cries. The narrative of Chapter 20 in the text above can be categorized as a heterodiegetic voice in which the pronoun is changed into the second-person form. This is different than when the second-person pronoun is utilized to narrate a story with a homodiegetic voice that can be quickly translated as a monologue.

The narrator still holds the space to get the reader psychologically closer to him as he tells his experiences directly in this case. At the same time, the second-person pronoun is putting the reader inside the story in Raymond’s position. This

unusual narrative probably could take the reader psychologically closer to the character than the first-person point of view.

The second-person pronoun that is used in this case creates a big impact on the narrative. If the second-person pronoun *you* in the passage above is changed into the third-person pronoun like the typical narrative that uses the third-person pronoun when referring to the character in the text, the narrative becomes different:

“Yeah. **He** was crying, sniffing, crying. **He** swallowed. Yeah. **He** had a library card. **He** had a video movie rental card.”

By only changing the pronoun, the narrative is virtually changed into the regular third-person point of view. The reader is not being put into the story anymore as the narrator is directly referring to Raymond with the third-person pronoun “he” thus changing the whole perspective of the narrative. This point of view changed the same story completely changed the point of view. The created interaction between the narrator and the reader which exists within the second-person point of view is absent in the third-person narrative.

Aside from the detail about Raymond’s action, the dialogue between the narrator and Raymond in this chapter is also narrated with the peculiar second-person pronoun:

*“Listen, now, you’re going to die, Raymond K. K. K. Hessel, tonight. You might die in one second or in one hour, you decide. So lie to me. Tell me the first thing off the top of your head. Make something up. I don’t give a shit. I have the gun.”* (Palahniuk: 1996: 153)



In the passage above, the narrator narrates his dialogue with Raymond K. Hassel albeit without quotation marks like a direct quotation usually does, so it is mixed up with the whole narrative. There is no peculiarity in this case if the narrator simply tells this conversation in a typical way, but the lack of the quotation mark made the narrative like a second-person where a narrator speaks directly to the reader. Then after the passage above, Raymond replies to the conversation, and the narrator still consistently narrates the story in this manner.

*“A vet, you said. You want to be a vet, a veterinarian. That means animals. You have to go to school for that. It means too much school, you said. You could be in school working your ass off, Raymond Hessel, or you could be dead. You choose.”* (Palahniuk, 1996: 154)

Raymond’s dialogue is quoted indirectly in this case, but the pronoun is still in the second-person form. This example is unusual in a way because in this indirect dialogue quotation the second-person pronoun becomes very obscure. It gave a stronger impression that the “you” in this example is the reader. Raymond’s statements are vaguely transformed into the reader’s statement because of the second-person pronoun “you”. This type of pronoun is usually used directly to refer to interlocutors in a direct conversation.

The novel shows some interesting examples of the second-person point of view in a narrative text. Even though this type of narrative is usually just a monologue in disguise, the whole Chapter 20 shows a different application of the second-person point of view. The second-person point of view can be varied

depending on the circumstances, similar to the third-person point of view. However, the application of those variations requires some sort of condition. In this novel, Palahniuk utilizes some non-standard format of the quotation by changing pronouns and intentionally missing quotation marks. It is still nearly impossible to maintain a second-person narrative.

Even with the irregularities in the passage, the narrative of Chapter 20 can still be translated as a regular conversation between the unnamed narrator and Raymond. It is impossible to completely place the reader within the story, especially when the narrative clearly shows the circumstances of the unnamed narrator's conversation with Raymond K. Hassel. Nonetheless, the narrative becomes different than the other part of the novel thanks to this peculiar utilization of the pronoun "you". It is still impossible to completely apply the second-person point of view in a narrative text, but the application of this point of view itself does make a big impact on the text.

### **3.2 Cause and Effects**

Narratives are bound by logic, so a good narrative usually has explanations regarding the cause of every event in the text whether explicitly or implicitly. The narrative *Fight Club* is told in very unusual manners but Palahniuk provides the reason at the same time. Palahniuk uses a peculiar narrator with special attributes that usually do not present in a narrative with internal focalization. Then, there must be some reason why this kind of story is possible to be applied in a narrative text.

It is unclear at the beginning, but the reason behind these peculiarities is slowly revealed as the story progresses.

The narratives show that the narrator does not realize that Tyler is actually himself. The narrator says that he has insomnia but wakes up as Tyler Durden when he falls asleep. It is later revealed in the last chapters of this novel that the character named Tyler Durden and the narrator are indeed the same person all along. In the story, he said that he becomes Tyler when he is asleep. But it is the one who is responsible for the action is actually the narrator himself:

*“Tyler’s been spending my money. It’s no wonder I’m always overdrawn. And the jobs, well, why do you think you’re so tired. Geez, it’s not insomnia. As soon as you fall asleep, I take over and go to work or fight club or whatever. You’re lucky I didn’t get a job as a snake handler.”* (Palahniuk, 1996: 167)

The narrator shows that he does not know Tyler's action, but his statement cannot be comprehended as absolute truth. In the previous chapter, it is stated many times that he shares his knowledge with Tyler. He said that in the first chapter: *“I know this because Tyler knows this.”* (Palahniuk, 1996: 12). Throughout the novel, the unnamed narrator repeats that statement five times. The first example occurs in the first chapter when the unnamed narrator tells his knowledge about making explosives:

*“You take a 98-percent concentration of fuming nitric acid and add the acid to three times that amount of sulfuric acid. Do this in an ice bath. Then add glycerin drop-by-drop with an eye dropper. You have nitroglycerin. I know this because Tyler knows this.”* (Palahniuk, 1996: 12)

Then when the unnamed described Tyler's life, the sentence emerges after the description:

*In a projection booth, Tyler did changeovers if the theater was old enough. With changeovers, you have two projectors in the booth, and one projector is running. I know this because Tyler knows this.* (Palahniuk, 1996: 26)

In the samples above, the sentence "*I know this because Tylers knows this*" emerges when the unnamed narrator tells the story and knowledge of Tyler Durden. However, in the later chapter of the novel the sentence appeared as a result of the unnamed narrator's starting to realize that he is the one who is doing Tyler's actions all along. In the situation, the unnamed narrator was chased by his fight club follower: "*Under and behind and inside everything the man took for granted, something horrible had been growing. Nothing is static. Everything is falling apart. I know this because Tyler knows this.*" (Palahniuk, 1996: 112). The unnamed narrator is in a rush and the sentence emerges once again.

The next sample is from Chapter 26 when the narrator started to question his life. The narrator knows that Tyler is about to kill his employer:

*Kill my boss.  
Oh, Tyler.  
I know a computer blew up.  
I know this because Tyler knows this.* (Palahniuk, 1996: 185)

The fifth sample comes from the next paragraph. The unnamed narrator and Tyler Durden are stuck in a building that has bombs planted on it. The building is about to collapse in a short period. "*We're down to our last ten minutes. The Parker-Morris Building won't be here in ten minutes. I know this because Tyler knows*

*this.*” (Palahniuk, 1996: 203). The one who plants the bomb in the building is Tyler, but the narrator knows about it without being told by Tyler. In this one example, it is implied that they share some part of their knowledge as they are the same person.

Apart from the instances above, the unnamed narrator also can tell what Tyler’s job is as he states in this instance in the earlier chapter before Tyler’s true identity is revealed. This is what he says in Chapter 3: “*Tyler’s a banquet waiter, waiting tables at a hotel, downtown, and Tyler’s a projectionist with the projector operator’s union*” (Palahniuk, 1996: 27). However, to which degree they share their knowledge remains unknown. It is because the only agent that told the story is the unnamed narrator and so there are no further explanations regarding the situation.

The fact that the narrator knows what Tyler does as well as shares some of his knowledge proves that he probably knows everything all along. Yet, the unnamed narrator constantly says that Tyler is another person and narrates Tyler’s actions from the third-person point of view. In addition, there is a possibility that suggests the narrator might be intentionally hiding his actions by using Tyler Durden. The most noticeable detail hidden from the text is the narrator’s relationship with Marla Singer. When he first met Marla Singer at the support groups, he says that he hates her so much. The unnamed narrator calls her names “*faker*” and “*liar*”. The truth is the narrator has a relationship with Marla but he is hiding them by using Tyler to cover up his actions.

*“Liar.*  
*Faker.*

*Marla's the faker. You're the faker. Everyone around when they wince or twitch and fall down barking and the crotch of their jeans turns dark blue, well, it's all just a big act.*" (Palahniuk, 1996: 35)

It is unknown why the narrator hides his feeling and relationship with Marla Singer. But it can be inferred that he does not want to reveal them in the story. This is supported by some of the contradictory statements regarding his actions.

*"All night long, I dreamed I was humping Marla Singer. Marla Singer smoking her cigarette. Marla Singer rolled her eyes. I wake up alone in my bed, and the door to Tyler's room is closed. The door to Tyler's room is never closed. All night, it was raining."* (Palahniuk, 1996: 56)

In the above example, the unnamed narrator is not telling the "true" details about his own action by saying that he is dreaming. This part is also peculiar because the text does not show that Tyler told his actions to the narrator. It is because the narrator is the one who does the action in the passage. Yet, he constantly uses the third-person pronoun in form of "Tyler" who is doing all of the action.

The possibility of this unreliable narrator is quite high since the narrator seems to be separating himself from Tyler's action which is his own. Both Tyler and the narrator have specific traits that differ from each other. The narrator depicts himself as a typical salaryman while he depicts Tyler to be brave and bold. It probably implies that the narrator has some kind of mental health problem, but it is unknown to which degree it can affect the unnamed narrator's consciousness. He is telling his own story and yet he covers up some detail of the narrative and does not

fully tell the reader about all of the real detail. As a result, the narrator becomes somewhat unreliable.

The way the narrator tells the story in the third person makes the unnamed narrator not responsible for his action in the text. By exploiting this element, the narrator can give a narrative about some of his actions as the action of another character. Tyler Durden's actions are also the actions of the narrator himself, but he chooses to act like it is the actions of another person. He even goes as far as become a third-person or heterodiegetic voice to tell his action as shown in this example:

*"We have sort of a triangle thing going here. I want Tyler. Tyler wants Marla.  
Marla wants me.  
I don't want Marla, and Tyler doesn't want me around, not anymore. This isn't about love as in caring. This is about the property as in ownership."*  
(Palahniuk, 1996: 14)

Indeed, the narrator's statement is often contradictory, but we never know exactly to what degree he realizes his action on the hidden details. This is due to the narrative being told by an internal focalizer and thus no agent is able to describe the details in the story outside of the unnamed narrator himself. Whether the narrator has some psychological condition or intentionally hiding the truth in the narrative is completely unknown. There is an instance when the narrator said that he is suffering from insomnia and does not realize that he wakes up as Tyler Durden until the latest chapters:

*"Full circle.  
The night Tyler saved her life, Marla asked him to keep her awake all night.  
The second I fall asleep, Tyler takes over and something terrible will happen."* (Palahniuk, 1996: 175)

The statement can be comprehended to be true or false, it is up to the reader's interpretation at this point.

There are also some hints that the narrator suffers from some kind of mental illness that causes him to mix up his imagination and reality. It is stated directly that he suffers from insomnia and sometimes he wakes up as Tyler Durden when he sleeps. Some events show the problematic psychological condition of the narrator. One example is in the sixth chapter of the novel shows a very peculiar narrative when the narrator first meets Tyler Durden:

*“You wake up at Boeing Field  
You wake up at LAX.  
We have an almost empty flight, tonight, so feel free to fold the armrests up  
into the seatbacks and stretch out. You stretch out, zigzag, knees bent, waist  
bent, elbows bent across three or four seats.”* (Palahniuk, 1996: 29)

The narrative of the example above shows very strange characteristics. There are two types of pronouns: *we* and *you*. The opening sentence of the paragraph is using “we” when referring to Tyler and the narrator, but the second sentence changed into the first-person pronoun “I”.

*“You wake up at Logan, again.”  
This is a terrible way to travel. I go to meetings my boss doesn't want to  
attend. I take notes. I'll get back to you.”* (Palahniuk, 1996: 30)

The pronoun “I” clearly refers to the narrator himself. It is unclear if it is a monologue by the narrator or referring to Tyler. Though, both of them are acceptable as they are the same person. This example shows that the narrator has a problem using the correct pronoun in some situations. There might be some kinds



of psychological condition affecting the narrator to create a systematically correct narrative. He possibly cannot differentiate the reality and his imagination or even has a split personality that he does not realize his actions.

These examples a strong proof that the unnamed narrator suffers from some kind of psychological condition. However, this unnamed narrator tends to tell inconsistent details regarding the events in the story. We cannot completely discern to which degree this psychological condition affects the narrator due to this unclarity. The unnamed narrator tends to hide some specific details in the narrative. For example, he constantly acts like he hates Marla Singer when in reality he is having a relationship with her. An implicit detail that can be inferred from the text is the only solid proof that can be taken from this kind of narrative as no agent told us the “true” detail of the story. Therefore, without expertise in the psychological fields, it is impossible to determine what is the real cause of the problematic narrative.

These peculiar narratives of the novel are applicable in a narrative text definitely from those two factors. But it is also can be inferred that the author of this novel intentionally utilizes this peculiar narrative to show the narrator’s problem or mental condition. By using unclear pronouns as well as peculiar spaces in the narrative, Palahniuk can draw out a narrative of a man with mental illness. This novel does not state directly state the mental health problem of the narrator except for the fact that he suffers from insomnia. Instead, Palahniuk uses the point of view in the text to show the narrator’s psychological condition.

The story's twists and turns are created as a result of this unusual point of view. Limited space in the narrative makes some details unfold only when they are stated explicitly by the narrator. The fact that Tyler and the unnamed narrator are the same people all along is able to be hidden because of the internal focalization.

*"I said that if you talked about me behind my back, you'd never see me again," Tyler said. "We're not two separate men. Long story short, when you're awake, you have the control, and you can call yourself anything you want, but the second you fall asleep, I take over, and you become Tyler Durden."* (Palahniuk, 1996: 167)

This is the main characteristic of internal focalization which has limited space. The details are only stated explicitly in Chapter 22. Thus, the reader is left to guess about the situation until it is explicitly stated by the narrator. In addition, Palahniuk utilizes a problematic internal focalizer that generates more twists in the story. The hidden details about Tyler's true identity as well as the unnamed narrator's mental illness leave an exceptional impact on the narrative because the story is told by an internal focalizer with some degree of extra space.

To sum up, the unusual narrative of this novel is a result of the narrator's unreliability or the narrator's mental condition. It is normally impossible to create a such narrative under regular circumstances where the story is told by a typical internal focalizer. By utilizing the problematic internal focalizer, the writer of this novel is able to create a unique impact on the narrative. Some details are left unclear like the narrator's mental condition as there is no explicit explanation in the text. Nonetheless, that probably only makes the novel more intriguing because it let the

reader think and assume what really happens in the story. While on other hand, the hidden details and extra space make their own surprising elements to the narrative.

## CHAPTER IV

### CONCLUSION

*Fight Club* by Chuck Palahniuk utilizes three different types of points of view including first person, third person, and second person point of view. A narrative cannot be only distinguished by its point of view alone. The notion of voice and focalization is very important in this case because they can distinguish each type of narrative more precisely. Most of the content of this novel is told with the homodiegetic voice with internal vocalization or the usually so-called first-person point of view. In *Fight Club*, this point of view that use first-person pronouns bring the reader psychologically closer to the main character than the third-person point of view because the narrator tells his feeling and experience directly in the narrative. On the other hand, the third-person point of view or heterodiegetic voice in this novel does not make a big impression as it is told by the same internal focalizer.

The second-person point of view is an uncommon type of point of view in which the narrator mainly uses the second-person pronoun “you”. The point of view generates narratives that give the impression of narrators speak directly to the reader because of the second-person pronoun. This could make the reader feels involved as a part of the story. There are some examples of this second-person point of view in this novel that is not a simple monologue. Palahniuk turns the entire conversation

between the unnamed narrator and Raymond K. Hassel in Chapter 20 into a full-fledged second-person narrative. It is achievable due to the narrator using the pronoun you when referring to Raymond. However, the author of this novel has to write the passage incorrectly to create the situation. The narrative also becomes somewhat translated into a regular conversation after the second-person pronoun is used repeatedly. Then, it just shows how hard it is to implement the second-person narrative in a written text.

The different points of view in the text are possibly unnoticeable for some readers because the whole narrative is told by the same narrator who lives inside the story world. Nonetheless, the unnamed narrator of this novel often deviates from the main characters of an internal focalizer as he has extra space and can narrate things outside of his senses in some parts of the novel. The various types of points of view have a different impact despite being used in the same narrative. In addition, the story's twists and turns mostly happen due to the utilization of the peculiar internal focalizer of the novel. Therefore, point of view is proven to be a vital aspect to be considered in a narrative text. The various types of points of view, combined with the problematic narrator in the narrative make different effects on the text and create a unique and interesting story

This problematic narrator is possible to be applied in a narrative because the writer depicts the narrator to be hiding his actions or suffering from some sort of psychological condition. However, this study does not cover the psychology of the

characters in the text, and thus unable to determine which are the exact reason behind the peculiar narrator. Therefore, to better understand this instance, a psychological approach mixed with a linguistic approach might be needed to better understand the narrative of the novel.

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