



***The New Evil: New-historical reading of society and Violence in Chuck
Palahniuk's Fight Club***

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Abstract:

Among the new historicist principles, the historicity of text and the textuality of history, illustrate the impact of history in writing literature and literature in understanding history. (Greenblatt, 1984) New historicists concentrate on how events, places and culture within a society influence a written work. The representation of evil in literature therefore, varied according to the culture and the period of publication. In the wake of the Holocaust, theorists including Hannah Arendt, centralize the contemporary perspective of evil by considering human violence as its preminent. The literary portrayal of evil in Chuck Palahniuk's *Fight Club* revolves around the use of individual and collective violence. This article investigates the impact of violence in the history of the American culture and the creation of violent individuals.

Keywords: *culture; evil ; identity ; new historicism; postmodern; violence*

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I. INTRODUCTION

The concept of evil has always triggered discussions among philosophers, psychologists and literary critics. The metamorphosis of evil is historically typified by specific interpretations that served the constant understanding of a given era. Despite the fact that evil has long been attached to theological interpretations, its modern visage displays in the human exercise of violence (Neiman, 2015)

Stephen A. Diamond refers to violence as secular evil. He argues that the modern significance of evil revolves around the troubled emotions of anger and rage which restore the notion of evil (2003). It is remarkable that in the past century, the manifestation of evil through violence is deeply discussed especially in literary and film production. The historical, cultural and technological changes have fashioned our understanding of what evil is. The rapid cultural transformation has participated in the secularization of some traditional moral vocabularies (Neiman, 2015)

After centuries of ecclesiastical burden, the concept of evil in postmodern canvas risks claiming objections to the possibility of such perception (Lang, 2001) Despite the perceptible rupture of postmodernism with the word “evil Throughout history, the concept of evil has been attached to countless anthropomorphic personifications which were believed to have the power to hurt and cause suffering and pain to humans (Russell, 1984) Satan, for instance, has historically sat over the throne of evil. Consequently, the negotiation between medieval history and literature has resulted in the construction of evil literature presented by the biblical character of the antichrist. The literary contribution to the concept of evil has varied both historically and culturally. From the eminent portrayal of Satan in Dante’s *Inferno* to the modern human personification of evil in *Fight Club* .literature largely credits its depiction of this concept to the milieu it constructed meaning from (Russell, 1984).

Fight Club (1996) by Chuck Palahniuk extensively converses the concept of both individual and collective violence through a vivid depiction of human rage and anger. The novel as well as its cinematic adaptation received large criticism. Several investigations center the problem of violence in the novel. Henry Giroux argues that *Fight Club* instructs its audience to respond to their problems in a way that makes them reckless and less responsible (2001) he goes further to assert that it is up to private individuals to choose whether to respond violently or maintain ethical status to change things. The film according to Giroux presents a dangerous insight into the evil of violence and the illusion of freedom through anarchic revolution. (2001) Jenny Brown supports Giroux’s claim by adding, “if you’re willing to let yourself get caught up in anarchy, this film... is a modern-day morality play warning of the decay of society”(2001). Other reviewers, however, consider the novel and its famous adaptation as a rebellion against a consumer culture. Mark Pettus holds that *Fight Club* is an examination of modern consumer culture and a “quasi-fascist mobilization against it” (2000) the dominant system sustains hegemony through “assimilative inclusion of the opposite forces”(2000) any attempt of rebellion according to Pettus against the system especially if it’s destructive will ultimately fail because “its challenge the reproduces the system’s models and values”(2000). Among all the previous researches that dealt with different interpretations of both the novel and the film, this research proposes a new historicist analysis of *Fight Club* which aims at reading the history of violence through the text and analyzing the text through the history of violence in the united state.

1. The postmodern perspective of evil

When Barel Lang has been asked to write about the question of evil and its relation to post-modernism, his first reaction was puzzlement. The appearance of a word as “antique as a well-stocked museum of ideology” (Lang, 2001,p. 11) makes it challenging to make a logical discussion about it. He argues that the nostalgia for binary or dualistic thinking that contrasts virtue versus vice and asserts that we can discern the

difference between them is what post-modernity is intended to abandon (Lang, 2001, p. 11-12). In presenting this analysis of the relationship between post-modernity and the concept of evil, Lang goes further to claim that the expected divorce between post-modern thought and the question of evil, does not (surprisingly) get over the concept of good and bad. In previous discussions about this concern, a significant phrase has been flourishing in contact with evil and morality; “The Death of God” which is mainly attached to the German philosopher Friedrich Nietzsche proclaimed the decline of the idea of divine providence. After the enlightenment, the tendency of physical laws overshadowed the theological explanation of the cosmos. Philosophy has revealed that government is not required to be arranged around the concept of God to be legalized, but rather by the rationality of the governed. Inevitably, the conformity to the rules of virtuous and erroneous conduct about God has been precluded. The western world disqualified the presence of the divine order as a source of morality and virtue and has elevated the significance of philosophy and science for the sake of replacing celestial sovereignty. The centeredness of man’s power to explain the world consequently influenced the concept of evil.

Neiman (2015) claims that for eighteenth centuries the concept of evil has been identified and explained within theological dictionaries. yet, today, the evil examination ascertains human cruelty violence and Auschwitz as its extreme epitome. The emergence of postmodernism has been associated with the political atmosphere of that critical era, the horror of Nazism and the trans-generational trauma of the holocaust atrophied the power of language to describe such horridness. The violent experience the world witnessed restored the essence of evil; the evil of man and the question of ethics. According to Cushman (2001) “evil is to intentionally inflict excessive pain and suffering on someone else” (p. 81) This quote captures what Cushman intends to show that today’s conceptual meaning of evil circles the “intentional” harm caused by groups or individuals towards other people. He goes further in his analysis by explaining that evil is most appropriately applied to situations when violence and other shapes of coercion trespass institutional or moral restrictions. The tendency of the literature above is to conflate the meaning of evil within the dictionaries of war, violence, transgression and pain.

To relate the new significance of Evil with its cultural cradle, Montrose claims that “the reading and the writing of a text as well as the process by which they are circulated, categorized, analyzed and taught are being reconstructed as historically determined and determining of cultural work” (1997, p.684). This quote captures what Montrose intends to demonstrate concerning the interconnection between text and context. He goes further in his analysis of this matter to claim that New Historicism deals with the “Historicity of text and the textuality of History” which estimates that both history and literature integrate within the same semiotic and symbolic system. History is an extended text and text is intensified history. For instance, the new historical interpretation of medieval literature asserts the dialogue between literature and other historical institutions; hence, the reading and writing of Dante’s *Inferno* cannot be disengaged from the milieu it generated from. The interpretation of evil, therefore, corresponded with the theological, social and political discourses and dominance at that epoch. The image of Satan sitting in the ninth circle of hell pictured the middle ages dimension of the notion of evil. However, the twentieth-century thematic adaptation of the concept fashioned itself accordingly.

In her study, Hannah Arendt characterizes the 1900s as a century of violence. She perceives the violent phenomena as a section of a biding attempt for power (Arendt,

1970). In the above epigraph presented in this paper, Arendt presents the act of violence as a sentimental purgation of humanity. The cultural and human contribution to war and transgression has shaped the conceptual understanding of evil. Man has become the new face of evil. The Cultural context enclosing the publication of *Fight Club* (Palahniuk, 1996) is acknowledged to be an era when violence has managed to be a heavily discussed issue. Mills (1997) discusses the issue of violence and associates it primarily with the violent culture in American society. He claims that "In 1990s meanness is not just a political response we make periodically in our weaker moment, meanness today is a state of mind, the product of a culture of a spite and cruelty that has an enormous impact on us." (p. 2)

The picture which emerges from this brief quote is that violence and meanness exercised during the time of the publication of Chuck Palahniuk's novel is not only the effect of political pressure but a state of mind and the result of a cruel culture. After observing the historical theories of violence, many historians consent that America has always witnessed an extremely violent history. Both history and literature, therefore, explore the notion of modern evil by demonstrating acts of violence and transgression against individuals and social groups. It is significantly important to view the history of the United States to decipher the literature of violence which was quite popular. *Fight Club* as the production of a similar atmosphere traverses both individual and collective violence. On the matter of violence in America during the late 1980s, many historians centralized the basic form of violence as collective social violence. However, they largely disregarded individual, interpersonal, and criminal violence and its influence on public safety. (Leonard & Leonard, 2003)

2. Creating the violent individuals

In the writing of cultural poetics, Greenblatt considers the individual's identity as a fraction and parcel of the enclosing culture. He perceives literature as one of the central tools to understand history. It is one of the components of the "cultural system of meanings that create specific individuals by governing the passage from abstract potential to concrete historical embodiment" (1984,p. 3). The alternative strategy of reading literature proposed by Greenblatt aims at to understand the construction of individual identity within the pressure of social influence. This crucial analysis seems more anthropological as it focalizes on the circulation of power within a culture in the process of creating a social identity. The idea of creating the evil, violent identity can be seen from heterogeneous angles in the narrative of Chuck Palahniuk. The interpretation of Chuck's narrative according to Greenblatt's examination should be seen from the integration of the author's tangible behavior, the expression of social codes and the reflection of these codes. The aggressive environment the writer lived in during his childhood and the violence he witnessed is reflected in his literature (Kaczorowski, 2015) . Accordingly, the characters in *Fight club* replicate the social expression of violence so as the personal incorporation of Palahniuk's behavior. For evil in the postmodern lens views violence as its representation, characters mainly Tyler Durden and Bob illustrate different stimuli for committing evil.

If considering the conceptual idea of *Fight Club* which is ostensibly the outcome of a man with dissociative identity disorder (Verhulst, 2017) who seeks to fight the disillusionment with consumer culture by converting it into violence and Chaos (Giroux, 2001) , the opening of the novel indicates a long narration of violence. The

first scene of using a “gun pressed against [the narrator's] throat” (Palahniuk, 1996 p. 1) (which due to its flashback structure is the ending of the novel) clarifies the brutality the reader encounters through this opus and the main purpose of it. The Fight club is originally founded by Tyler Durden as a place for men who are angry and uninterested of their everyday life or job. Increasingly, it becomes the foundation for the Project Mayhem which had its purpose in a fight against society. The violent identity therefore cannot be isolated from the social stimulation regardless of the psychological background. The creation of “fight club” as a location of exercising violence is not mainly a fictional or an artistic contribution only, for ultimate fighting clubs have been prospering in various American cities.

On several occasions throughout the novel, the authoritative relationship between the main character and his boss is very understandable. The pressure the authority presents leads to the creation of authority-free group which goes viral afterwards. In spite of the first rule of Fight club that dictates “[not to] talk about fight club” (Palahniuk, 1996 p. 33), the group gains a heavy reputation which creates a center of attention for various numbers of participants every day. Another rule which validates the function of Fight club as an underground organization of practicing aggressive acts announces the compulsion of fighting for the participants in their new engagement. “If this is your first night at fight club, you have to fight” (Palahniuk, 1996 p. 33). Tyler simplifies the rules of joining the assembly and constructs a group of socially abused individuals who are related and devoted to each other as well as to the organization itself. The narrator’s engagement within the same group (he created), provides him with the audacity to speak about his scars with his boss. The normalization of violence and the split from work ethic standards is illustrated in the way the narrator exposes his weekly disfigurement. With the dispersal of fight clubs around America throughout the 1990s, it has become “nothing anymore to have a stock body”(Palahniuk, 1996 p. 31). Many individuals in the narration show ultimate acceptance of the notion of violence through their appearance in public places with “two black eyes of a giant panda from fight club” (Palahniuk, 1996 p. 32) and “a mouthful of blood”(Palahniuk, 1996 p. 32). Tyler Durden, despite being the counter face of the same coin of the narrator, he manifests the evil and cruel side of the American society. Geertz, through his theory of thick Description, views humans as cultural artifacts. Not far from the Durkheimian discourse which perceives culture as an entity in which individuals are born and attribute, Geertz believes that the withdrawal of language, science, art and moral beliefs from humans places them in an equal position to animals. This illustration draws an interesting understanding of the function of the “web of significance” and cultural meaning in defining individuals' social identity. (Geertz, 1973)

Psychology fundamentally refers to the origin of violence as an individual disorder. Several interpretations are based on the inner characteristics of perpetrators which stimulate them to act violently (Miller,2004) Similarly to the case of the main character in *Fight Club* (Palahniuk, 1996) who suffers from a dissociative identity disorder, the interpretation of his violent drive mainly surrounded his mental dysfunction. Nevertheless, Miller investigates in his study on humans and evil the correlation between “Ordinariness” and the ability to commit evil. (2004). He states that tracing the

grounds of evil within “evil people” diminishes the influence of a “person’s context or social environment on his or her behaviors” (2004). precedently, In 1971, Philip Zimbardo and his team conducted an experiment held at Stanford University to observe the effects of situational variables on contributors’ responses and behaviors. 24 graduate students from the same university were integrated to play the role of both guards and prisoners. The result of the experiment was critical. The guards showed an extreme involvement in the process of managing and governing. Several transgressions were committed against the prisoners despite the acquired knowledge of the experiment. Zimbardo’s conclusion of the experiment elucidates the influence of situational and environmental pressure on individuals. Zimbardo clarifies that his experiment portrays the radical change in an ordinary and normal person which crosses the boundaries of good and evil through his/ her engagement in evil actions. (2009). He adds that this transformation is the result of a strong and powerful situational dynamic. He asserts that “Within certain powerful social settings, human nature can be transformed in ways as dramatic as the chemical transformation in Robert Louis Stevenson's captivating fable of Dr Jekyll and Mr Hyde.”(Zimbardo, 2009, p. 210). In the case of Robert Paulson, the boundaries of good and are gradually exceeded. The transformation from a person attending support groups for solidarity to a member of violent and destruction program “Project Mayhem” should be an interesting way to understand how good people commit evil. The construction of the evil, violent self in the case of the character of Bob is more a validation of misplaced masculinity. Fight club in his case is an escape from the social pressure of the masculine crisis. The Feminine “bitch tits” (Palahniuk, 1996, p. 3) he gets from the removal of his testicles due to the excessive use of steroids, trembles his identity. In addition, the cultural vision of masculinity contradicts his later situation. As a result, his wife and children choose to leave him behind questioning his value in life. Despite his interference in men remaining together groups, the feeling of cultural burden obliterates his awareness of himself and his identity. Only by violence, he acquires attention, the shadowing of Bob’s real name at the beginning of the novel refers to the social alienation the character suffers due to the deprivation of his masculine figure. Yet, Bob’s recalling of the basic rules of Fight club to the narrator in Remaining Men Together, the testicular cancer support group explains the popularity of the fighting club among individuals as it exhibits the determination of the alienated personage to verify his existence and identity through meeting total strangers every week for a fight.

The determination and the regaining of one’s self in the group of fight club augment the belief of loyalty and sacrifice of the one for the benefit of all. In one of the missions for Project Mayhem, Bob had been shot to death by a police officer. The decision of sacrifice is rooted in the rules of fight club. According to the club’s regulation, “it was better to get hurt than get arrested, because if you were arrested, you were off Project Mayhem” (Palahniuk, 1996, p. 122). Therefore, the choice of getting killed according to Bob is a way to honor the group in which he restored the sense of his identity. The fatality of this character gives another dimension to the novel, the narrator starts calling

his Name as a way of glorification and valuing of the central sacrifice.

In every fight club, tonight, the chapter leader walks around in the darkness outside the crowd of men who stare at each other across the empty centre of every fight club basement, and this voice yells: "His name is Robert Paulson." And the crowd yells, "His name is Robert Paulson." The leaders yell, "He is forty-eight years old." And the crowd yells, "He is forty-eight years old." He is forty-eight years old, and he was part of fight club. He is forty-eight years old, and he was part of Project Mayhem. Only in death will we have our own names since only in death are we no longer part of the effort. In death we become heroes. (Palahniuk, 1996, p. 122)

From an alienated figure to a symbol of heroism, Robert Paulson uses violence to articulate the true vocabulary of Masculinity and power. His amalgamation of evil practices grades him with satisfaction and glory. violence at this point emerges dramatically to encourage sacrifice to those who like Robert Paulson sense the burden of living in the shadow of cultural prison.

Among the plethoric violent scenes in the novel, the narrator verbalizes his second experience in fight club, where "the guy puts a knee between [his] shoulder blades [and] pulls both [his] arms together behind [his] back, and slams [his] chest into the concrete floor" the consequence of this experiences is recapitulated in another quote where he says that he tastes blood (Palahniuk, 1996, p. 137). The use of violent language in this situation enhances the chance of understanding the milieu of both the writer and his characters. In order to understand how the literary text epitomizes social reality, and what of literary devices the author utilizes to structure a piece of work having a chart of social life, it is compulsory to observe the language used by the writer. Greenblatt illuminates this idea in the subsequent passage:

The words that constitute the works of literature that we discuss here are by their very nature the manifest assurance of similar embeddedness. Language, like other sign systems, is a collective construction; our interpretive task must be to grasp more sensitively the consequence of this fact by investigating both the social presence to the world of the literary text and the social presence of the world in the literary text. (Renaissance Self-Fashioning, 19)

Language, therefore, is the foremost element in the creation of cultural identity which is intersected with diverse cultural dynamics which assist the construction of both the writer and the reader's identity. Language is related with the question of identity for it's the object of articulating ideas and cultural signals(Greenblatt,1984). Greenblatt views language for instance in the renaissance as a discursive power, a renaissance self-fashioning and the manifestation of renaissance culture and history. In Addition, Violence is also tremendous and appears in the shape of numerous atrocious and exceedingly bloody, bare-knuckled fights where adversaries are persistently thumped until they pronounce their surrender word "stop". Several clubs in America were getting very popular which share the same principle of fight club. Individuals were put in a cage

ring to fight until one of the combatants admitted defeat. Moreover, the use of language to illustrate an explicit method of manufacturing explosive bombs worries many readers and watchers of the cinematic adaptation of the novel. (Giroux, 2001) The reception of the novel and mostly the movie was quite controversial. A number of critics explain the peril of *Fight Club* to the public appreciation of violent acts. Giroux asserts that the cinematic adaptation of the novel contains a decisive periphery, it inculcates readers to present their issues in a more aggressive and violent way. He adds that the movie captivates the reader with the contentment and the satisfaction of enunciating anger against the limitation of culture. (2001) the power of violent culture in designing an aggressive language doesn't manifest itself in the use of cruel terminology only; it also appears in the normalization of profanity and vulgarization.

The Historian Melissa Mohr discusses the effect of World War I and II on the rising of profanity in the American society. She argues that the dreadfulness of war and the "constant threat of death by poison gas and machine guns, trench warfare, incendiary bombing" (2013, p. 227) resulted in the excessive use of profanity as a means to tolerate the feeling of anger and helplessness. She declares that many war fiction writers and previous soldiers wrote about the horror of war using the language they encountered on the battlefield, yet these writers like Norman Mailer in his *The Naked and the Dead* (1948) prominently replaced the F word with "fug" in the novel which proves the cultural disturbance of the use of profanity around that epoch. However, the twentieth and the twenty-first century denounced a major change in the acceptance and normalization of blasphemy and swearing. *Fight Club* consequently, embraces this cultural change which according to Melissa Mohr is influenced as well by the change of prominence from a production-based economy to a consumption-based one. The use of the F word in different passages of the novel is assembled with provocative, violent language. Tyler Durden screams and curse during the fight, "Go ahead, you can't kill me... You stupid f**k. Beat the crap out of me, but you can't kill me." The above quote elaborates Mohr claim about the relationship between rage and swearing. More than forty appearances of the F word as well as other sensitive body parts as part of cursing are found in the novel. Their appearances in the narration of Chuck Palahniuk do not explain the personal guts of the writer rather than the cultural heritage of violence. Therefore, Greenblatt's claim of the role of social institutions in fashioning the individual identity seems very current in the portrayal of violence in *Fight Club*

3. Pleasure in "destroying something beautiful"

Like all social codes, pain and suffering have been deeply influenced by the Christian doctrine. The idea of suffering and pain as a virtuous path to redemption has been associated with the ecclesial interpretation of these concepts. However, the modern interpretation of suffering has changed its dimension especially with the fall of religious institutions in western society. The influence of socio-cultural structure in defining such perceptions shifted the meaning of pain and suffering from merely religious standards into human made effect. The historian Roselyne Rey proclaims that:

Pain is indeed certainly a combination of cultural and social factors: it has

not had the same significance throughout the ages nor in the various differences in civilizations . . . Moreover, pain involves a codified form of social behavior which sets the parameters of allowable overt manifestations and regulates the expression of such innermost personal experiences . . . Pain's expression, whatever form it takes, does not escape the dialectic concerning what must be concealed and what may be revealed. (The History of Pain, 1998, p. 4)

The evil of war in the modern world as well as the terror of totalitarianism transferred the meaning of evil and suffering, from the question of Divine evil to human cruelty. For Saint Augustine, "the greatest evil is physical pain". This quote explores the interrelation between evil and physical pain which in the modern lens is caused by violent behavior. The opening of the novel draws attention to the multifarious ventures of the narrator in joining support groups. The insomniac routine of the character starts to moderate thanks to his attendance at these support groups. Consequently, he felt "more alive than ever" (Palahniuk, 1996, p. 12). After the narrator's peaceful night, he amusingly describes his sleeping experience by comparing it to babies' sleep, "Babies don't sleep this well" he said (Palahniuk, 1996, p. 12). Yet, the narrator's joyful experience of being "resurrected" (Palahniuk, 1996, p. 12) through acquaintance with the patients suffering interprets the character's creation of Fight Club as a space for public performance of painful acts. Tyler's "Kiss" or the chemical burn which should be in the hand of every member of the fight club also illustrates the idea of pain and pleasure. Sensitizing the actual fact of burning which obviously causes enormous pain as a kiss which on the other hand, centralizes the meaning of pleasure proves the bond between hurt and satisfaction. Despite the psychological dimension in interpreting the case of pleasure and pain, the social factor shares a tremendous function to the rise of this phenomenon.

The social and the cultural transformations have resulted in the production of an alienated sensation among individuals. The quests for identity and the sensation of belonging hearten social members to act against what it prevents it. Erich Fromm, a social psychologist and the author of *The Sane Society* states that man is distanced from society when he abates under authoritative cultural power; he attempts to obey and tolerate the social structures which they eventually deprive him from his individual consciousness.(1955) As a response to this self valuation, alienated members revolt against what oppressed them in the first place. Fight club, as well as project mayhem seems to be an endeavor to go against the social order. The mental and psychological suffering the characters witness during their prior life before the conception of fight club trigger their need to burst the buried feeling of solitude, devaluation and discrimination.

Karl Marx suggests that the solitary remedy to mental suffering is physical pain. Despite the synonymous link between pain and suffering, the contextual meaning refers to suffering as an emotional hurt, in the case of Fight Club, suffering ensues from what political, economic and institutional power does to individuals, and, reciprocally, pain reclines in how these forms of power determine the responses to social problems.

The members of the fight club and the Project Mayhem later elect violence and Pain as a response to violent and cruel cultural circumstances. Through the novel, the first rule of “not to talk about Fight Club” has heavily been broken; the endless number of new members each week explains the vital will to detonate inner suffering into physical pain as a kind of treatment. Hence, pain provides them with an instant consciousness of their feelings, bodies and individualism. The shadow of social suffering declines with the mere presence of physical pain. Eric Repphun reinforces this idea by saying that

Palahniuk’s novels explore and affirm the possibility that pain undertaken as an act of will represents not only a conscious rejection of the rationalization of the body but also a reclamation of agency and authenticity in a culture that has commodified the individual and turned living bodies into mere instruments. (2011, p. 130)

The feeling of pleasure as well as satisfaction through exercising brutal acts, promotes a culture of violence which makes literature at this point both influenced and influencer of social structure. Another scene which denotes the narrator’s enjoyment of pain is seen in the willingness to “destroy something beautiful” (Palahniuk, 1996, p. 82). The idea of evil is joined with the pleasure of perceiving ugliness. The narrator’s fight with “Angel face” demonstrates the sadistic side of this character as well as the aim of Project Mayhem. His tendency to destroy “everything beautiful” (Palahniuk, 1996, p. 83) exceeds the boundaries of human physical violence that occurs in fight club to public sphere. The burning of the Amazon rainforest, the killing of the animals he couldn’t afford to eat and the burning of the beaches he couldn’t see prove his destructive attention and the pleasure of creating chaos. The effect of violent culture in the fashioning of individuals’ identity, results in the manufacture of the devil’s representatives. Tyler Durden plays the role of the devil in tempting and urging “social destroyed selves” to use violence against humans and nature as a response to cultural dishonesty and cruelty.

II. Conclusion:

From what has been highlighted so far, the narrator of fight club believes that he does not want “to die without any scars”. His violent revolutionary and evil creation of the fight club seems to be the antidote of social alienation and discrimination. Thus, the concept of evil in the narration of Chuck Palahniuk is illustrated in the creation of the violent fight club which mirrors the cruel society in which violence is rooted in its history. The significance of evil is not simply that an individual is willing and able to commit violence, but also in the process of expanding it to the public sphere. The subject of evil, therefore, is in the context of a multicultural and hurriedly changing world; the network of meaning is variable and adjustable to cultural changes. If we think about evil in the context of various worldviews, cultures and epochs, the practices that pursue those views and meanings create adaptable illustrations of the face of evil in relation to cultural logic.

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