

How does the director help us to understand the narrative/characters etc using these techniques?

Micro Analysis	Conclusions
Mise en scene (everything in the scene)	Mise en scene has been broken down below, especially under the “camera” section.
Establishing characters and settings through costume, settings, props, figure expression (how the actors act)	When we are introduced to Jack, he looks pretty ordinary. Nothing about his appearance stands out. His situation is the only thing that does not appear normal or ordinary. He’s a little scruffy but not noticeably, skinny, he’s not old nor very young but we can assume stress has aged him prematurely, and he dresses very plainly. At first the lighting is so low key and dim that we can barely make out any detail aside from his silhouette, but he looks slouched and tired from his posture. This is not the kind of guy us, the audience, would expect to see in this situation – he’s so ordinary looking, and surely the drama of crime, fighting and exploding buildings would go hand-in-hand with a tough macho man, not someone who looks like anyone you’d meet on the street and barely acknowledge. Jack is metaphorically grey – he blends in because he’s so ordinary-looking he’s almost invisible. Whereas Tyler is the complete opposite of Jack. We first see only Tyler’s arms, not his face, making him a powerful menacing figure and creating the sense that he’s incredibly tall. His arms look muscular and powerful. He walks with swagger, he holds his posture up with confidence. Jack isn’t even standing up, suggesting submission. We can’t make out Tyler’s attire properly but from the few highlights from the backlighting it shows creasing suggesting that he wears baggy clothes which would exaggerate his swagger further. He’s holding a gun and at the start held it in Jack’s mouth as if to kill him. His hair is so short he’s almost bald, suggesting he doesn’t care for nice hair and probably doesn’t care for

anything else. When the lighting becomes more general in the following scene, we can at last make out Jack. His expression is completely blank, dead-eyed and open-mouthed like a fish at the market. He looks pale and messy, his face is spotty, he's got bags under his eyes, all suggesting a man that is too tired to care about life, too apathetic and unfeeling to tidy his appearance up. He's wearing a plain bluish white shirt, nothing even slightly expressive of his personality... or lack of. Before the viewer sees Bob Jack describes him as having female breasts which already tells us about how this character looks. Then we learn what the support group is about which explains why. "The big moosie slobbering all over me" describes to us Bob's personality and appearance, a large and emotional man who is slobbering like a huge dog (although we can assume "slobbering" is Jack's way of telling us that he's crying a lot *whilst* helping us to imagine a metaphorical slobbering dog, though dog isn't specifically mentioned it's the first thing the viewer's mind would likely associate with). All the men, except Jack, are crying too, which shows why Bob feels comfortable here as he can cry and not be shamed for not "being a man" as society sees men as incapable of crying. Jack continues narrating telling us how Bob lost his masculinity which helps us to empathise with the character instead of criticising him, which is important as later on in the film Bob will become an important minor character and someone that Jack cares for a lot. If the audience saw his joining fight club and resulting death from its successor Project Mayhem without developing an attachment to him, it wouldn't get much emotion from the audience thus distancing us from Jack who would be upset. Bob's maroon t-shirt reads "WORLD GYM" which explains his past, he used to be muscular and masculine, and we later have this confirmed as his backstory is detailed later on. Bob has a soft, high-pitched, whimpering voice, showing how losing his masculinity has affected him physically (feminine voice) and mentally (the clear emotion in his speech). In the following scene, we see Jack from a birds-eye POV lying on his bed, yet he isn't asleep. "Couldn't sleep" echoes from his narration, showing the monotony of lying still but not being able to disengage from the world, so therefore trapped, awake, doing nothing. There's a coffee cup, the shot is provided without context but by reading between the lines the significance is obvious, that he can only stay awake by taking a stimulant like caffeine.

He's wearing a plain shirt and tie just like all the other workers there, who are seen drinking coffee, slouched, not acknowledging each other and acting reminiscent of robots. The office is plain, with the bare minimum and no decorations anywhere. This tells us that perhaps Jack's job is to blame for his lethargy because the workplace is boring and the other workers have the same attitude to life as Jack. Even when Tyler briefly flashes Jack just stares blankly – *nothing* can surprise him because he is void of any emotion whatsoever. We travel through Jack's bins, full of caffeinated drinks and junk snacks, telling us that he doesn't care about his health or tidying up beyond simply disposal of his waste, and the only thing he does seem to care for is staying aware enough to be barely awake. Jack's prodding his face hard which shows that he's that bored and exhausted that he can barely stay awake. Someone we assume is his superior walks over to him at this moment. He's more smartly dressed than Jack which tells us he at least cares somewhat about his appearance. Jack describes this man's tie as "cornflower blue". His blue tie is a rich colour, sleek and shiny, which was used for the British monarchy and as an expensive paint pigment, having connotations of wealth and power. At first we don't even see this man's head, making him seem that imposing and powerful that we don't even see his face. He's friendly enough and chats to Jack whilst giving him his work, but that doesn't take away from his authority here. In the next scene Jack is sat on the toilet, but he's clothed and holding a phone and magazine. He's not here to do his business, but this suggests he also wants privacy, this is something *for him*. We learn that he's ordering from Ikea's catalogue. He may be a bland character but he does express himself, albeit through furniture and decor. He buys quirky furniture yet instead of being interesting himself he acts more like an advert for Ikea than anything else, even the editing shows little labels describing the items he buys, price, and sale, clearance and offer notices, like an advert would. Wherever he goes when he's on his own (the toilet, his apartment) he has a phone to his ear, showing the audience that he's obsessed with buying furniture and it's pretty much his entire life and all he cares for. This also suggests that he's selfish – why isn't he socialising, why is he only caring about *his* life? He goes to the doctor's, and the doctor realises that he's selfish and ignorant and prompts him to see "real suffering" at the support groups instead of

seeking the doctor's treatment. The doctor's attitude makes it seem that he doesn't care about Jack and would rather have him gone as he's wasting his time with a problem he cannot fix for him, his voice on the verge of a sigh; but perhaps the doctor also lacks the empathy to see that Jack is suffering, just not physically. In the next scene Jack walks along the pavement of an ordinary street at night, the long shot and entire mise en scene showing us that he's insignificant, just a little shadow of a man moving along, he could be anyone but he's certainly not the hero, the centre of attention, like many protagonists are. The sound design includes typical urban background noises like car hoots and sirens, again reminding us that the world continues on as normal while Jack's story unfolds. What happens to Jack at the first half of the whole film is very much to do with Jack alone, and Jack's main enemy is himself, and the shot framing and sound reminds us of this if we should begin to think of him as a character the world revolves around. This is switched in the second half of the film as everything Jack does impacts the entirety of society, showing that an insignificant person could act in drastic ways due to the monotony of modern daily life and serves as a warning to the audience that the way we live could destroy us. Jack attends the support group but shows no emotion. He doesn't get up as he doesn't really belong there, it's not relevant to his woes. Then he makes eye contact with Bob, and the two end up bonding because Bob believes he's there for the same reason he is, so they share a vulnerability. Bob pulls Jack right up so that he nearly falls over, showing this is a man unaware of his strength, the person that hugs you without realising that they're strangling you. Jack sees how tall this man is, looking up at him, making us feel a little fear that Bob may unintentionally harm him. Bob pulls Jack in for a bear hug and Jack's finger shoots up as if he wants to cry, "Stop! You're squeezing the life out of me, enough!" Then Jack forms his finger into a fist and hugs Bob back, showing that he's used to suppressing his emotions which may be why he seems so unfeeling. Bob says "you cry" just like he did earlier, the first suggestion that this is Jack's version of reality and not reality, as it's the same memory but Bob is dressed differently and Jack acts differently – like it's that long ago that it's a little vague, and Jack's mind filled in the gaps of what he forgot or didn't notice. Jack's posture is stiff, looking unnatural and tense as he knows he doesn't belong, but doesn't talk

in his robotic voice like he did at the start, but to the same effect. Bob pulls him in for a hug rather roughly, and Bob strokes Jack as if he's comforting a pet as he assumes Jack is upset and vulnerable as he is and projects his emotions onto his new friend. And then the unexpected... Jack finally shows emotion, he's crying like Bob is. Bob's t-shirt is soaked from Jack sobbing on his chest. This isn't work where he's no more than his job; the doctor's where he is dismissed because he isn't physically suffering; his apartment where his furniture defines him; this is a place where he can have a cathartic release, and be himself. The music demonstrates Jack's new-found confidence. He's shown back at work. The following shot are stills; a stack of unused coffee cups, a coffee machine and a clean spoon, showing that Jack doesn't need caffeine now he can sleep; a box of doughnuts like the one from Jack's bin, but only one has been eaten with a few crumbs as he has a better source of pleasure now; tea bags, also unopened (more caffeine he no longer relies on); a basket full of money, which foreshadows what the film will conclude with, but right now like the rest of society Jack lives just to earn money. These brief shots quickly show the viewer what's changed, and hasn't changed, as Jack's character develops into a more complex and individual person. Terri, the speaker at the front of the healing chakras support group, has the stereotypical look of what one imagines when hearing "crazy lady" with curly messy dark hair, puppy eyes, and her lower lip out as if she thinks she's important and clever. The other people there also have a slightly unconventional appearance, reminiscent of hippie attire, who are the typical people this group would attract – again, Jack is the odd one out as he looks like everyone else. Some people are bald which could suggest a disease such as cancer, explaining why they are here. Again, Jack's struggle is mental, not physical, and he's certainly not sick or dying, so he's the odd one out. The shallow depth of focus and audio beginning to echo and fade out as the camera zooms in on Jack meditating show the outside world disappearing from his perception as we enter his mind. Jack imagines himself in an icy cave. He walks forwards. Jack imagines his power animal as a penguin, which is adjacent to a spirit animal or dæmon (which was a concept before *His Dark Materials*), the animal representation of his personality. As Jack walks along funky beats play and he holds his posture up, walks confidently in strides as he leaves the support group.

	“Every night I died and every day I was born again,” Jack says, which is quite dramatic but shows how his release of emotions makes him feel like he was being reborn like the phoenix with every support group he attends. He’s smiling and starting to walk with a swagger like Tyler did at the start. This change in Jack’s character suggests he will change further and perhaps become an entirely unrecognisable person who knows his identity, and he will transform but not in the way we as an audience had expected. The start had choppy editing, less rhythm to it, and as we know the start is the end we know that Jack will end up more scatterbrained suggesting he may also go insane as the two are often (not always) linked.
Camera - framing, angles, movement	Shot by shot including mise en scene. 1. Scene 1 – Beginning that is actually the end a. A focus pull and pan back from Jack’s mind, to the gun, to Jack’s terrified eyes. This shot is an extreme closeup. It is in fact a compilation of special effects and live action blended seamlessly together. Shallow depth of field. b. Closeup side profile of Jack. Shallow depth of field. A hand to the left, holding the gun in the centre of the frame and leading our eye to Jack, whom the gun is pointed directly into the mouth of. c. POV shot from Tyler’s eyes, shallow depth of field, high angle emphasising how vulnerable Jack is (well, he does have a gun pointed down his mouth that would kill him instantly if Tyler pulled the trigger...) Jack is off-centre to the left, it’s not a canted angle but this unusual composition has a similar effect. Tyler pulls the gun out of Jack’s mouth. Shallow depth of field. d. Match cut to over-the-shoulder (it’s actually Tyler’s waist, but the same style of shot). Shallow depth of field, Tyler to the right and the city lights that are now visible in the background (foreground and background) are both out of focus, leaving only Jack in focus. The low angle demonstrates Tyler’s authority over Jack. The camera pans to the right tracking Tyler, now Jack is to the left of the frame and Tyler’s silhouette is left almost out of frame.

Lighting - low key, high key, colour grading	The color grading is predominantly greenish tinged with browns – green and brown oppose each other on the color wheel but <i>Fight Club</i> makes these colors so desaturated that the hues appear analogous, making it appear uneasy to look at and reflecting dirt and grime. In a natural environment, green would represent nature and growth; in a sci-fi environment, it would appear futuristic; in <i>Fight Club</i>'s very ordinary urban setting, it has the association of algae growth on dirty old buildings, mould growing in damp abandoned houses. The low key lighting exaggerates detail furthering the dirty appearance, with high contrast between the shades and low contrast of the colour scheme. This low-key, high contrast lighting is in the style of chiaroscuro, where there are mostly shading with a small amount of highlight and minimal midtones, making it appear 3D, exaggeratedly realistic just like Tyler is an exaggeration of Jack. And considering most of <i>Fight Club</i> is set in Tyler's house, a falling down wreck, the use of these colours is very apt. For this particular scene however, the colour grading begins in deep blue. This monochromatic colour scheme is associated with the sea and outer space and has connotations of isolation, mystery, drowning, and depression. These colours reflect the tone of the beginning of this scene, where we assume Jack is terrified and about to die. It's just him and Tyler (we later learn that they are one and the same, so he is in fact entirely alone). Jack's heavy sweat and the oceanic tones complement each other, an exaggeration of his fear as if he is sweating so much he could create an ocean. He is drowning in his fear. The lighting is low-key, Jack's sweat and the outlines of objects being in bright white – the colours may all be variations of blue, but white stands out far more than any opposing colour would do, adding the sense of drama and tension to an already very tense scene. The main thing we can see is Jack's sweat which is shiny and reflects the city lights, and his terrified eyes glistening with fear. Everything

	else is shadowed, mysterious and unnerving, we can't quite make anything out making us uneasy at what we don't see. Aside from a deeper meaning this lighting clearly shows the scene is set at night. It also, despite being quite an unnatural colour scheme, appears natural as there doesn't seem to be any studio lighting to make the characters more visible to us, being lit only by the city buildings and the moon outside, making this scene more immersive as it is as it would be. Then we go back in time to the support group, still an uneasy green that will dominate the film's overall colour scheme but warmer, adding a sense of friendliness and familiarity. It's still not natural, but it looks more realistic, as there is no threat or drama yet. The hint of unease this colour scheme creates represents Jack's subconscious, which is slowly creating Tyler, and building to when they will first meet. Then we go back again. The colours are now even more toned down, more natural, without the sickly green and minimal colour grading. The editor didn't forget to alter the colours, this wasn't a product of running out of budget especially when this film's budget was enormous – it's been done intentionally, and there <i>are</i> signs that this too has been colour graded, just far more subtly. There is no contrast in this scene, nothing that stands out or catches our eye. This reflects how his life is plain, ordinary, no excitement or happiness nor sadness, just a total lack of any emotion as the different colours all appear the same grey-green. We are seeing Jack's job as the boring office it is.
Audio - diegetic/non diegetic, needle drop	The title screen begins with classical music, dramatic and cinematic, like you'd get for your typical action movie, which is abruptly cut off by disordered chaotic rock music, a genre rarely used in film soundtracks. This signals that we should expect the unexpected with this film. When we pull out of Jack's mind and title screen and into the start of the film, the sound track cuts off and is replaced by an eerie rising noise, instantly setting us on edge – we know something is wrong. We have a low rumble heard throughout this prologue scene, which adds an uneasy atmosphere even though we barely hear it. Jack begins narrating which is non diegetic, as he isn't actually speaking in the scene but over it, telling us the events from his point of view. The diegetic sound is Jack and Tyler speaking, echoing slightly as an empty room does signaling that they are alone. Tyler is far

louder than Jack and talks, whereas Jack speaks more in narration and from his mind indicating that Tyler is confident but Jack lacks confidence thus keeps what he wants to say in his head. As we are plunged downward we briefly hear a whoosh and the city sounds indicating a change to a busier location before quiet again once the shot goes underground. When a speed ramp occurs we have a whoosh editing in to amplify the action. And at the end before we return to Jack and Tyler, the beeping of the bombs about to go off, making it even more tense like a countdown to the explosions. Then, back to the dull hum, the echoing voices in an empty room. As the camera zooms in on Jack's face as he realises, we have a ticking sound, linking back to the bomb's countdown. A brief slap at the whip pan indicates that a new scene has begun. We can hear many voices crying in this scene while Jack continues narrating the past. Then a non-diegetic electronic sound effect indicates another scene transition, reminiscent of the theremin used in alien and supernatural movies, showing that something bizarre and surreal is happening in this otherwise very realistic seeming scene... which we later learn is Jack's alter ego Tyler being created in his subconscious. There's a ticking clock indicating that time is passing whilst Jack lies in his bed but he can't sleep despite the time going by. The clicks are very fast but the scene seems to be in real time, showing that Jack is frozen in time whilst time itself moves on. "Couldn't sleep, couldn't sleep.." Jack's narration fades off into a loud hum, this is a J cut as in the next shot we see the sound is produced by the photocopier. A subtle beep as we transition to the next shot, still with a dull hum indicating the next shot starting. Now we hear a more shrill trilling beeping as if a phone is calling though we see none in the shot, as if Jack hears the phone but is so apathetic to the world that he doesn't even move to answer. The soft click-clack of keys are heard in the background, the other workers, with a rhythm as if they are robots programmed to type and not human beings. The next shot has a drum beat, regular and slightly whimsical unlike the tone of this film. When the drum briefly stops we hear a voice on the phone up to Jack's ear, then it continues. The beat stops again as we pan around Jack's apartment and when it picks up there is now a playful whimsical melody as the items of furniture appear in his home. This indicates that he loves buying furniture and finds enjoyment and fun in it. There's a low whoosh as the fridge opens

and shuts again and we faintly still hear the phone as Jack continues to order furniture, showing that his entire lifestyle is designing his ideal apartment. Even as he licks paste off a knife he is still on the phone. In the next scene Jack is speaking to a doctor and the echoing fast heavy footsteps and chatter, coughing, phones calling and speakers indicate that this setting must be a hospital or clinic. In the next shot there's children singing cheerily in a choir heard briefly as Jack enters the support group room. There's a brief noise as Jack sticks his name tag on his shirt. We can hear traffic faintly showing that this hall is in an urban setting, telling us about what we don't see in the scene itself and reminding us of the bigger picture instead of us focusing in solely on Jack. The voices echo in the hall indicating its vast size, we can hear the breaths and sighs of the characters. A creak indicates that the characters are getting up from their seats, another J cut as the next shot shows them getting up. What's interesting is the J cut is still in the present and doesn't jump forward to a different time or location. We hear a pat as Jack hits Bob's chest indicating that he is probably the type who gives a hard hug. A choir are heard in the distance just as Jack finds a cathartic release of emotions suggesting enlightenment as choir music is often considered spiritual and holy and sung in churches. What's interesting is, there's no non-diegetic sound aside from the narration, all of what we hear is what the characters hear yet perfectly timed as if something unseen is directing it all. It's not a supernatural film but it does make us think about this in a spiritual sense without telling us to believe any event is supernatural, allowing the viewer to make their own interpretation – coincidence, or is this all orchestrated? The other voices are turned down as Bob speaks so we hear him more clearly and focus on him while remaining aware that the other characters are still there, immersing us. The sound fades out in a L cut easing us into Jack sleeping in his bed rather than abruptly cutting off indicating calm and peace rather than disorder. Happy classical music plays as Jack returns to work after a good night's rest. A little crackle indicates Jack ripping the list of support groups off the wall showing that he's become that addicted to attending them that he's even taking a poster off the wall intended for everyone, showing selfishness and impulsiveness from this character. The music continues and we hear people crying showing how Jack purging negative emotion makes

	him feel a better man. As Jack listens to a speech the other sounds continue showing that he is still attending other groups even though we're now focused on just one, so the crying is now non-diegetic. As the camera pans round Jack the talking fades so we hear his narration and enter his mind. Then the music and crying fade out and we just hear the speech, making us focus like the characters are on this moment. We've seen the bigger picture, now we're zooming in to see the detail of it, all through sound. There's a little sigh from Jack as he releases emotion, then the outside sounds of sirens again reminding us that there's more to this world than what's in the scene, then all fades out as we go into Jack's mind where he is now in a cave indicating a meditative state. We still hear the speech but no more outside sounds. A whispering deep wind fades in as Jack becomes more immersed in his mind. A friendly coo is heard as if the penguin is greeting Jack. A little shake, then the penguin... <i>speaks</i>? This clearly indicates that this is in Jack's mind as penguins don't talk. It still has the whimsical tone of earlier where Jack was buying from the Ikea catalog. Things haven't gotten serious yet, it's still all playful and cheery. Slick funky beats start just before the scene switches and continue through the next shots, showing an increase in Jack's confidence and greater expression of Jack's emotions. The masterful sound design allows us to immerse ourselves fully in the world whilst remaining aware of the world outside of Jack's world, and keeps a rhythm similar to the way the film has been cut and edited.
Editing - The relationship between shots (parallel, rhythmic, graphical editing) (Does it help build tension or drama etc)	We have a focus pull and pan backwards from Jack's mind and hair follicles coated in sweat, to the gun he holds, to an extreme closeup of Jack's face focused on his eyes that are wide with terror. This pulls the viewer out of Jack's mind's fear response and into what has caused his fear. The shallow depth of field makes this shot uneasy, we're very narrowly focused on <i>specific</i> things but we can't make out any more than this. Then we go from this, to a sudden cut – and now, we're at a side shot closeup, still with a shallow depth of field, but we see a hand pointing a gun into Jack's mouth. No wonder he's terrified! Why has the film started here, at the point we assume the action has reached the climax already and the protagonist seems to be about to die? Something very strange is going on. This tells us straightaway it won't be a casual viewing, it's not an ordinary movie that

tells us what is happening, it requires us to use our mind to figure out what is being shown to us. The depth of field increases, and now we can see city lights, indicating where the scene is set and at what time. Then we get a long shot from outside the building, and special effects are used to plunge us downward through the city, showing us the extent of what's about to happen and keeping pace with Jack's rapid and somewhat choppy speech. There's a rhythm to the edits, a rhythm that will continue throughout the film, as if this is all a choreographed dance. The rhythm keeps us focused, yet it's not steady – we'll get a rapid change, it'll speed up and slow down without warning, there'll be a change out the blue to catch us unawares, this isn't a mistake and is masterfully done to keep us on our toes and expect the unexpected. There's a lot of plot twists coming up, so the film needs to ensure we pay attention and don't get bored, the moment our minds turn off a switch in rhythm jolts us back into the world of *Fight Club* and ensures we are fully immersed. (For a comparison, Shakespeare uses iambic pentameter in his plays, like rap, steady and pleasant to listen to, but switches the rhythm or discards it altogether when the tone changes, sometimes suddenly and sometimes more slowly – *Fight Club* does this with its editing, as opposed to its script, but to the same effect.) Then we're back to Jack and Tyler again, throwing us back to the present not the future. A closeup shows Tyler at hip level holding the gun – normally closeups are for faces, but we don't need to see Tyler's face, it's not relevant to the context. We can see his fingers, he's fidgeting, displaying fear in this shot more effectively than an anxious face due to the heavy shadows and including his face necessitating a mid or long shot which wouldn't show us the gun as clearly. We get more cuts between long and mid shots. This scene ends with a slow zoom, showing Jack's realisation as if the world is physically closing in on him and we re-enter his mind. We get a whip pan smash match cut (a lot of editing techniques for one cut) and the reason for this is to make us feel like we are being thrown back in time with Jack and into his past, signaling the *real* beginning. Now we are going to see how the film ended up at the climax, the end, we have just seen. The shot in this new scene is a closeup of Jack snuggled up to Bob's chest, which would feel intimate and gentle but Jack has *no expression* on his face, which is... odd. He isn't really returning the affection Bob is giving him and speaks in a monotone voice, as if he's a

robot being programmed to say these things in response to Bob. He isn't affected by the fact that Bob, or anyone else in the room, is sobbing and releasing all their sadness. The next shot, the board displaying "REMAINING MEN TOGETHER", shows that this is the support group, and it's almost like a title screen... except this is in the set, not something added in post, nor is it the title screen – a clever little edit here to introduce us. And as we see this, Jack talks to us about what the support group's about, keeping pace with his non-diegetic narration as if it's Jack who is editing this film. The next shot pans round, showing us all these men crying, but Jack's the odd one out, showing no emotion which tells us he doesn't belong here. So then, that brings us to *why is he even here?* We tilt-pan down from Bob, who is in tears, a rare thing for a man to display but here all the men are free to purge their negative emotions without fear of shame, and tilt-pans down to Jack, who looks indifferent. We get match cut pans round specific characters all hugging, showing that everyone but Jack feels the same. The pan slows to a stop when we come back to Bob and Jack, and when Bob encourages Jack to cry, Jack looks away, showing a hint of confusion. The steady rhythm we were building here in this scene has come to an awkward halt. The shot is still like a photo. "No wait, back up," Jack says, non-diegetic. It's as if Jack were playing a vinyl on a record player, and it begins to slow, disrupting the music's rhythm, and as it does Jack realises he put on the wrong vinyl. Smash cut to the next scene. A bird's eye of Jack lying in his bed, the room is dimly lit indicating it's night but he's not asleep. "I couldn't sleep..." Jack echoes over and over, narrating the shot. There's a tracking closeup with shallow depth of field of a coffee cup, left to right and left to right, as repetitive and monotonous as Jack's narration, as he's started to just say the same thing again and again and again, reflecting how boring his life is. It's just a shot of a coffee cup, but the audience read between the lines, linking insomnia with the need for caffeine, a stimulant, to keep Jack awake enough to do his job. Jack looks up. We get a match cut here, not from Jack but from the prior shot of the coffee cup, like an ABAB poem that rhymes every other line, a new rhythm reflecting the ordered chaos of Jack's choppy and abrupt speech. It's a printer with that same back-and-forth motion as the tracking shot but the camera itself is static, likely on a tripod or other firm surface. It's here that Tyler flashes, but right now when the

	viewer doesn't expect it it just seems like a mistake or dirt on the DVD or the film – or maybe for a second the viewer would make out the outline of a person but not have enough time to process it before just as abruptly it's gone. Another disruption to the steady rhythm that was just building. We cut back to Jack who looks blankly just off-camera at the thing that just appeared. <i>Nothing</i> can surprise him – well, assuming he even saw it as he's barely aware of anything at all. When we rewatch this film we're given an entirely new perspective – this isn't a mistake, it's not dirt, it's not some weird apparition, it's Tyler being created in Jack's subconscious. By the time we rewatch, we don't even know if Tyler was a hallucination or if it's showing Jack's subconscious visually, we can't take anything at face value, we can't trust the film anymore. "A copy of a copy of a copy..." Jack echoes in the narration. His life is that bland that everything is the same; he's creating a more vibrant expression of himself subconsciously, a better copy; and there's obviously the printer in front of him, copying documents and printing them over and over and over.
You must comment on how all these elements combine to bring meaning to the audience.	Analysed under my site.
Themes are the central ideas or messages explored in the narrative. Themes often relate to universal human experiences. What themes are in the film?	The film's themes are primarily a criticism of modern society – I explore this further on my site.
Motifs are recurring elements—such as symbols, colours, or objects—that reinforce a theme or idea. They often appear multiple times throughout the narrative. What motifs are referred to?	Jack's outfit could be considered a motif – he is <i>always</i> seen wearing plain clothes, even at the film's ending. There is nothing remarkable about his clothing choices. This reflects how Jack presents himself outwardly. Even when he founds Fight Club, he still dresses very ordinarily. This reflects society, a place where we are led to suppress our identity in pursuit of a plainer one to fit in. There is so much going on in Jack's mind yet he displays himself as plain, boring, unassuming, disguising his intentions and showing how he is seen as nothing more than another worker.

	Coffee is shown a lot in this intro scene, not just in relation to Jack but also his fellow workers.
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