

El Club De La Pelea

Fight Club is a 1999 American film directed by David Fincher and starring Brad Pitt, Edward Norton, and Helena Bonham Carter. It is based on the 1996 novel of the same name by Chuck Palahniuk. Norton plays the unnamed narrator, who is discontented with his white-collar job. He forms a "fight club" with soap salesman Tyler Durden (Pitt), and becomes embroiled in a relationship with a mysterious[5][6] woman, Marla Singer (Bonham Carter). The Narrator, an unreliable narrator, is not immediately aware that he is mentally projecting Tyler.[18] He also mistakenly promotes the fight clubs as a way to feel powerful,[19] though the Narrator's physical condition worsens while Tyler Durden's appearance improves. While Tyler desires "real experiences" of actual fights like the Narrator at first,[20] he manifests a nihilistic attitude of rejecting and destroying institutions and value systems.[21] His impulsive nature, representing the id,[15] is seductive and liberating to the Narrator and the members of Project Mayhem. Tyler's initiatives and methods become dehumanizing;[21] he orders around the members of Project Mayhem with a megaphone similar to camp directors at Chinese re-education camps.[15] The Narrator pulls back from Tyler and arrives at a middle ground between his conflicting selves.[16] The violence of the fight clubs serves not to promote or glorify combat, but for participants to experience feeling in a society where they are otherwise numb.[26] The fights represent a resistance to the impulse to be "cocooned" in society.[24] Norton believed the fighting strips away the "fear of pain" and "the reliance on material signifiers of their self-worth", leaving them to experience something valuable.[20] When the fights evolve into revolutionary violence, the film only half-accepts the revolutionary dialectic by Tyler Durden; the Narrator pulls back and rejects Durden's ideas.[16] *Fight Club* purposely shapes an ambiguous message whose interpretation is left to the audience.[21] Fincher said: "I love this idea that you can have fascism without offering any direction or solution. Isn't the point of fascism to say, 'This is the way we should be going'? But this movie couldn't be further from offering *any* kind of solution." [13] The fight scenes were heavily choreographed, but the actors were required to "go full out" to capture realistic effects such as having the wind knocked out of them.[23] Makeup artist Julie Pearce, who had worked for Fincher on the 1997 film *The Game*, studied mixed martial arts and pay-per-view boxing to portray the fighters accurately. She designed an extra's ear to have cartilage missing, inspired by the boxing match in which Mike Tyson bit off part of Evander Holyfield's ear.[44] Makeup artists devised two methods to create sweat on cue: spraying mineral water over a coat of Vaseline, and using the unadulterated water for "wet sweat". Meat Loaf, who plays a fight club member who has "bitch tits", wore a 90-pound (40 kg) fat harness that gave him large breasts.[32] He also wore eight-inch (20 cm) lifts in his scenes with Norton to be taller than him.[15] *Cineaste*'s Gary Crowds reviewed the critical reception in retrospect: "Many critics praised *Fight Club*, hailing it as one of the most exciting, original, and thought-provoking films of the year." He wrote of the negative opinion, "While *Fight Club* had numerous critical champions, the film's critical attackers were far more vocal, a negative chorus which became hysterical about what they felt to be the excessively graphic scenes of fisticuffs ... They felt such scenes served only as a mindless glamorization of brutality, a morally irresponsible portrayal, which they feared might encourage impressionable young male viewers to set up their own real-life fight clubs in order to beat each other senseless." [101] Following *Fight Club*'s release, several fight clubs were reported to have started in the United States. A "Gentleman's Fight Club" was started in Menlo Park, California, in 2000 and had members mostly from the tech industry.[115] Teens and preteens in Texas, New Jersey, Washington state, and Alaska also initiated fight clubs and posted videos of their fights online, leading authorities to break up the clubs. In 2006, an unwilling participant from a local high school was injured at a fight club in Arlington, Texas, and the DVD sales of the fight led to the arrest of six teenagers.[116] An unsanctioned fight club was also started at Princeton University, where matches were held on campus.[117] The film was suspected of influencing Luke Helder, a college

student who planted pipe bombs in mailboxes in 2002. Helder's goal was to create a smiley pattern on the map of the United States, similar to the scene in *Fight Club* in which a building is vandalized to have a smiley on its exterior.[118] On July 16, 2009, a 17-year-old who had formed his own fight club in Manhattan was charged with detonating a homemade bomb outside a Starbucks Coffee shop in the Upper East Side. The New York City Police Department reported the suspect was trying to emulate "Project Mayhem".[119] *Fight Club* had a significant impact on evangelical Christianity, in the areas of Christian discipleship and masculinity. A number of churches called their cell groups "fight clubs" with a stated purpose of meeting regularly to "beat up the flesh and believe the gospel of grace".[120][121] Some churches, especially Mars Hill Church in Seattle, whose pastor Mark Driscoll was obsessed with the film,[122] picked up the film's emphasis on masculinity, and rejection of self-care. Jessica Johnson suggests that Driscoll even called on "his brothers-in-arms to foment a movement not unlike Project Mayhem." [123] In 2003, *Fight Club* was listed as one of the "50 Best Guy Movies of All Time" by *Men's Journal*. [128] In 2004 and 2006, *Fight Club* was voted by *Empire* readers as the eighth and tenth greatest film of all time, respectively. [129][130] *Total Film* ranked *Fight Club* as "The Greatest Film of our Lifetime" in 2007 during the magazine's tenth anniversary. [131] In 2007, *Premiere* selected Tyler Durden's line, "The first rule of fight club is you do not talk about fight club," as the 27th greatest movie line of all time. [132] In 2008, readers of *Empire* ranked Tyler Durden eighth on a list of the 100 Greatest Movie Characters. [133] *Empire* also identified *Fight Club* as the 10th greatest movie of all time in its 2008 issue *The 500 Greatest Movies of All Time*. [134]

Después de la lucha ambos se sienten eufóricos y Tyler invita al narrador a vivir en su casa. Las luchas son cada vez más frecuentes y comienzan a atraer a más hombres. Nace así el club de la pelea. Entre tanto, el club gana cada vez más participantes y se extiende por varias ciudades bajo el liderazgo de Tyler. Poco a poco comienzan a aparecer hombres dispuestos a seguir ciegamente las órdenes del líder, gracias a lo cual surge el Proyecto Caos, un grupo anarquista que acomete actos de vandalismo y violencia por toda la ciudad. Es posible que esa imposibilidad de relacionarse socialmente, ese exilio existencial, sea aquello que atrae a los hombres del club de la pelea y, aún más, los soldados del Proyecto Caos, que viven, comen y duermen juntos, luchando por la misma causa. Es este sentimiento de pertenencia el que parece atraerlos hacia Tyler, alguien que comparte la misma revuelta y promueve el odio por la sociedad capitalista que lo excluyó. El club de la pelea se convirtió en una película de culto que continúa llamando la atención de los fans, quienes han creado sus propias teorías. Una teoría bastante curiosa plantea que Tyler Durden era real y se aprovechaba de un hombre solitario y de salud frágil para manipularlo y ponerlo a liderar un grupo terrorista. Me arrodillé en la colchoneta frente a Amethyst y ajusté mi cola de caballo. "Ok, empecemos", dijo ella sonriendo. Alzamos los brazos y nos enganchamos. Tras pocos segundos, caímos a la lona y comenzamos a rodar. A pesar de mi poca fuerza y nula técnica, me sorprendí de lo mucho que duré en combate y de lo divertido que resultó presionar su cuello. Si no perteneces al club, sofocar a un extraño es socialmente inaceptable. "Dicen que la lucha es el deporte más parecido al sexo", me dijo Amethyst tras la contienda. Eso prácticamente explica la parte complementaria de este club de la lucha femenil: el hombre. "Entre los hombres que vienen a luchar existen diferentes tipos", explicó Anna. "Algunos lo hacen por mero ejercicio, pero para la mayoría, ser dominado es una experiencia excitante". Fisicoculturistas, fetichistas, luchadores, practicantes de artes marciales mixtas, corredores de maratón, abuelos, y sumisos han sido vapuleados en este club. Hacen citas individuales con las luchadoras, por lo general a un precio de 225 euros (4,600 pesos). "Creo que, debido a los típicos roles de género, es interesante para un hombre pensar que una mujer puede ser más fuerte que él", me dijo Paul antes de una sesión a finales de marzo. Sabe de lo que habla: está felizmente casado con Anna, y fue él quien la introdujo en el levantamiento de pesas y la lucha. Ahora está relegado a manejar las redes sociales del club. Por sugerencia de Anna me detuve en Mitte para visitar el museo de Heinrich Zille, un artista que se dedicó a retratar a la clase trabajadora de Berlín a principios del siglo 20 con un estilo burlón y satírico. Estaba en busca de dos obras en las que aparecen representados los clubes de pelea femeninos de aquella época, donde según la leyenda los hombres apostaban 15 centavos a que podían vencer a las mujeres. Si

lograban ganarles, obtenían 100 marcos alemanes a cambio. Para un extraño, el club de lucha puede parecer un antídoto a esta cultura. "Este es un lugar donde las mujeres tienen el control" me dijo Anna, aunque a título personal, prefieren apartarse de la polémica. "No sé tanto sobre los roles de género", contestó Red Devil, políglota, química de alimentos y estudiante de kung fu. "Creo que la gente solo debe desarrollarse por sí misma, igual que hacían en el Renacimiento".



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