Ruddell, Caroline. "Extrapolation." *Viritity and Vulnerability, Splitting and Masculinity in Fight Club: A Tale of Contemporary Male Identity Issues* 48 (2007): 493-503.

Tyler is represented as attractive to women (Marla), innovative, strong, and very much a “man’s man.” The Narrator then, has created Tyler as everything that he is not, and in many ways all of Tyler’s attributes are grounded in his masculinity.

 -pp. 495

-the image of masculinity is portrayed as the attractive, innovative, strong, and heroic man, although not a soldier the strength of the man is necessary as he is involved in violence

Tyler’s character leans on displays and images of masculinity to seduce the Narrator and spectator; Tyler quite literally is Grosz’s idea of an “imaginary anatomy” for the Narrator.

 -pp. 498

He takes the Narrator away from is obsession with furniture and clothes (traditionally coded as feminine), to a place where he lives with no comfort, and with many other men, reminiscent of warriors or Gladiators. Tyler therefore perhaps represents a movement in the character towards a more extreme masculinized status and the film therefore perhaps highlights the damage caused by “gendering” emotions and behaviour.

 -pp. 499

 -relationship between soldiers, warriors, and the heroic image

 -the willingness of men (soldiers) to endure suffering and pain to prove their masculinity

Roper, Michael. "Re-remembering the Soldier Hero: the Psychic and Social Construction of Memory in Personal Narratives of the Great War." *History Workshop Journal* 50 (2000): 181-204.

Rather, it treats re-remembering as a process motivated by the psychic needs of the past and present. In so doing it seeks to develop an approach to the study of personal testimony of war which gives a full account of the structuring of individual memory by the unconscious.

 -pp. 183

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It has demonstrated that the individual experience of war is always represented within public narratives of soldiering.

 -pp. 183