



实在界之快感：齐泽克电影批评对拉康理论的应用

孙柏

中国人民大学文学院

Enjoyment of the Real: Zizek's Application of Lacanian Psychoanalytic Theory to Criticism of Film

SUN Bai

School of Liberal Arts, Renmin University of China, Beijing 100872

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摘要 齐泽克认为，拉康精神分析的核心命意在于实在界与现实之对立。实在界对于符号化的抵制所产生的剩余快感，总是会污损那幅依靠意识形态支撑而获得虚幻一致性的现实图景。电影作为视觉艺术和大众文化产品，最生动地体现了实在界之快感的激进性。齐泽克的大量理论阐述，都是借助精神分析与电影文本的交互阅读而展开。齐泽克深入分析和评述了《卡萨布兰卡》、《城市之光》和《知情太多的人》等几部经典影片，集中阐发了观影心理过程中可能会调动起来的激进的快感，并确认其作为电影艺术魅力的根本所在。齐泽克所说的“未完成之现实的本体论”，为我们审视拉康精神分析的电影理论提供了一个新的视角。

关键词： 齐泽克 拉康精神分析 电影理论 快感 实在界

Abstract: Slavoj Zizek takes the opposition of reality and the Real as the kernel of the Lacanian psychoanalysis. The excessive enjoyment produced by the resistance of the Real to the symbolization always smears over the illusory picture of reality which is sustained by the ideological supports. Film, one of the most popular cultural products and the visual arts, embodies to a great extent this radical feature of the enjoyment of the Real. So it is not difficult to understand that Zizek's massive theoretical explication takes a way of interactive reading of the psychoanalytical theories and the film texts. With explanations on several classical narrative films, namely, Casablanca, City Light and The Man Who Knew Too Much, Zizek has explore how these radical enjoyments are mobilized in the films as well as in the psychological procedure of the cinema goes. The point is that what makes a certain film the art work is just the enjoyment of the Real. "The ontology of the unfinished reality" that Zizek once addressed in his film criticism might offer us a start point to renew the interaction of Lacanian psychoanalysis and film theory.

Keywords: Slavoj Zizek, Lacanian psychoanalysis, film theory; enjoyment, the Real

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作者简介: 孙柏:文学博士，中国人民大学文学院讲师（北京100872）

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