

The Subject and the Body under the Gaze of the Realm of Reality

Zongqi Li*

School of Marxism, Shandong Normal University, Jinan, Shandong, 250358, China

*e-mail: kisiyaslandika@outlook.com

ABSTRACT

The gaze of the realm of the real is difficult to grasp for the subject who has entered the realm of the symbolic, but it is at the same time the presence that gives the subject certainty as the flicker of the impossible real and the presence in the realm of the field that constantly provokes the subject's desire for it. In this desire, the subject actually encounters the desire of the Big Other directly and is manipulated by it, transforming into the driving subject. This paper will analyze the fragmentation of the subject and its body under this provocation of the gaze of the realm of the real, and its reduction to a vacillating signifier exiled from the symbolic order by being oriented towards absolute death.

KEYWORDS

Gaze; Subject; Body; Psychoanalysis.

1. INTRODUCTION

Questions related to the subject and the body have long been of great concern to Western philosophy. For a long time, the purely "I think" subject and the body of the mind-body dualism similar to Descartes or the a priori subject and body of the German classical philosophy have occupied the mainstream of the western metaphysical tradition. In the second half of the twentieth century, with the re-emergence and flourishing of French philosophy, a new breakthrough was made in the study of the subject and the body. The theorists will analyze the subject and body under the psychoanalytic perspective, under the gaze of the impossible truth of the realm of the real.

2. GAZE, SUBJECT AND BODY

The realm itself is different from the imaginary and symbolic realms, both of which can be grasped to some extent by the emasculated subject. After the subject enters the symbolic order as a product of the Oedipus complex and the emasculating complex, the realm of the real as the "original" and the "true" becomes the "thing" that the subject is constantly searching for but cannot reach and anchor. The gaze of the realm of the real is more illusory and ethereal than that of the imaginary and symbolic, and it is even difficult to define it in words. Lacan, on the other hand, expounds the gaze of the realm of the real with his personal experience. He was once out fishing with fishermen, and there was a sardine can floating on the surface of the sea that was constantly reflecting the sunlight and shimmering, and one of the fishermen pointed at the can and said to Lacan, "Do you see that can? It can't see you!" It is this statement that causes Lacan himself to feel intense anxiety and frustration, because "he realizes that when the fisherman says 'it can't see you,' it means 'it is always looking at me'". [1] In other words, he is constantly being gazed at by the spot of light, and Lacan, as the subject, can even feel this gaze clearly, because "I" clearly see it flickering, but he cannot see the spot

of light on the can that is gazing at him, and the subject does not know the position of the gazer in the field, and is unable to figure out where and to what extent it is gazing at "me. The subject does not know the position of the gazer in the field, and cannot figure out where and to what extent it is gazing at the "I," and he is thus unable to fully identify himself, unable to make himself completely and definitively present, and thus he can only stabilize his position in the field by continually pursuing the gaze.

In order to articulate more clearly these effects on the subject and his body, it is necessary to revisit the mirror stage here. "The mirror stage is a play that produces visions ranging from a broken image of the body to what I would call a form of surgical plastic surgery regarding the wholeness of the body - until it finally dons the armor of alienated identity. This armor identifies the spiritual development of the subject with its rigid structure." [2] That is to say, the mirror stage is precisely the process by which the subject identifies himself, by means of the imaginary "I" body in the mirror, under the gaze of the other and the identification with the other, gradually symbolizes himself as a signifier, and really becomes the "I", the subject of the phantasmagoria. But this process is an inevitable process of alienation: the subject is no longer the subject, but the mirror image of the subject, and "the full form of his body can only be given to him in a finished form, because the full form of his body is given in an external way, and it is not he who constitutes this form, but this form that constitutes him". [3].

In terms of tracing the gaze of the realm of the real itself, the invisibility of the subject to the spot of light on the can implies the presence but absence of the Other, which the subject can clearly see, which the subject gazes at, which the subject clearly knows that the Other is there, that he or she should be seen by it, that he or she should have a place in the field of the Other's gaze, and then that he or she should have a place in the field of the Other's gaze, which is constituted in the interaction of the "I" and the can. But the spot does not see the subject, the "I" is ignored by it, the Other does not respond to the subject's gaze towards it, there is no place for the subject in the small field that belongs to it, in its gaze, and even less in the subject's external form (the mirror), which makes the "I" lack the ability to identify with "I" and to make "I" in the larger field constituted by both "I" and the can. "I" to be "I". At this point, the subject is like a baby in the mirror stage, the baby thinks that the mirror is clearly him, but without any other (especially the parents) to give recognition, the baby can not ultimately identify with and become the mirror image of the baby in a real sense, so that he can not construct his own external form, a relatively certain position, he can only have the subject's own frustration and anxiety of the constant search for a stable position: The subject can only have the frustration and anxiety of the subject's own constant search for a stable position: whether "my" position is here in the mirror image. Returning to the subject's body, the identification with the mirror image cannot be constructed, so in the large field of the subject and the can, there is no such thing as a complete body; the subject's body is only a gaze that is constantly seeking to gaze outward: a gaze that is constantly pursuing the gaze of the Other (the light spot on the can). This gaze, which is already floating, possesses, on the contrary, a unidirectional certainty: it is because "I" see the spot of light with clarity. In short, under the gaze of the realm of the real, the subject is fragmented, because the subject does not have a complete and definite external form and position in the field, and the body of the subject, in relation to the original state of the mother-child unity and the mirror stage, does not possess a real piece of flesh or a fragmented organ, nor does it possess a mirror image that is unified by the integration of imagination, but it can only be a gaze that is constantly in search of the gaze in the large field. And the subject himself is ultimately this gaze, the only "body" he has left and the only one he can acquire.

What can be ascertained from the above is that the gaze from the light spot of the jar becomes the object that the subject is constantly pursuing: the subject desires the gaze, but the gaze itself cannot be the object that is pointed to by the desire, but is itself caused by the desire, and because of the desire, there is the gaze, and desiring the "gaze" means that the subject desires "desire". "Desire", and "Desire is the residue that arises when the need is expressed in terms of a demand" [4], and that

residue cannot be fulfilled, and it is the lack that the subject is always trying to fill in order to achieve true satisfaction, constantly provoking the subject to desire for something else, which predetermines that subject's anxiety and brokenness in this gaze - the gaze of the Other is never obtained. Furthermore and more importantly, it is actually the spot of light on the jar that really exists as the Big Other in this large field, "the Big Other is both the premises constituted by the speech-command and the one who speaks-issues the command, and whoever occupies this position is the Big Other" [3] It commands the subject to pursue that gaze or else it will not be able to obtain the stable position that the subject desires, and, as stated above, to desire the gaze is to desire desire, and this desire to be desired, i.e., the subject's desire to be gazed at and to be seen, is precisely that of the Big Other: only by means of the subject's being gazed at can it corroborate its own identity as the Big Other, and the subject's failure to pursue being seen makes it no matter what the Big Other is, but only a jar floating on the ocean's surface. It is just a jar floating on the surface. It is in the provocation of the gaze of the realm of the real that the subject, without the mirror image as a barrier, directly encounters the desire of the Big Other.

And the result of the direct encounter with this desire is devastating for the subject, "The desire of the Big Other is 'pure', transcendental phantasmagoric desire, a pure 'death drive' the subject cannot make concessions in the face of this desire, and thus the subject's direct encounter with the 'death drive' means that the subject is reduced to the object of the 'death drive's' manipulation." [5] This inability to make concessions in relation to desire means for the subject that he or she will eventually come to absolute death, rejecting all the positions offered by the symbolic order and being banished from the symbolic order, where the subject exists as a driven subject. From this point of view, what the subject ultimately becomes in this field can only be an empty set, a meaningless and meaningless symbol that keeps on revolving, and the gaze that keeps on pursuing and gazing at it possesses only the state of being "in the desire", and therefore keeps on sliding on the chain of references of the field.

3. CONCLUSION

It is important to note that "the subject of illusion and the subject of drive are not two distinct categories of subjects, but rather present a topological structure of subjects that are interchangeable. In other words, the 'normal situation' phantom subject becomes the 'driving subject' only in the situation of some special 'contingent' events" [5] When the gaze in the real world dissipates into the symbolic or imaginative realm, and the mirror image serves as a barrier to the desire of the Great Other, the subject reverts to the phantom subject and its so-called "normal life," so that either the subject's fragmentation or the body's becoming the gaze, or ultimately the two becoming the empty symbol, is akin to being in a dream, or a dream, or a dream, or a dream, or a dream. Thus, whether the subject is broken or the body becomes the gaze, or ultimately both become empty symbols for the phantom subject, it is a state similar to that experienced in a dream, which Lacan pointed out in relation to the gaze of the realm of the real, where the "I" of the dream, just like the unseen "I" of the speck of light on the tin can, is incapable of existing as the so-called capable of thought by Descartes.

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