

# Masochismus Und 'the Fight Club' - Anna Purath

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In seinem Buch *The Cinematic Body* schlägt Shaviro eine neue Herangehensweise der Filmtheorie vor: '(...) a new approach to the dynamics of film viewing: one that is masochistic, mimetic, tactile, and corporeal, in contrast to the reigning psychoanalytic paradigm's emphasis on sadism and separation'. Im Gegensatz zum psychoanalytischen Ansatz soll diese masochistische Lesart subversive Momente des Kinos greifbar machen, die unter konventionellen Gesichtspunkten unwirksam bleiben würden. Für einige seiner Argumente liefert der 1999 unter der Regie von David Fincher entstandene Film *The Fight Club* durchaus handfeste Beweise. Gleichzeitig münden aber viele seiner masochistischen Momente in einen intendierten Sadismus, Selbstzerstörung in Selbstfindung oder Zerstörung der Umwelt in einen Neuanfang. Aus diesen 'Widersprüchen' lassen sich wiederum zahlreiche Parallelen ziehen, zu psychoanalytischen Modellen des Masochismus einerseits, und zu konventionellen Mustern des Actiongenres andererseits. Die folgende Arbeit hat den Anspruch, Shaviros Thesen zum Masochismus anhand von *Fight Club* zu relativieren und zu zeigen, daß sie nicht im unbedingten Widerspruch zu psychoanalytischen Modellen stehen, wie sie uns beispielsweise Freud oder Reik geben. Anstatt das eine Paradigma gegen das andere auszuspielen, soll hier vielmehr die Koexistenz von Ansätzen hervorgehoben werden. Zwei Themen stehen hierbei im Mittelpunkt: Zum einen die Frage, ob die masochistische Erfahrung im Sinne Shaviros als Selbstzweck aufgefaßt werden kann; und zum anderen das daran anschließende Verhältnis zwischen Fragmentierung und Einheit des Subjekts. Die Ausführungen beziehen sich neben Shaviro auf einen Text zum Masochismus von Kaja Silverman aus ihrem Buch *Male Subjectivity at the Margins*, sowie auf die Schlüsseltexte zum Masochismus von Sigmund Freud. Da die Hauptfigur in *Fight Club*, welche von Edward Norton gespielt wird, keinen eindeutigen Eigennamen hat und zudem das Problem der Auseinanderhaltung seiner beiden Hälften besteht, wird im Folgenden der Einfachheit halber zwischen 'Norton' und 'Tyler' (Brad Pitt) unterschieden. [...]

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