

## Enjoy Your Symptom Jacques Lacan In Hollywood And Out

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This freshly expanded version of Enjoy Your Symptom! updates Kant, turning example into a whirling, dizzying, linear-logic defying turbo-jet of judgment. Pay attention to the title's imperative; it is a serious, all-out assault on theory's current obsession with an 'ethics of otherness'." -- Joan Copjec, author of Read My Desire

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Lacan gave the name “symptom” to the process by which psychoanalytic subjects take part in their unconscious desires. Couldn’t one of Žižek’s famous refrains about the concept, “Enjoy your...

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The title is just the first of many startling asides, observations and insights that fill this guide to Hollywood on the Lacanian psychoanalyst's couch. Žižek introduces the ideas of Jacques Lacan through the medium of American film, taking his examples from over 100 years of cinema, from Charlie Chaplin to The Matrix and referencing along the way such figures as Lenin and Hegel, Michel Foucault and Jesus Christ. Enjoy Your Symptom! is a thrilling guide to cinema and psychoanalysis from a thinker who is perhaps the last standing giant of cultural theory in the twenty-first century.

Slavoj Žižek, a leading intellectual in the new social movements that are sweeping Eastern Europe, provides a virtuoso reading of Jacques Lacan. Žižek inverts current pedagogical strategies to explain the difficult philosophical underpinnings of the French theoretician and practitioner who revolutionized our view of psychoanalysis. He approaches Lacan through the motifs and works of contemporary popular culture, from Hitchcock's Vertigo to Stephen King's Pet Sematary, from McCullough's An Indecent Obsession to Romero's Return of the Living Dead—a strategy of "looking awry" that recalls the exhilarating and vital experience of Lacan. Žižek discovers fundamental Lacanian categories the triad Imaginary/Symbolic/Real, the object small a, the opposition of drive and desire, the split subject-at work in horror fiction, in detective thrillers, in romances, in the mass media's perception of ecological crisis, and, above all, in Alfred Hitchcock's films. The playfulness of Žižek's text, however, is entirely different from that associated with the deconstructive approach made famous by Derrida. By clarifying what Lacan is saying as well as what he is not saying, Žižek is uniquely able to distinguish Lacan from the poststructuralists who so often claim him.

An elucidation of the fundamentals of Lacanian theory - letter, fantasy, woman, repetition, phallus, father, - with reference to popular culture and films such as City Lights, Sophie's Choice and The Elephant Man amongst others.

The contributors bring to bear an unrivaled enthusiasm and theoretical sweep on the entire Hitchcock oeuvre, analyzing movies such as Rear Window and Psycho. Starting from the premise that ‘everything has meaning,’ the authors examine the films’ ostensible narrative content and formal procedures to discover a rich proliferation of hidden ideological and psychic mechanisms. But Hitchcock is also a bait to lure the reader into a serious Marxist and Lacanian exploration of the construction of meaning. An extraordinary landmark in Hitchcock studies, this new edition features a brand-new essay by philosopher Slavoj Žižek, presenter of Sophie Fiennes’s three-part documentary The Pervert’s Guide to Cinema.

'A modernist work of art is by definition 'incomprehensible'; it functions as a shock, as the irruption of a trauma which undermines the complacency of our daily routine and resists being integrated. What postmodernism does, however, is the very opposite: it objects par excellence are products with mass appeal; the aim of the postmodernist treatment is to estrange their initial homeliness: 'you think what you see is a simple melodrama your granny would have no difficulty in following? Yet without taking into account the difference between symptom and sinthom/the structure of the Borromean knot/the fact that Woman is one of the Names-of-the-Father ... you've totally missed the point!' if there is an author whose name epitomises this interpretive pleasure of 'estranging' the most banal content, it is Alfred Hitchcock (and-useless to deny it-this book partakes unrestrainedly in this madness). Hitchcock is placed on the analyst's couch in this extraordinary volume of case studies, as its contributors bring to bear an unrivaled enthusiasm and theoretical sweep on the entire Hitchcock oeuvre, from Rear Window to Psycho, as an exemplar of 'postmodern' defamiliarization. Starting from the premise that 'everything has meaning', the films' ostensible narrative content and formal procedures are analysed to reveal a rich proliferation of ideological and psychical mechanisms at work. But Hitchcock is here to lure the reader into 'serious' Marxist and Lacanian considerations on the construction of meaning. Timely, provocative and original, this is sure to become a landmark of Hitchcock studies. Contributors: Frederic Jameson, Pascal Bonitzer, Miran Bozovic, Michel Chion, Mladen Dolar, Stojan Peltko, Renata Salect, Alenka Zupancic and Slavoj Žižek.

This collection is the first extended interrogation in any language of Jacques Lacan's Seminar XVII. Originally delivered just after the Paris uprisings of May 1968, Seminar XVII marked a turning point in Lacan's thought; it was both a step forward in the psychoanalytic debates and an important contribution to social and political issues. Collecting important analyses by many of the major Lacanian theorists and practitioners, this anthology is at once an introduction, critique, and extension of Lacan's influential ideas. The contributors examine Lacan's theory of the four discourses, his critique of the Oedipus complex and the superego, the role of primal affects in political life, and his prophetic grasp of twenty-first-century developments. They take up these issues in detail, illuminating the Lacanian concepts with in-depth discussions of shame and guilt, literature and intimacy, femininity, perversion, authority and revolt, and the discourse of marketing and political rhetoric. Topics of more specific psychoanalytic interest include the role of objet a, philosophy and psychoanalysis, the status of knowledge, and the relation between psychoanalytic practices and the modern university. Contributors. Geoff Boucher, Marie-Hélène Brousse, Justin Clemens, Mladen Dolar, Oliver Feltham, Russell Grigg, Pierre-Gilles Guéguen, Dominique Heqç, Dominiek Hoens, Éric Laurent, Juliet Flower MacCannell, Jacques-Alain Miller, Ellie Ragland, Matthew Sharpe, Paul Verhaeghe, Slavoj Žižek, Alenka Zupancic

Slovenian philosopher and psychoanalyst Slavoj Žižek has been called an 'academic rock star'. This text assists students in getting to grips with Žižek's earlier and more recent works, with an eye toward what brings him to an explicit engagement with Christianity.

From its very beginning, psychoanalysis sought to incorporate the aesthetic into its domain. Despite Joyce's deliberate attempt in his writing to resist this powerful hermeneutic, his work has been confronted by a long tradition of psychoanalytic readings. Luke Thurston argues that this very antagonism holds the key to how psychoanalytic thinking can still open up new avenues in Joycean criticism and literary theory. In particular, Thurston shows that Jacques Lacan's response to Joyce goes beyond the 'application' of theory: rather than diagnosing Joyce's writing or claiming to have deciphered its riddles, Lacan seeks to understand how it can entail an unreadable signature, a unique act of social transgression that defies translation into discourse. Thurston imaginatively builds on Lacan's work to illuminate Joyce's place in a wide-ranging literary genealogy that includes Shakespeare, Hogg, Stevenson and Wilde. This study should be essential reading for all students of Joyce, literary theory and psychoanalysis.

“Stages refreshing encounters between Lacanian psychoanalysis and its others: Kristeva, Heidegger, Derrida, or Foucault, to name just a few thinkers.” –Ewa Ziarek, author of An Ethics of Dissensus This book weaves together three themes at the intersection of Jacques Lacan and the philosophical tradition. The first is the question of time and memory. How do these problems call for a revision of Lacan’s purported “ahistoricism,” and how does the temporality of the subject in Lacan intersect with the questions of temporality initiated by Heidegger and then developed by contemporary French philosophy? The second question concerns the status of the body in Lacanian theory, especially in connection with emotion and affect, which Lacanian theory is commonly thought to ignore, but which the concept of jouissance was developed to address. Finally, it aims to explore, beyond the strict limits of Lacanian theory, possible points of intersection between psychoanalysis and other domains, including questions of race, biology, and evolutionary theory. The book also engages literary texts. Antigone, Ovid’s Metamorphoses, Hamlet, and even Wordsworth become the muses who oblige psychoanalysis and philosophy to listen once again to the provocations of poetry, which always disrupts our familiar notions of time and memory, of history and bodily or affective experience, and of subjectivity itself. “Shepherdson shows with admirable clarity, cogency and competence that psychoanalysis founds an anthropology of love, hate, desire, beauty, fantasy and memory while keeping its cutting edge in today’s discussions of war, race, sexual difference and tragedy. Thanks to him, thinking with Lacan becomes an act of enlightenment.” –Jean-Michel Rabaté, author of Lacan in America

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