

Looking Awry An Introduction To Jacques Lacan Through Popular Culture Author Slavoj Žižek Published On October 1992

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Looking Awry is a wonderful introduction to dialectical psychoanalysis; to a fresh approach to the subjectivities of mass culture, and to an extraordinary new voice we will hear often in the coming years.

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He is the author of more than thirty books, including Looking Awry: An Introduction to Jacques Lacan through Popular Culture, The Puppet and the Dwarf: The Perverse Core of Christianity, The Parallax View, The Monstrosity of Christ: Paradox or Dialectic (with John Milbank), and Žižek's Jokes (Did you hear the one about Hegel and negation?), these five published by the MIT Press.

~~Looking Awry | The MIT Press~~

Looking Awry: An Introduction to Jacques Lacan through Popular Culture gives us some answers. It is a masterful introduction to Jacques Lacan and the psychoanalytic theory --- Read this and reviews of other classics in Western Philosophy on the History page of www.BestPhilosophyBooks.org (a thinkPhilosophy Production).

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Zizek 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 ...

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LOOKING AWRY, the title of slavoj zizek's introduction of jacques lacan, is also a method of indirectly approaching lacan's work through critiques of popular fiction and film theory of the films of alfred hitchcock and a few films by other directors who worked, for the most part, in film noir of black and white films.

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~~October Bks.: Looking Awry : An Introduction to Jacques ...~~

Looking Awry is not really an "introduction" to Jacques Lacan, as its subtitle claims - it is a critical rereading of Lacan by Žižek, in an attempt not only to explain but to reposition the basic understanding of what Lacan's thought was trying to do, to move beyond the linguistic model that has dominated Lacanian thought and explore the more radical dimensions of his later thought.

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Looking Awry: An Introduction to Jacques Lacan through Popular Culture (October Books) Slavoj Žižek Žižek inverts current pedagogical strategies to explain the difficult philosophical underpinnings of the French theoretician and practitioner who revolutionized our view of psychoanalysis.

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Looking Awry: An Introduction to Jacques Lacan through Popular Culture, Cambridge: MIT Press, 1991. This text is often cited as the easiest of Žižek's books to navigate, a reputation underscored by the many and varied references to popular culture he makes throughout the text.

~~Slavoj Žižek: Chronology—Books: A Summary~~

Looking Awry: An Introduction to Jacques Lacan through Popular Culture: 1991 MIT Press: For They Know Not What They Do: Enjoyment as a Political Factor: 1991 Verso Books: The Sublime Object of Ideology: 1989 Verso Books

~~Slavoj Žižek bibliography—Wikipedia~~

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About Looking Awry 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.

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Looking Awry: An Introduction to Jacques Lacan through Popular Culture. Cambridge: Massachusetts Institute of Technology Press, 1992. Sources by and about Jung, Jung, Carl. The Archetypes and the Collective Unconscious. Vol. 9, Part 1 of Collected Works. 2nd ed. Edited by Gerhard Adler. Princeton, NJ: Princeton University Press, 1980.

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.

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Slavoj Zizek is no ordinary philosopher. Approaching critical theory and psychoanalysis in a recklessly entertaining fashion, Zizek's critical eye alights upon a bewildering and exhilarating range of subjects, from the political apathy of contemporary life, to a joke about the man who thinks he's a chicken, from the ethical heroism of Keanu Reeves in Speed, to what toilet designs reveal about the national psyche. Tony Myers provides a clear and engaging guide to Zizek's key ideas, explaining the main influences on Zizek's thought (most crucially his engagement with Lacanian psychoanalysis) using examples drawn from popular culture and everyday life. Myers outlines the key issues that Zizek's work has tackled, including: What is a Subject and why is it so important? The Imaginary, the Symbolic and the Real What is so terrible about Postmodernity? How can we distinguish reality from ideology? What is the relationship between men and women? Why is Racism always a fantasy? Slavoj Zizek is essential reading for anyone wanting to understand the thought of the critic whom Terry Eagleton has described as "the most formidably brilliant exponent of psychoanalysis, indeed of cultural theory in general, to have emerged in Europe for some decades.

Žižek as comedian: jokes in the service of philosophy. "A serious and good philosophical work could be written consisting entirely of jokes." —Ludwig Wittgenstein The good news is that this book offers an entertaining but enlightening compilation of Žižekisms. Unlike any other book by Slavoj Žižek, this compact arrangement of jokes culled from his writings provides an index to certain philosophical, political, and sexual themes that preoccupy him. Žižek's Jokes contains the set-ups and punch lines—as well as the offenses and insults—that Žižek is famous for, all in less than 200 pages. So what's the bad news? There is no bad news. There's just the inimitable Slavoj Žižek, disguised as an impossibly erudite, politically incorrect uncle, beginning a sentence, "There is an old Jewish joke, loved by Derrida..." For Žižek, jokes are amusing stories that offer a shortcut to philosophical insight. He illustrates the logic of the Hegelian triad, for example, with three variations of the "Not tonight, dear, I have a headache" classic: first the wife claims a migraine; then the husband does; then the wife exclaims, "Darling, I have a terrible migraine, so let's have some sex to refresh me!" A punch line about a beer bottle provides a Lacanian lesson about one signifier. And a "truly obscene" version of the famous "aristocrats" joke has the family offering a short course in Hegelian thought rather than a display of unspeakables. Žižek's Jokes contains every joke cited, paraphrased, or narrated in Žižek's work in English (including some in unpublished manuscripts), including different versions of the same joke that make different points in different contexts. The larger point being that comedy is central to Žižek's seriousness.

Lacan without the jargon! Jacques Lacan was one of the most important psychoanalysts ever to have lived. Building upon the work of Sigmund Freud, he sought to refine Freudian insights with the use of linguistics, arguing that the structure of unconscious is like a language. Controversial throughout his lifetime both for adopting mathematical concepts in his psychoanalytic framework and for advocating therapy sessions of varying length, he is widely misunderstood and often unfairly dismissed as impenetrable. In this clear, wide-ranging primer, Lionel Bailly demonstrates how Lacan's ideas are still vitally relevant to contemporary issues of mental health treatment. Defending Lacan from his numerous detractors, past and present, Bailly guides the reader through Lacan's canon, from l'objet petit a to The Mirror Stage and beyond. Including coverage of developments in Lacanian psychoanalysis since his death, this is the perfect introduction to the great modern theorist.

Jacques Lacan is one of the most challenging and controversial of contemporary thinkers, as well as the most influential psychoanalyst since Freud. Lacanian theory has reached far beyond the consulting room to engage with such diverse disciplines as literature, film, gender and social theory. This book covers the full extent of Lacan's career and provides an accessible guide to Lacanian concepts and his writing on: the imaginary and the symbolic; the Oedipus Complex and the meaning of the phallus; the subject and the unconscious; the real; sexual difference. Locating Lacan's work in the context of contemporary French thought and the history of psychoanalysis, Sean Homer's Jacques Lacan is the ideal introduction to this influential theorist.

A psychoanalytic and philosophical exploration of sublimation as a key term in Jacques Lacan's theories of ethics and feminine sexuality. Jacques Lacan claimed that his theory of feminine sexuality, including the infamous proposition, "the Woman does not exist," constituted a revision of his earlier work on "the ethics of psychoanalysis." In Imagine There's No Woman, Joan Copjec shows how Freud's ragtag, nearly incoherent notion of sublimation was refashioned by Lacan to become the key term in his ethics. To trace the link between feminine being

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and Lacan's ethics of sublimation, Copjec argues, one must take the negative proposition about the woman's existence not as just another nominalist denunciation of thought's illusions about the existence of universals, but as recognition of the power of thought, which posits and gives birth to the difference of objects from themselves. While the relativist position currently dominant insists on the difference between my views and another's, Lacan insists on this difference within the object I see. The popular position fuels the disaffection with which we regard a world in a state of decomposition, whereas the Lacanian alternative urges our investment in a world that awaits our invention. In the book's first part, Copjec explores positive acts of invention/sublimation: Antigone's burial of her brother, the silhouettes by the young black artist Kara Walker, Cindy Sherman's Untitled Film Stills, and Stella Dallas's final gesture toward her daughter in the well-known melodrama. In the second part, the focus shifts to sublimation's adversary, the cruelly uncreative superego, as Copjec analyzes Kant's concept of radical evil, envy's corruption of liberal demands for equality and justice, and the difference between sublimation and perversion. Maintaining her focus on artistic texts, she weaves her arguments through discussions of Pasolini's Salò, the film noir classic Laura, and the Zapruder film of the Kennedy assassination.

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