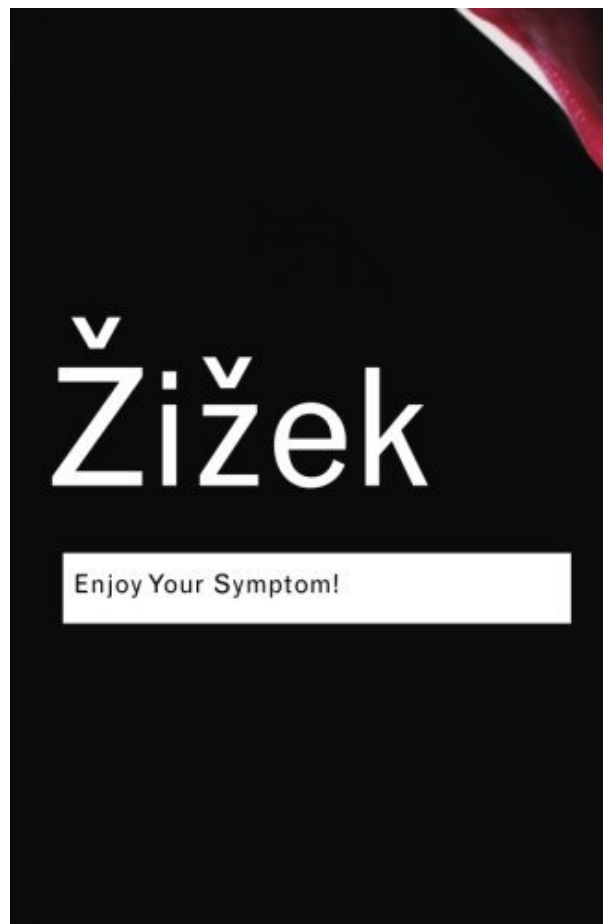


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'The thrill of reading Zizek ... arises in part from the collision between the insanity he finds everywhere in our psychic and social lives and the rigorous clarity with which he anatomizes its workings.' - *Lingua Franca*

About the Author

Slavoj Zizek (1949-) is one of the most prolific and charismatic cultural theorists working today. The author of such books as *The Ticklish Subject* and maker of documentaries such as *The Pervert's Guide to Cinema*, he is currently Senior Researcher at the Insitute for Social Sciences at the University of Ljubljana in Slovenia.

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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.

Zizek 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.

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- Sales Rank: #227065 in Books
- Brand: Brand: Routledge
- Published on: 2007-11-01
- Released on: 2007-09-03
- Original language: English
- Number of items: 1
- Dimensions: 7.79" h x .69" w x 5.08" l, .72 pounds
- Binding: Paperback
- 304 pages

Features

- Used Book in Good Condition

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By Alvaro Lewis

Clarity of language and argument one finds, some feel, rarely in current theoretical writing or in psychoanalytic writing. Here Zizek has structured his book so that nearly every idea gets two chances to impress the reader. I would agree with one of the reviews on this site of another of Zizek's books, that the author writes more clearly and persuasively about politics than about culture. However, this book presents a pleasing mixture (as most of Zizek's books do) of the cultural, political, philosophical, and Lacanian munch. Each chapter sets out to answer a question posed by the chapter heading (e.g., Why is Reality Always Multiple?). First Zizek approaches a solution or description of the problem as it appears in Hollywood films. These Zizek treats as texts or case studies. Whatever your opinion of the merits of psychoanalytic description for general use, the discussion of the films makes marvellously amusing reading. As demanding for this reader as the steep range of theoretical vocabulary employed is the ample library of films from which Zizek draws his examples. Many of which films I'd never seen. The second section of each chapter recasts the first approach through film in the language, theory and realm of analysis, theory and philosophy.

I cannot weigh in an estimation of the value of this book. Surely, it is not as profoundly useful or clear as Zizek's political and philosophical thriller, Ticklish Subject. Yet, the application of Zizek's critical arsenal to Hollywood without the baggage of Politics and History, makes room for exposition through, sad to say, a universal and more immediate medium.

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the point?

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"I cannot weigh in an estimation of the value of this book. Surely, it is not as profoundly useful or clear as Zizek's political and philosophical thriller, Ticklish Subject. Yet, the application of Zizek's critical arsenal to Hollywood without the baggage of Politics and History, makes room for exposition through, sad to say, a universal and more immediate medium." Here's a statement that completely misses not only the point but the importance of Zizek. Ofcourse, in an era of achedemics and 'intellectual'-types complacently spiteful to popular culture as the anti-shakespeare (christ?), this isn't surprising.

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