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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. 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. 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-

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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.

About this Book... "A major and long overdue addition to the America/English psychoanalytic literature. . . . All major concepts—among them the mirror stage, the Name-of-the-Father, metaphor and metonymy, the phallus, the foreclosure of the

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subject—are developed in depth." -Nicholas Kouretsas, Harvard Medical School

What is the basis of belief in an era when globalization, multiculturalism and big business are the new religion? Slavoj Zizek, renowned philosopher and irrepressible cultural critic takes on all comers in this compelling and breathless new book. From 'cyberspace reason' to the paradox that is 'Western Buddhism', *On Belief* gets behind the contours of the way we normally think about belief, in particular Judaism and Christianity. Holding up the so-called authenticity of religious belief to critical light, Zizek draws on psychoanalysis, film and philosophy to reveal in startling fashion that nothing could be worse for believers than their beliefs turning out to be true.

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

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Brousse, Justin Clemens, Mladen Dolar, Oliver Feltham, Russell Grigg, Pierre-Gilles Guéguen, Dominique Hecq, Dominiek Hoens, Éric Laurent, Juliet Flower MacCannell, Jacques-Alain Miller, Ellie Ragland, Matthew Sharpe, Paul Verhaeghe, Slavoj Žižek, Alenka Zupancic

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.

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What does Lacan show us? He shows us that desire is not a biological function; that it is not correlated with a natural object; and that its object is fantasized. Because of this, desire is extravagant. It cannot be grasped by those who might try to master it. It plays tricks on them. Yet if it is not recognized, it produces symptoms. In psychoanalysis, the goal is to interpret—that is, to read—the message regarding desire that is harbored within the symptom. Although desire upsets us, it also inspires us to invent artifices that can serve us as a compass. An animal species has a single natural compass. Human beings, on the other hand, have multiple compasses: signifying montages and discourses. They tell you what to do: how to think, how to enjoy, and how to reproduce. Yet each person's fantasy remains irreducible to shared ideals. Up until recently, all of our compasses, no matter how varied, pointed in the same direction: toward the Father. We considered the patriarch to be an anthropological invariant. His decline accelerated owing to increasing equality, the growth of capitalism, and the ever-greater domination of technology. We have reached the end of the Father Age. Another discourse is in the process of taking the former's place. It champions innovation over tradition; networks over hierarchies; the draw of the future over the weight of the past; femininity over virility. Where there had previously been a fixed order, transformational flows constantly push back any and all limits. Freud was a product of the Father Age. He did a great deal to save it. The Catholic Church finally realized this. Lacan followed the way paved by Freud, but it led him to posit that the father is a symptom. He demonstrates that here using Hamlet as an example. What people have latched onto about Lacan's work—his formalization of the Oedipus complex and his emphasis on the Name-of-the-Father—was merely his point of departure. Seminar VI already revises this: the Oedipus complex is not the only solution to desire, it is merely a normalized form thereof; it is, moreover, a pathogenic form; it does not exhaustively explain desire's course. Hence the eulogy of perversion with which this seminar ends:

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Lacan views perversion here as a rebellion against the identifications that assure the maintenance of social routines. This Seminar predicted “the revamping of formally established conformisms and even their explosion.” We have reached that point. Lacan is talking about us.

If psychoanalysis will survive in the twenty-first century, this book's wager is that it will be Lacanian psychoanalysis. Today, the survival of psychoanalysis is in question. Even Jacques Lacan himself, at the peak of his influence when psychoanalysis was a dominant discourse, did not believe that psychoanalysis would triumph and merely posed questions about the survival of psychoanalysis, when future subjects would want something else. This book articulates a possible future for Lacan and psychoanalysis, through an exploration of the historical trajectory of psychoanalysis and a survey of the ways Lacanian psychoanalysis offers a unique response to the pressing clinical demands of our time. Much of the book stages this through explications of specific ways Lacanian concepts have developed as a reading of the clinical - as well as the broader psychic and social - phenomena of our moment in history.

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