

The Sublime Object Of Ideology

A high-energy philosophical manifesto on the concept and virtues of universal values addresses such topics as Heidegger's engagement with the Third Reich, the role of class struggles in global capitalism, and the legacy of Christianity against New Age spiritualism. Original.

The Ticklish Subject confronts Deconstructionists and Habermasians, cognitive scientists and Heideggerians, feminists and New Age obscurantists by unearthing a subversive core to this elusive spectre, and finding in this core the indispensable philosophical point of reference of any genuinely emancipatory politics.

What do we know about Hegel? What do we know about Marx? What do we know about democracy and totalitarianism? Communism and psychoanalysis? What do we know that isn't a platitude that we've heard a thousand times - or a self-satisfied certainty? Through his brilliant reading of Hegel, Slavoj Zizek - one of the most provocative and widely-read thinkers of our time - upends our traditional understanding, dynamites every cliché and undermines every conviction in order to clear the ground for new ways of answering these questions. When Lacan described Hegel as the 'most sublime hysteric', he was referring to the way that the hysteric asks questions because he experiences his own desire as if it were the Other's desire. In the dialectical process, the question asked of the Other is resolved through a reflexive turn in which the question begins to function as its own answer. We had made Hegel into the theorist of abstraction and reaction, but by reading Hegel with Lacan, Zizek unveils a Hegel of the concrete and of revolution - his own, and the one to come. This early and dazzlingly original work by Zizek offers a unique insight into the ideas which have since become hallmarks of his mature thought. It will be of great interest to anyone interested in critical theory, philosophy and contemporary social thought.

A spirit is haunting contemporary thought - the spirit of Hegel. All the powers of academia have entered into a holy alliance to exorcize this spirit: Vitalists and Eschatologists, Transcendental Pragmatists and Speculative Realists, Historical Materialists and even 'liberal Hegelians'. Which of these groups has not been denounced as metaphysically Hegelian by its opponents? And which has not hurled back the branding reproach of Hegelian metaphysics in its turn? Progressives, liberals and reactionaries alike receive this condemnation. In light of this situation, it is high time that true Hegelians should openly admit their allegiance and, without obfuscation, express the importance and validity of Hegelianism to the contemporary intellectual scene. To this end, a small group of Hegelians of different nationalities have assembled to sketch the following book - a book which addresses a number of pressing issues that a contemporary reading of Hegel allows a new perspective on: our relation to the future, our relation to nature and our relation to the absolute.

Pandemic!

From Hitler to Heimat

Everything You Always Wanted to Know about Lacan

A Transcendental Materialist Theory of Subjectivity

The Idea of Communism 3

Postcapitalist Desire

In this provocative and original work, Slavoj Žižek takes a look at the question of human agency in a postmodern world. From the sinking of the Titanic to Hitchcock's Rear Window, from the operas of Wagner to science fiction, from Alien to the Jewish Joke, the author's acute analyses explore the ideological fantasies of wholeness and exclusion which make up human society. Žižek takes issue with analysts of the postmodern condition from Habermas to Sloterdijk, showing that the idea of a 'post-ideological' world ignores the fact that 'even if we do not take things seriously, we are still doing them'.

Rejecting postmodernism's unified world of surfaces, he traces a line of thought from Hegel to Althusser and Lacan, in which the human subject is split, divided by a deep antagonism which determines social reality and through which ideology operates. Linking key psychoanalytical and philosophical concepts to social phenomena such as totalitarianism and racism, the book explores the political significance of these fantasies of control. In so doing, The Sublime Object of Ideology represents a powerful contribution to a psychoanalytical theory of ideology, as well as offering persuasive interpretations of a number of contemporary cultural formations.

Jean-Paul Sartre, at the height of his powers, debates with Italy's leading intellectuals In 1961, the prolific French intellectual Jean-Paul Sartre was invited to give a talk at the Gramsci Institute in Rome. In attendance were some of Italy's leading Marxist thinkers, such as Enzo Paci, Cesare Luporini, and Galvano Della Volpe, whose contributions to the long and remarkable discussion that followed are collected in this volume, along with the lecture itself. Sartre posed the question "What is subjectivity?"—a question of renewed importance today to contemporary debates concerning "the subject" in critical theory. This work includes a preface by Michel Kail and Raoul Kirchmayr and an afterword by Fredric Jameson, who makes a rousing case for the continued importance of Sartre's philosophy.

In Debating Relational Psychoanalysis, Jon Mills provides an historical record of the debates that had taken place for nearly two decades on his critique of the relational school, including responses from his critics. Since he initiated his critique, relational psychoanalysis has become an international phenomenon with proponents worldwide. This book hopes that further dialogue may not only lead to conciliation, but more optimistically, that relational theory may be inspired to improve upon its theoretical edifice, both conceptually and clinically, as well as develop technical parameters to praxis that help guide and train new clinicians to sharpen their own theoretical orientation and

therapeutic efficacy. Because of the public exchanges in writing and at professional symposiums, these debates have historical significance in the development of the psychoanalytic movement as a whole simply due to their contentiousness and proclivity to question cherished assumptions, both old and new. In presenting this collection of his work, and those responses of his critics, Mills argues that psychoanalysis may only advance through critique and creative refinement, and this requires a deconstructive praxis within the relational school itself. *Debating Relational Psychoanalysis* will be of interest to psychoanalysts of all orientations, psychotherapists, mental health workers, psychoanalytic historians, philosophical psychologists, and the broad disciplines of humanistic, phenomenological, existential, and analytical psychology.

The essential texts for understanding Žižek's thought.

Debating Relational Psychoanalysis

Reading Hegel

What Is Subjectivity?

The Sublime Object of Ideology

(but Were Afraid to Ask Hitchcock)

Everything You Always Wanted to Know About Lacan But Were Afraid to Ask Hitchcock

In Trouble in Paradise, Slavoj Žižek, one of our most famous, most combative philosophers, explains how we can find a way out of the crisis of capitalism. There is obviously trouble in the global capitalist paradise. But why do we find it so difficult to imagine a way out of the crisis we're in? It is as if the trouble feeds on itself: the march of capitalism has become inexorable, the only game in town. Setting out to diagnose the condition of global capitalism, the ideological constraints we are faced with in our daily lives, and the bleak future promised by this system, Slavoj Žižek explores the possibilities—and the traps—of new emancipatory struggles. Drawing insights from phenomena as diverse as “Gangnam Style” to Marx, The Dark Knight to Thatcher, Trouble in Paradise is an incisive dissection of the world we inhabit, and the new order to come.

An essay by philosopher Slavoj Žižek, with an English translation of Schelling's beautiful and evocative *Ages of the World*, second draft

The Sublime Object of Ideology Verso Books

'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 unrivalled 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 Pellko, Renata Salecl, Alenka Zupancic and Slavoj Žižek.

Jon Mills and his Critics

The Essential Žižek

Welcome to the Desert of the Real

The Symbolic, the Sublime, and Slavoj Žižek's Theory of Film

On David Lynch's *Lost Highway*

The Ticklish Subject

Slavoj Žižek, the maverick philosopher, author of over 30 books, acclaimed as the “Elvis of cultural theory”, and today’s most controversial public intellectual. His work traverses the fields of philosophy, psychoanalysis, theology, history and political theory, taking in film, popular culture, literature and jokes—all to provide acute analyses of the complexities of contemporary ideology as well as a serious and sophisticated philosophy. His recent films *The Pervert’s Guide to the Cinema* and *Žižek!* reveal a theorist at the peak of his powers and a skilled communicator. Now Verso is making his classic titles, each of which stand as a core of his ever-expanding life’s work, available as new editions. Each is beautifully re-packaged, including new introductions from Žižek himself. Simply put, they are the essential texts for understanding Žižek’s thought and thus cornerstones of contemporary philosophy. *The Sublime Object of Ideology*: Slavoj Žižek’s first book is a provocative and original work looking at the question of human agency in a postmodern world. In a thrilling tour de force that made his name, he explores the ideological fantasies of wholeness and exclusion which make up human society.

Examines changing attitudes among Germans as evident in films of the modern German era, leading away from guilt and atonement and seeking national identity.

Schizophrenia has been one of psychiatry's most contested diagnostic categories. *The Sublime Object of Psychiatry* studies representations of schizophrenia across a wide range of disciplines and discourses: biological and phenomenological psychiatry, psychoanalysis, critical psychology, antipsychiatry, and postmodern philosophy.

Let us revive the true sense of fine arts: enchantment! In the conceptualised,

commercialised, artificial approach to fine arts, we forgot its authentic experiential sense. It lies at the imaginative heart of all arts there to be retrieved by the creative recipient as the very 'truth of it all'.

Violence

Power in the Era of Post-Human Capitalism

The Most Sublime Hysteric

Jeffrey Sachs

The Art of the Ridiculous Sublime

A philosopher and cultural critic discusses the diverse ways in which violence is perceived and misperceived in the world, addressing such provocative issues as whether or not capitalism, or even civilization, causes more violence than it prevents, and the inherent violence of globalization, fundamentalism, and language. Original. 30,000 first printing.

From the tragedy of 9/11 to the farce of the financial meltdown.

Why sexuality is at the point of a "short circuit" between ontology and epistemology. Consider sublimation—conventionally understood as a substitute satisfaction for missing sexual satisfaction. But what if, as Lacan claims, we can get exactly the same satisfaction that we get from sex from talking (or writing, painting, praying, or other activities)? The point is not to explain the satisfaction from talking by pointing to its sexual origin, but that the satisfaction from talking is itself sexual. The satisfaction from talking contains a key to sexual satisfaction (and not the other way around)—even a key to sexuality itself and its inherent contradictions. The Lacanian perspective would make the answer to the simple-seeming question, "What is sex?" rather more complex. In this volume in the Short Circuits series, Alenka Zupančič approaches the question from just this perspective, considering sexuality a properly philosophical problem for psychoanalysis; and by psychoanalysis, she means that of Freud and Lacan, not that of the kind of clinician practitioners called by Lacan "orthopedists of the unconscious." Zupančič argues that sexuality is at the point of a "short circuit" between ontology and epistemology. Sexuality and knowledge are structured around a fundamental negativity, which unites them at the point of the unconscious. The unconscious (as linked to sexuality) is the concept of an inherent link between being and knowledge in their very negativity. DIVA theoretical analysis of social conflict that uses examples from Kant, Hegel, Lacan, popular culture and contemporary politics to critique nationalism./div

Looking Awry

The Aesthetics of Enchantment in the Fine Arts

Five Essays on September 11 and Related Dates

The Seoul Conference

Speculations, Reflections, Interventions

Disparities

Slavoj Žižek is one of the most interesting and important philosophers working today, known chiefly for his theoretical explorations of popular culture and contemporary politics. This book focuses on the generally neglected and often overshadowed philosophical core of Žižek's work—an essential component in any true appreciation of this unique thinker's accomplishment. His central concern, Žižek has proclaimed, is to use psychoanalysis (especially the teachings of Jacques Lacan) to redeploy the insights of late-modern German philosophy, in particular, the thought of Kant, Schelling, and Hegel. By taking this avowal seriously, Adrian Johnston finally clarifies the philosophical project underlying Žižek's efforts. His book charts the interlinked ontology and theory of subjectivity constructed by Žižek at the intersection of German idealism and Lacanian theory. Johnston also uses Žižek's combination of philosophy and psychoanalysis to address two perennial philosophical problems: the relationship of mind and body, and the nature of human freedom. By bringing together the past two centuries of European philosophy, psychoanalytic metapsychology, and cutting-edge work in the natural sciences, Johnston develops a transcendental materialist theory of subjectivity—in short, an account of how more-than-material forms of subjectivity can emerge from a corporeal being. His work shows how an engagement with Žižek's philosophy can produce compelling answers to today's most vexing and urgent questions as inherited from the history of ideas.

An investigation of Sachs's schizophrenic career, and the worldwide havoc he has caused. Jeffrey Sachs is a man with many faces. A celebrated economist and special advisor to UN Secretary-General Ban Ki-moon, he is also no stranger to the world of celebrity, accompanying Bono, Madonna and Angelina Jolie on high-profile trips to Africa. Once notorious as the progenitor of a brutal form of free market engineering called 'shock therapy', Sachs now positions himself as a voice of progressivism, condemning the '1 per cent' and promoting his solution to extreme poverty through the Millennium Villages Project. Appearances can be deceiving. Jeffrey Sachs: The Strange Case of Dr Shock and Mr Aid is the story of an evangelical development expert who poses as saviour of the Third World while opening vulnerable nations to economic exploitation. Based on documentary research and on-the-ground investigation, Jeffrey Sachs exposes Mr Aid as no more than a new, more human face of Dr Shock.

The concept of disparity has long been a topic of obsession and argument for philosophers but Slavoj Žižek would argue that what disparity and negativity could mean, might mean and should mean for us and our lives has never been more hotly debated. Disparities explores contemporary 'negative' philosophies from Catherine Malabou's plasticity, Julia Kristeva's abjection and Robert Pippin's self-consciousness to the God of negative theology, new realisms and post-humanism and draws a radical line under them. Instead of establishing a dialogue with these other ideas of disparity, Slavoj Žižek wants to establish a definite departure, a totally different idea of disparity based on an imaginative dialectical materialism. This notion of rupturing what has gone before is based on a provocative reading of how philosophers can, if they're honest, engage with each other. Slavoj Žižek borrows Alain Badiou's notion that a true idea is the one that divides. Radically departing from previous formulations of negativity and disparity, Žižek employs a new kind of negativity: namely positing that when a philosopher deals with another philosopher, his or her stance is never one of dialogue, but one of division, of drawing a line that separates truth from falsity.

Critiquing Postmodernism in Contemporary Discourses of Race challenges the critical emphasis on otherness in treatments of race in literary and cultural studies. Sue J. Kim deftly argues that this treatment not only perpetuates narrow identity politics, but obscures the political and economic structures that shape issues of race in literary studies. Kim's revelatory book shows how reading authors through their identity ends up neglecting both complex historical contexts and aesthetic forms. This comparative study calls for a reconsideration of the bases for critical engagement and a reading ethics that melds the best of historicist and formalist approaches to literature.

Zizek

Like a Thief in Broad Daylight

The Philosophical Salon

From the End of History to the End of Capitalism

Critiquing Postmodernism in Contemporary Discourses of Race

The Abyss of Freedom

An all-star cast of radical intellectuals discuss the continued importance of communist principles. In 2009 Slavoj Žižek brought together an acclaimed group of intellectuals to discuss the continued relevance of communism. Unexpectedly the conference attracted an audience of over 1,000 people. The discussion has continued across the world and this book gathers responses from the conference in Seoul. It includes the interventions of regular contributors Alain Badiou and Slavoj Žižek, as well as work from across Asia, notably from Chinese scholar Wang Hui, offering regional perspectives on communism in an era of global economic crisis and political upheaval. Exploring how the modern novel's complex depictions of parenthood restructure traditional conceptions of the Romantic sublime, Erin K. Johns Speese shows how William Faulkner, E.M. Forster, D.H. Lawrence, and Virginia Woolf use related strategies to rewrite the traditional sublime as an intersubjective experience. Speese shows that this reframing depends on the recognition of social objectification and an ethics of reciprocal empathy between mothers and fathers. She juxtaposes traditional aesthetics and Slavoj Žižek's concept of the sublime object of ideology with recent theoretical work regarding identity, arguing that these modern novelists construct what she terms a "sublime subject," that is, a person who functions in the space of the traditional sublime object. In revealing the possibility of transcendent emotional connection over reason, these novelists critique the objectification of the other in favor of a sublime experience that reveals the subject-shattering power of empathy.

For the last two centuries, Western philosophy has developed in the shadow of Hegel, an influence each new thinker struggles to escape. As a consequence, Hegel's absolute idealism has become the bogeyman of philosophy, obscuring the fact that he is the defining philosopher of the historical transition to modernity, a period with which our own times share startling similarities. Today, as global capitalism comes apart at the seams, we are entering a new period of transition. In *Less Than Nothing*, the product of a career-long focus on the part of its author, Slavoj Žižek argues it is imperative we not simply return to Hegel but that we repeat and exceed his triumphs, overcoming his limitations by being even more Hegelian than the master himself. Such an approach not only enables Žižek to diagnose our present condition, but also to engage in a critical dialogue with key strands of contemporary thought—Heidegger, Badiou, speculative realism, quantum physics, and cognitive sciences. Modernity will begin and end with Hegel.

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*.

What IS Sex?

Kant, Hegel, and the Critique of Ideology

The Sublime Object of Psychiatry

Tarrying with the Negative

Trouble in Paradise

Gender and the Intersubjective Sublime in Faulkner, Forster, Lawrence, and Woolf

Slavoj Žižek is one of the world's most important contemporary public intellectuals. Much of his popularity stems from his constant and recurring references to popular culture and cinema, as well as his own appearances in films such as *The Pervert's Guide to Cinema* and *Examined Life*. Although Žižek refers to cinema in order to help explain difficult concepts in his theoretical writing, film scholars question whether Žižek has his own theory of film. This book argues that Žižek's writing on film radically reorients the scope of contemporary film studies. Returning to questions about ideology and subjectivity, Flisfeder argues that Slavoj Žižek's theory of film aims to re-politicize film studies and film theory, bringing cinema into the fold of twenty-first century politics.

No other Marxist text has come close to achieving the fame and influence of *The Communist Manifesto*. Translated into over 100 languages, this clarion call to the workers of the world radically shaped the events of the twentieth century. But what relevance does it have for us today? In this slim book Slavoj Žižek argues that, while exploitation no longer occurs the way Marx described it, it has by no means disappeared; on the contrary, the profit once generated through the exploitation of workers has been transformed into rent appropriated through the privatization of the 'general intellect'. Entrepreneurs like Bill Gates and Mark Zuckerberg have become extremely wealthy not because they are exploiting their workers but because they are appropriating the rent for allowing millions of people to participate in the new form of the 'general intellect' that they own and control. But, even if Marx's analysis can no longer be applied to our contemporary world of global capitalism without significant revision, the fundamental problem with which he was concerned, the problem of the commons in all its dimensions – the commons of nature, the cultural commons, and the commons as the universal space of humanity from which no one should be excluded – remains as relevant as ever. This timely reflection on the enduring relevance of *The Communist Manifesto* will be of great value to everyone interested in the key questions of radical politics today.

As an unprecedented global pandemic sweeps the planet, who better than the supercharged Slovenian philosopher Slavoj Žižek to uncover its deeper meanings, marvel at its mind-boggling paradoxes and speculate on the profundity of its consequences? We live in a moment when the greatest act of love is to stay distant from the object of your affection. When governments renowned for ruthless cuts in public spending can suddenly conjure up trillions. When toilet paper becomes a commodity as precious as diamonds. And when, according to Žižek, a new form of communism – the outlines of which can already be seen in the very heartlands of neoliberalism – may be the only way of averting a descent into global barbarism. Written with his customary brio and love of analogies in popular culture (Quentin Tarantino and H. G. Wells sit next to Hegel and Marx), Žižek provides a concise and provocative snapshot of the crisis as it widens, engulfing us all.

Through the interpretative lens of today's leading thinkers, *The Philosophical Salon* illuminates the persistent intellectual queries and the most disquieting concerns of our actuality. Across its three main divisions—Speculations, Reflections, and Interventions—the volume constructs a complex mirror, in which our age might be able to recognize itself with all its imperfections, shadowy spots, even threatening abysses and latent promises. On the cutting edge of philosophy, political and literary theory, and aesthetics, this book courageously tackles a wide array of topics, including climate change, the role of technology, reproductive rights, the problem of refugees, the task of the university, political extremism, embodiment, utopia, food ethics, and sexual identity. It is an enduring record of an ongoing conversation, as well as a building block for any attempt to make sense of our world's multifaceted realities. Contributors: Robert Albritton, Linda Martín Alcoff, Claudia Baracchi, Geoffrey Bennington, Jay M. Bernstein, Costica Bradatan, Jill Casid, David Castillo, Antonio Cerella, Anna Charlton, Claire Colebrook, Sarah Conly, Nikita Dhawan, William Egginton, Roberto Esposito, Mihail Evans, Gary Francione, Luis Garagalza, Michael Gillespie, Michael Hauskeller, Ágnes Heller, Daniel Innerarity, Jacob Kiernan, Julia Kristeva, Daniel Kunitz, Susanna Lindberg, Jeff Love, Michael Marder, Todd May, Michael Meng, John Milbank, Warren Montag, T. M. Murray, Jean-Luc Nancy, Kelly Oliver, Adrian Pabst, Martha Patterson, Richard Polt, Gabriel Rockhill, Hasana Sharp, Doris Sommer, Gayatri Spivak, Kara Thompson, Patrícia Vieira, Slavoj Žižek. This work was published by Saint Philip Street Press pursuant to a Creative Commons license permitting commercial use. All rights not granted by the work's license are retained by the author or authors.

First As Tragedy, Then As Farce

Chronicles of a Year of Acting Dangerously

The Courage of Hopelessness

The Final Lectures

The Relevance of the Communist Manifesto

An Introduction to Jacques Lacan through Popular Culture

A collection of transcripts from Mark Fisher's final series of lectures at Goldsmiths, University of London, in late 2016. Edited with an introduction by Matt Colquhoun, this collection of lecture notes and transcriptions reveals acclaimed writer and blogger Mark Fisher in his element -- the classroom -- outlining a project that Fisher's death left so bittersweetly unfinished. Beginning with that most fundamental of questions -- "Do we really want what we say we want?" -- Fisher explores the relationship between desire and capitalism, and wonders what new forms of desire we might still excavate from the past, present, and future. From the emergence and failure of the counterculture in the 1970s to the continued development of his left-accelerationist line of thinking, this volume charts a tragically interrupted course for thinking about the raising of a new kind of consciousness, and the cultural and political implications of doing so. For Fisher, this process of consciousness raising was always, fundamentally, psychedelic -- just not in the way that we might think...

The latest book from "the most despicable philosopher in the West" (*New Republic*) considers the new dangers and radical possibilities set in motion by advances in Big Tech. In recent years, techno-scientific progress has started to utterly transform our world--changing it almost beyond recognition. In this extraordinary new book, renowned philosopher Slavoj Žižek turns to look at the brave new world of Big Tech, revealing how, with each new wave of innovation, we find ourselves moving closer and closer to a bizarrely literal realization of Marx's prediction that "all that is solid melts into air." With the automation of work, the virtualization of money, the dissipation of class communities, and the rise of immaterial, intellectual labor, the global capitalist edifice is

beginning to crumble, more quickly than ever before--and it is now on the verge of vanishing entirely. But what will come next? Against a backdrop of constant socio-technological upheaval, how could any kind of authentic change take place? In such a context, Žižek argues, there can be no great social triumph--because lasting revolution has already come into the scene, like a thief in broad daylight, stealing into sight right before our very eyes. What we must do now is wake up and see it. Urgent as ever, *Like a Thief in Broad Daylight* illuminates the new dangers as well as the radical possibilities thrown up by today's technological and scientific advances, and their electrifying implications for us all.

In these troubled times, even the most pessimistic diagnosis of our future ends with an uplifting hint that things might not be as bad as all that, that there is light at the end of the tunnel. Yet, argues Slavoj Žižek, it is only when we have admitted to ourselves that our situation is completely hopeless - that the light at the end of the tunnel is in fact the headlight of a train approaching us from the opposite direction - that fundamental change can be brought about. Surveying the various challenges in the world today, from mass migration and geopolitical tensions to terrorism, the explosion of rightist populism and the emergence of new radical politics - all of which, in their own way, express the impasses of global capitalism - Žižek explores whether there still remains the possibility for genuine change. Today, he proposes, the only true question is, or should be, this: do we endorse the predominant acceptance of capitalism as a fact of human nature, or does today's capitalism contain strong enough antagonisms to prevent its infinite reproduction? Can we, he asks, move beyond the failure of socialism, and beyond the current wave of populist rage, and initiate radical change before the train hits?

'The only thing of which one can be guilty is of having given ground relative to one's desire' Jacques Lacan. Is psychoanalysis dead or are we to read frequent attacks on its theoretical 'mistakes' and clinical 'frauds' as a proof of its vitality? Slavoj Žižek's passionate defence of Lacan reasserts the ethical urgency of psychoanalysis. Traditionally, psychoanalysis was expected to allow the patient to overcome the obstacles which prevented access to 'normal' sexual enjoyment. Today, however, we are bombarded from all sides by different versions of the injunction 'Enjoy!' Lacan reminds us that psychoanalysis is the only discourse in which you are allowed not to enjoy. Since for Lacan psychoanalysis itself is a procedure of reading, each chapter uses a passage from Lacan as a tool to interpret another text from philosophy, art or popular ideology, applying his ideas to Hegel and Hitchcock, Shakespeare and Dostoevsky.

The Absent Centre of Political Ontology

How To Read Lacan

Hegel and the Shadow of Dialectical Materialism

In Defense of Lost Causes

Less Than Nothing

A Critical Introduction

Zizek is hailed as the most significant interdisciplinary thinker of modern times. His work is a powerful, often explosive combination of Lacanian psychoanalysis and philosophy which tests key psychoanalytical concepts against the ideas of major European thinkers, especially Hegel. It has ignited enthusiasm and stimulated new approaches across a vast range of disciplines, and seems to be attracting an ever-growing readership. In part, this is because Zizek himself has a panoramic range of interests encompassing film studies, literature, cyber culture, ethics, theology and, above all, politics. It is also because he is a highly entertaining writer, having a flair for anecdote, a smutty sense of humour and the knack of capturing complex ideas in concrete form. Sarah Kay's book provides a lucid and comprehensive introduction to Zizek's work. His writings to date are presented and evaluated here for the first time, together with an outline of their development and explanations of his key premises, themes and terms. This book will be essential reading for students of cultural studies, literary studies, philosophy and social and political theory.

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.

Liberals and conservatives proclaim the end of the American holiday from history. Now the easy games are over; one should take sides. Žižek argues this is precisely the temptation to be resisted. In such moments of apparently clear choices, the real alternatives are most hidden. Welcome to the Desert of the Real steps back, complicating the choices imposed on us. It proposes that global capitalism is fundamentalist and that America was complicit in the rise of Muslim fundamentalism. It points to our dreaming about the catastrophe in numerous disaster movies before it happened, and explores the irony that the tragedy has been used to legitimize torture. Last but not least it analyzes the fiasco of the predominant leftist response to the events.

Hegel with Lacan

Zizek's Ontology

COVID-19 Shakes the World

The Return of History as Film

Schizophrenia in Clinical and Cultural Theory

The Strange Case of Dr. Shock and Mr. Aid