

How To Read Lacan

In *Read My Desire*, Joan Copjec stages a confrontation between the theories of Jacques Lacan and Michel Foucault, protagonists of two powerful modern discourses - psychoanalysis and historicism. Ordinarily, these discourses only cross paths long enough for historicists to charge psychoanalysis with an indifference to history, but here psychoanalysis, via Lacan, goes on the offensive. Refusing to cede historicity to the historicists, Copjec makes a case for the superiority of Lacan's explanation of historical process, its generative principles, and its complex functionings. Her goal is to inspire a new kind of cultural critique, one that would be "literate in desire," that would be able to read what is inarticulable in cultural statements.

This book discusses Jacques Lacan's contribution to understanding the life and work of James Joyce, introducing Colette Soler's influential reading to English readers for the first time. Focusing on Lacan's famous Seminar on Joyce, the reader will no doubt learn much from Lacan, but also, as Soler shows, what Lacan learned from Joyce and what perhaps, without him, he would not have approached with so much confidence. *Le Sinthome*. This is the title Jacques Lacan chose for his seminar devoted to Joyce in 1975–76. He wrote the word 'sinthome' in its original spelling, from the Greek, and thus used the technique so dear to Joyce: the equivocation between the sound that is heard and the graphic representation that is seen. Is it surprising that the author who recognised in 1956 with 'The Agency of the Letter in the Unconscious' that the Freudian practice of speech revealed an unconscious that writes – something Jacques Derrida found quite remarkable – would end in 1975–76 with Joyce? *Lacan Reading Joyce* will be of great interest to professional and academic readers in the respective fields of Lacan and Joyce studies, including psychoanalysts in practice and training, as well as researchers and students in psychoanalytic and modern literary studies.

Conversations with Lacan: Seven Lectures for Understanding Lacan brings a unique, non-partisan approach to the work of Jacques Lacan, linking his psychoanalytic theory and ideas to broader debates in philosophy and the social sciences, in a book that shows how it is possible to see the value of Lacanian concepts without necessarily being defined by them. In accessible, conversational language, the book provides a clear-sighted overview of the key ideas within Lacan's work, situating them at the apex of the linguistic turn. It deconstructs the three Lacanian orders – the symbolic, the imaginary, and the real – as well as a range of core Lacanian concepts, including alienation and separation, *après-coup*, and the Lacanian doctrine of temporality. Arguing that criticism of psychoanalysis for a lack of scientificity should be accepted by the discipline, the book suggests that the work of Lacan can be helpful in re-conceptualizing the role of psychoanalysis in the future. This accessible introduction to the work of Jacques Lacan will be essential reading for anyone coming to

Lacan for the first time, as well as clinicians and scholars already familiar with his work. It will appeal to psychoanalysts, psychotherapists, and scholars of philosophy and cultural studies.

The influence of the French psychoanalyst Jacques Lacan has extended into nearly every field of the humanities and social sciences—from literature and film studies to anthropology and social work. yet Lacan's major text, *Ecrits*, continues to perplex and even baffle its readers. In *Reading Lacan*, Jane Gallop offers a novel approach to Lacan's work based on his own theories of language. Lacan locates truth in the letter rather than in the spirit—in the ways statements are expressed rather than in their intended meaning. Gallop here grapples with six of Lacan's essays from *Ecrits*: "The Seminar on 'The Purloined Letter,'" "The Mirror Stage," "The Freudian Thing," "The Agency of the Letter in the Unconscious," "The Signification of the Phallus," and "The Subversion of the Subject." While other commentators have chosen not to confront Lacan's notoriously problematic style in their discussions of his ideas, Gallop addresses herself directly to the problem and the practice of reading Lacan. She takes her direction from Lacan's view of subjectivity and offers a deeply personal, feminist reading of *Ecrits*. Concentrating on the relation of desire and interpretation, she opens up the rich implications of Lacan's thought, for psychoanalytic theory, for the act of reading, and for knowledge itself. Forceful and revealing, yet utterly candid about its own areas of uncertainty, Gallop's book will be indispensable to readers of Lacan and to scholars and students who have felt his impact.

This book provides the first truly sustained commentary to appear in either French or English on Lacan's most important seminar, *The Four Fundamental Concepts of Psychoanalysis*. The 16 contributors unpack Lacan's notoriously difficult work in simple terms, and supply elegant illustrations from a variety of fields: psychoanalytic treatment, film, literature, art, and so on. Each of Lacan's fundamental concepts--the unconscious, transference, drive, and repetition--is discussed in detail, and related to other important notions such as object a cause of desire, the gaze, the Name-of-the-Father, the subject, and the Other. This volume also includes a translation of Lacan's companion piece to Seminar XI, "Position of the Unconscious" (an article from the French edition of the *Ecrits* that has never before appeared in English), by one of the foremost translators of Lacan's work, Bruce Fink. As an indication of the importance of this article, Lacan considered it to be the sequel to his "Function and Field of Speech and Language in Psychoanalysis," arguably his most important paper in the 1950s. The contributors include many of the best minds in the Lacanian psychoanalytic world in Paris today. Chapters include "Excommunication: Context and Concepts" by Jacques-Alain Miller, "The Subject and the Other I and II" by Colette Soler, "Alienation and Separation I and II" by Eric Laurent, "Science and Psychoanalysis" by Bruce Fink, "The Name-of-the-Father" by Francois Regnault, "Transference as Deception" by Pierre-Gilles Gueguen, "The Drive I and II" by Marie-Hele`ne Brousse, "The Demontage of the Drive" by Maire Jaanus, "The Gaze as an Object" by Antonio

Quinet, "The Phallic Gaze of Wonderland" by Richard Feldstein, "The 'Evil Eye' of Painting: Jacques Lacan and Witold Gombrowicz on the Gaze" by Hanjo Berressem, "Art and the Position of the Analyst" by Robert Samuels, "The Relation between Voice and the Gaze" by Ellie Ragland, "The Lamella of David Lynch" by Slavoj Zizek, "The Real Cause of Repetition" by Bruce Fink, "Introductory Talk at Sainte-Anne Hospital" by Jacques-Alain Miller, and "The End of Analysis I and II" by Anne Dunand.

"Alcibiades attempted to seduce Socrates, he wanted to make him, and in the most openly avowed way possible, into someone instrumental and subordinate to what? To the object of Alcibiades's desire – *ágalma*, the good object. I would go even further. How can we analysts fail to recognize what is involved? He says quite clearly: Socrates has the good object in his stomach. Here Socrates is nothing but the envelope in which the object of desire is found. It is in order to clearly emphasize that he is nothing but this envelope that Alcibiades tries to show that Socrates is desire's serf in his relations with Alcibiades, that Socrates is enslaved to Alcibiades by his desire. Although Alcibiades was aware that Socrates desired him, he wanted to see Socrates's desire manifest itself in a sign, in order to know that the other – the object, *ágalma* – was at his mercy. Now, it is precisely because he failed in this undertaking that Alcibiades disgraces himself, and makes of his confession something that is so affectively laden. The daemon of ????? (Aidós), Shame, about which I spoke to you before in this context, is what intervenes here. This is what is violated here. The most shocking secret is unveiled before everyone; the ultimate mainspring of desire, which in love relations must always be more or less dissimulated, is revealed – its aim is the fall of the Other, A, into the other, a." Jacques Lacan

In his famous seminar on ethics, Jacques Lacan uses this question as his departure point for a re-examination of Freud's work and the experience of psychoanalysis in relation to ethics. Delving into the psychoanalyst's inevitable involvement with ethical questions, Lacan clarifies many of his key concepts. During the seminar he discusses the problem of sublimation, the paradox of *jouissance*, the essence of tragedy, and the tragic dimension of analytical experience. One of the most influential French intellectuals of this century, Lacan is seen here at the height of his powers.

This new translation of Jacques Lacan's deliberation on psychoanalysis and contemporary social order offers access to the author's seminal thinking on Freud, Marx, and Hegel; patterns of social and sexual behavior; and the nature and function of science and knowledge in the contemporary world. --From publisher's description.

The authors use examples from their own clinical practice to explain the development of Lacanian theory.

Arguably the most profound psychoanalytic thinker since Freud, and deeply influential in many fields, Jacques Lacan often seems opaque to those he most wanted to reach. These are the readers Bruce Fink addresses in this clear and practical account of Lacan's highly original approach to therapy. Written by a clinician for clinicians, Fink's introduction is

an invaluable guide to Lacanian psychoanalysis, how it's done, and how it differs from other forms of therapy. While elucidating many of Lacan's theoretical notions, the book does so from the perspective of the practitioner faced with the pressing questions of diagnosis, which therapeutic stance to adopt, how to involve the patient, and how to bring about change.

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 Hecq, Dominiek Hoens, Éric Laurent, Juliet Flower MacCannell, Jacques-Alain Miller, Ellie Ragland, Matthew Sharpe, Paul Verhaeghe, Slavoj Žižek, Alenka Zupancic

Jacques Lacan continues to be subject to the most extravagant interpretations—some of them idolizing, some demonizing. To recall Lacan's career, now that the heroic age of psychoanalysis is over, is to remember an intellectual and literary adventure that occupies a founding place in our modernity. For, if Lacan went against the current of many of the hopes aroused by 1968, he embraced their paradoxes, so that his language games and wordplay resonate today as so many injunctions to reinstate society in the face of a degraded individualism. Widely recognized as one of the leading authorities on Lacan, Elisabeth Roudinesco here undertakes to revisit Lacan's life and work—what it was—and what it remains.

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.

Jacques Lacan is the foremost psychoanalytic theorist after Freud. Revolutionising the study of social relations, his work has been a major influence on political theory, philosophy, literature and the arts, but his thought has so far been studied without a serious investigation of its foundations. Just what are the influences on his thinking, so crucial to its proper understanding? In *Lacan: The Silent Partners* Slavoj Žižek, the maverick theorist and pre-eminent Lacan scholar, has marshalled some of the greatest thinkers of our age in support of a dazzling re-evaluation of Lacan's work. Focussing on Lacan's 'silent partners', those who are the hidden inspiration to Lacanian theory, they discuss his work in relation to the Pre-Socratics, Diderot, Hegel, Nietzsche, Schelling, Hölderlin, Wagner, Turgenev, Kafka, Henry James and Artaud. This major collection, including three essays by Žižek, marks a new era in the study of this unsettling thinker, breathing new life into his classic work. Contributors: Alain Badiou, Bruno Bosteels, Miran Bozovic, Lorenzo Chiesa, Joan Copjec, Mladen Dolar, Timothy Huson, Fredric Jameson, Adrian Johnston, Sigi Jöttkandt, Silvia Ons, Robert Pfaller, Alenka Zupancic and Slavoj Žižek.

Sigmund Freud (1856-1939) revolutionized the way in which we think about ourselves. From its beginnings as a theory of neurosis, Freud developed psycho-analysis into a general psychology which became widely accepted as the predominant mode of discussing personality and interpersonal relationships. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

The definitive work on Lacan's theory of the feminine. With exquisite prose and penetrating insights, Colette Soler shares her theoretical and clinical expertise in this vibrant new text. She spins out seductive explications of Lacan's thought on the controversial question of sexual difference. With the subtlety that these topics deserve, she takes up Lacan's conception of woman and her relation to masochism, femininity and hysteria, love and death, and the impossible sexual relation. Following more than the usual suspects, *What Lacan Said About Women* also explores the mother's place in the unconscious, how Lacan understands depression, and why depressives feel unloved. Soler's analysis examines the

cultural implications of the texts that Lacan produced from the 1950s to the 1970s, such as the effects of science on contemporary conceptions of the feminine. She gracefully bridges the gap still left open between psychoanalysis and cultural studies. Winner of the Prix Psyche for the best work published in the fields of psychology and psychoanalysis in 2003, this book will appeal to cultural critics, especially those in gender and women's studies, as well as to anyone involved in contemporary theory or clinical practice. This study will transform novices within the field of Lacanian theory into informed thinkers and it will substantially supplement and refine the knowledge of Lacanian veterans.

During the third year of his famous seminar, Jacques Lacan gives a concise definition of psychoanalysis: 'Psychoanalysis should be the science of language inhabited by the subject. From the Freudian point of view man is the subject captured and tortured by language.' Since psychosis is a special but emblematic case of language entrapment, Lacan devotes much of this year to grappling with distinctions between the neuroses and the psychoses. As he compared the two, relationships, symmetries, and contrasts emerge that enable him to erect a structure for psychosis. Freud's famous case of Daniel Paul Schreber is central to Lacan's analysis. In demonstrating the many ways that the psychotic is 'inhabited, possessed by language', Lacan draws upon Schreber's own account of his psychosis and upon Freud's notes on this 'case of paranoia'. The analysis of language is both fascinating and enlightening.

What happens when the intellectual giant of twentieth-century literature, James Joyce, is made an object of consideration and cause of desire by the intellectual giant of modern psychoanalysis, Jacques Lacan? This is what Joyce and Lacan explores, in the three closely interrelated areas of reading, writing, and psychoanalysis, by delving into Joyce's own relationship with psychoanalysis in his lifetime. The book concentrates primarily on his last text, *Finnegans Wake*, the notorious difficulty of which arises from its challenging the intellect itself, and our own processes of reading. As well as the centrality of the *Wake*, concepts of Joycean ontology, sanity, singularity, and sexuality are excavated from sustained analysis of his earliest writings onward. To be 'post-Joycean', as Lacan describes it, means then to be in the wake not only of Joyce, but also of Lacan's interventions on the Irish writer made in the mid-70s. It was this encounter that gave rise to concepts that have gained currency in today's psychoanalytic theory and practice, and importance in wider critical contexts. The notions of the *sinthome*, *lalangue*, and Lacan's use of topology and knot theory are explored within, as well as new theories being launched. The book will be of interest to psychoanalysts, literary theorists, and students and teachers of literature, theory, or the works of Joyce and Lacan.

The author's writings, and especially the seminars for which he has become famous, have provoked intense controversies in French analytic circles, requiring as they do a radical reappraisal of the legacy bequeathed by Freud. This volume is based on a year's seminar, which is of particular importance because he was addressing a larger, less specialist audience than ever before, amongst whom he could not assume familiarity with his work. For his listeners then, and for his readers now, he wanted "to introduce a certain coherence into the major concepts on which psycho-analysis is based", namely the unconscious, repetition, the transference and the drive. In re-defining these four concepts he explores the question that, as he puts it, moves from "Is psycho-analysis a science?" to "What is a science that includes psycho-analysis?"

A Lacanian approach to murder scene investigation. What if Jacques Lacan—the brilliant and eccentric Parisian psychoanalyst—had worked as a police detective, applying his theories to solve crimes? This may conjure up a mental film clip starring Peter Sellers in a trench coat, but in *Lacan at the Scene*, Henry Bond makes a serious and provocative claim: that apparently impenetrable events of violent death can be more effectively unraveled with Lacan's theory of psychoanalysis than with elaborate, technologically advanced forensic tools. Bond's exposition on

murder expands and develops a resolutely Žižekian approach. Seeking out radical and unexpected readings, Bond unpacks his material utilizing Lacan's neurosis-psychosis-perversion grid. Bond places Lacan at the crime scene and builds his argument through a series of archival crime scene photographs from the 1950s—the period when Lacan was developing his influential theories. It is not the horror of the ravished and mutilated corpses that draws his attention; instead, he interrogates seemingly minor details from the everyday, isolating and rephotographing what at first seems insignificant: a single high heeled shoe on a kitchen table, for example, or carefully folded clothes placed over a chair. From these mundane details he carefully builds a robust and comprehensive manual for Lacanian crime investigation that can stand beside the FBI's standard-issue Crime Classification Manual.

An essential work for anyone wishing to understand the institutionalization of Freudian thought and the challenge Lacan represents as he answers the most frequently asked questions about his theory and practice. Photographs.

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 subject—are developed in depth."

-Nicholas Kouretsas, Harvard Medical School

To read Lacan closely is to follow him to the letter, to take him literally, making the wager that he comes right out and says what he means in many cases, though much of his argument must be reconstructed through a line-by-line examination. And this is precisely what Bruce Fink does in this ambitious book, a fine analysis of Lacan's work on language and psychoanalytic treatment conducted on the basis of a very close reading of texts in his *Icrites: A Selection*. As a translator and renowned proponent of Lacan's works, Fink is an especially adept and congenial guide through the complexities of Lacanian literature and concepts. He devotes considerable space to notions that have been particularly prone to misunderstanding, notions such as "the sliding of the signified under the signifier," or that have gone seemingly unnoticed, such as "the ego is the metonymy of desire." Fink also pays special attention to psychoanalytic concepts, like affect, that Lacan is sometimes thought to neglect, and to controversial concepts, like the phallus. From a parsing of Lacan's claim that "commenting on a text is like doing an analysis," to sustained readings of "The Instance of the Letter in the Unconscious," "The Direction of the Treatment," and "Subversion of the Subject" (with particular attention given to the workings of the Graph of Desire), Fink's book is a work of unmatched subtlety, depth, and detail, providing a valuable new perspective on one of the twentieth century's most important thinkers. Bruce Fink is a practicing Lacanian psychoanalyst, analytic supervisor, and professor of psychology at Duquesne University in Pittsburgh. He is the author of *A Clinical Introduction to Lacanian Psychoanalysis* (1997) and *The Lacanian Subject* (1995). He has coedited three volumes on Lacan's seminars and is the translator of Lacan's Seminar XX, *On Feminine Sexuality, the Limits of Love and Knowledge* (1998), *Icrites: A Selection* (2002), and *Icrites: The Complete Text* (forthcoming).

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: 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.

This book explores the phases of Jacques Lacan's career and examines the past, present, and future of psychoanalysis.

The study of topology examines the way something can change shape while still retaining the same properties. Jacques Lacan devoted the last part of his teaching to the topology of the subject. During the 50s, he gauged the topology of surfaces (torus, Moebius strips, Klein bottles, crosscaps) and from 1972 on, he studied the topology of knots (Borromean, the sinthome). Showing that bodily and mental life function topologically, he did what no one had done before: he added to the logic of how representations function, the logic of *jouissance* or libidinal meaning that "materializes" language by making desire, fantasy, and the partial drives ascertainable functions of it. For Lacan, topology is neither myth nor metaphor. It is the precise way we may understand the construction and appearance of the subject. Space is multidimensional in terms of both meaning and logic. Lacanian topology answers questions of post-structuralism while revealing the flaws in its theories. It also advances a 21st-century teaching that obviates symbolic logic and its positivistic assumptions. Applications are made to the clinic, to literature, and to the social sciences. The authors collected here include world renowned Lacanian topologists such as Jacques-Alain Miller, Jeanne Lafont, Jean-Paul Gilson, Pierre Skriabine, Juan-David Nasio, Jean-Michel Vappereau, and several new theorists from the United States and Europe.

Is psychoanalysis dead or are we to read frequent attacks on its theoretical 'mistakes' and clinical 'frauds' as a proof of its vitality?

How To Read Lacan Granta Books

An introduction to psychoanalytic technique from a Lacanian perspective.

The *Écrits* was Jacques Lacan's single most important text, a landmark in psychoanalysis which epitomized his aim of returning to Freud via structural linguistics, philosophy and literature. Reading Lacan's *Écrits* is the first extensive set of commentaries on the complete edition of Lacan's *Écrits* to be published in English. An invaluable document in the history of psychoanalysis, and one of the most challenging intellectual works of the twentieth century, Lacan's *Écrits* still today begs the interpretative engagement of clinicians, scholars, philosophers and cultural theorists. The three volumes of Reading Lacan's *Écrits* offer just this: a series of systematic paragraph-by-paragraph commentaries – by some of the world's most renowned Lacanian analysts and scholars – on the complete edition of the *Écrits*, inclusive of lesser known articles such as 'Kant with Sade', 'The Youth of Gide', 'Science and Truth', 'Presentation on Transference' and 'Beyond the "Reality Principle"'. The originality and importance of Lacan's *Écrits* to psychoanalysis and intellectual history is matched only by the

text's notorious inaccessibility. Reading Lacan's *Écrits* is an indispensable companion piece and reference-text for clinicians and scholars exploring Lacan's magnum opus. Not only does it contextualize, explain and interrogate Lacan's arguments, it provides multiple interpretative routes through this most labyrinthine of texts. Reading Lacan's *Écrits* provides an incisive and accessible companion for psychoanalysts and psychoanalytic psychotherapists in training and in practice, as well as philosophers, cultural theorists and literary, social science and humanities researchers who wish to draw upon Lacan's pivotal work.

'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.

'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 *Écrits* was Jacques Lacan's single most important text, a landmark in psychoanalysis which epitomized his aim of returning to Freud via structural linguistics, philosophy and literature. Reading Lacan's *Écrits* is the first extensive set of commentaries on the complete edition of Lacan's *Écrits* to be published in English. An invaluable document in the history of psychoanalysis, and one of the most challenging intellectual works of the 20th Century, Lacan's *Écrits* still today begs the interpretative engagement of clinicians, scholars, philosophers and cultural theorists. The three volumes of Reading Lacan's *Écrits* offer just this: a series of systematic paragraph-by-paragraph commentaries – by some of the world's most renowned Lacanian analysts and scholars – on the complete edition of the *Écrits*, inclusive of lesser known articles such as 'Kant with Sade', 'The Youth of Gide', 'Science and Truth', 'Presentation on Transference' and 'Beyond the "Reality Principle"'. The originality and importance of Lacan's *Écrits* to psychoanalysis and intellectual history is matched only by the text's notorious inaccessibility. Reading Lacan's *Écrits* is an indispensable companion piece and reference-text for clinicians and scholars exploring Lacan's

magnum opus. Not only does it contextualize, explain and interrogate Lacan's arguments, it provides multiple interpretative routes through this most labyrinthine of texts. Reading Lacan's *Écrits* provides an incisive and accessible companion for psychoanalysts and psychoanalytic psychotherapists in training and in practice, as well as philosophers, cultural theorists and literary, social science and humanities researchers who wish to draw upon Lacan's pivotal work.

Designed for novices as well as students of psychology and literary criticism, these systematic lectures do much to clarify Lacan's groundbreaking work on the birth of the subject and its links with Freud's theory of drives. Moreover, they answer some of the criticisms that have been leveled at Lacan by forms of psychoanalysis unable or unwilling to incorporate his ideas.

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.

The daughter of French psychoanalyst Jacques Lacan tries to make sense of her relationship with her father. "When I was born, my father was already no longer there." Sibylle Lacan's memoir of her father, the influential French psychoanalyst Jacques Lacan, is told through fragmentary, elliptical episodes, and describes a figure who had defined himself to her as much by his absence as by his presence. Sibylle was the second daughter and unhappy last child of Lacan's first marriage: the fruit of despair ("some will say of desire, but I do not believe them"). Lacan abandoned his old family for a new one: a new partner, Sylvia Bataille (the wife of Georges Bataille), and another daughter, born a few months after Sibylle. For years, this daughter, Judith, was the only publicly recognized child of Lacan—even if, due to French law, she lacked his name. In one sense, then, *A Father* presents the voice of one who, while bearing his name, had been erased. If Jacques Lacan had described the word as a "presence made of absence," Sibylle Lacan here turns to the language of the memoir as a means of piecing together the presence of a man who had entered her life in absence, and in his passing, finished in it. In its interplay of absence, naming, and the despair engendered by both, *A Father* ultimately poses an essential question: what is a father? This first-person account offers both a riposte and a complement to the concept (and the name) of the father as Lacan had defined him in his work, and raises difficult issues about the influence biography can have on theory—and vice versa—and the sometimes yawning divide that can open up between theory and the lives we lead.

"The only thing of which one can be guilty of is having given ground relative to one's desire."—Jacques Lacan

'The unfulfilled and unsatisfied mother around whom the child ascends the upward slope of his narcissism is someone real. She is right there, and like all other unfulfilled creatures, she is in search of what she can devour, *quaerens quem devoret*. What the child once found as a means of quashing the symbolic unfulfilment is what he may possibly find across from him again as a wide-open maw... To be devoured is a grave danger that our fantasies reveal to us. We find it at the origin, and we find it again at this turn in the path where it yields us the essential form in which phobia presents. We find it again when we look at the fears of Little Hans... With the support of what I have shown you today, you will better see the relationships between phobia and perversion... I will go so far as to say that you will interpret the case better than did Freud himself.' Extract from Chapter XI 'It's no accident that what has been perceived but dimly, yet perceived nevertheless, is that

castration bears just as much relation to the mother as to the father. We can see in the description of the primordial situation how maternal castration implies for the child the possibility of devoration and biting. In relation to this anteriority of maternal castration, paternal castration is a substitute.' Extract from Chapter XXI '[In the case of little Hans] the initial transformation, which will prove decisive, [is] the transformation of the biting into the unscrewing of the bathtub, which is something utterly different, in particular for the relationship between the protagonists. Voraciously to bite the mother, as an act or an apprehension of her altogether natural signification, indeed to dread in return the notorious biting that is incarnated by the horse, is something quite different from unscrewing, from ousting, the mother, and mobilising her in this business, bringing her into the system as a whole, for this first time as a mobile element and, by like token, an element that is equivalent to all the rest.' Extract from Chapter XXIII

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. Parallax, or the change in the position of an object viewed along two different lines of sight and more precisely, the assumption that this adjustment is not only due to a change of focus, but a change in that object's ontological status has been a key philosophical concept throughout history. Building upon Slavoj Žižek's The Parallax View, this volume shows how parallax is used as a figure of thought that proves how the incompatibility between the physical and the theoretical touches not only upon the ontological, but also politics and aesthetics. With articles written by internationally renowned philosophers such as Frank Ruda, Graham Harman, Paul Livingston and Zizek himself, this book shows how modes of parallax remain in numerous modern theoretical disciplines, such as the Marxian parallax in the critique of political economy and politics; and the Hegelian parallax in the concept of the work of art, while also being important to debates surrounding speculative realism and dialectical materialism. Spanning philosophy, parallax is then a rich and fruitful concept that can illuminate the studies of those working in epistemology, ontology, German Idealism, political philosophy and critical theory.

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