

## Is Oedipus Online Siting Freud After Freud Short Circuits

This book explores youth in postmodern society through a Lacanian lens. Jagodzinski explores the generalized paranoia that pervades the landscape of television.

Instead of dismissing paranoia as a negative development, he claims that youth today labour within the context of paranoia to find their identities.

A bold new theory of cyberwar argues that militarized hacking is best understood as a form of deconstruction. From shadowy attempts to steal state secrets to the explosive destruction of Iranian centrifuges, cyberwar has been a vital part of statecraft for nearly thirty years.

But although computer-based warfare has been with us for decades, it has changed dramatically since its emergence in the 1990s, and the pace of change is accelerating. In *Deconstruction Machines*, Justin Joque inquires into the fundamental nature of cyberwar through a detailed investigation of what happens at the crisis points when cybersecurity systems break down and reveal their internal contradictions. He concludes that cyberwar is best envisioned as a series of networks whose constantly shifting connections shape its very possibilities. He ultimately envisions cyberwar as a form of writing, advancing the innovative thesis that cyber attacks should be seen as a militarized form of deconstruction in which computer programs are systems that operate within the broader world of texts.

Throughout, Joque addresses hot-button subjects such

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as technological social control and cyber-resistance entities like Anonymous and Wikileaks while also providing a rich, detailed history of cyberwar. Deconstruction Machines provides a necessary new interpretation of deconstruction and timely analysis of media, war, and technology.

The “formidably brilliant” Žižek considers sexuality, ontology, subjectivity, and Marxian critiques of political economy by way of Lacanian psychoanalysis. If the most interesting theoretical interventions emerge today from the interspaces between fields, then the foremost interspaceman is Slavoj Žižek. In *Incontinence of the Void* (the title is inspired by a sentence in Samuel Beckett's late masterpiece *Ill Seen Ill Said*), Žižek explores the empty spaces between philosophy, psychoanalysis, and the critique of political economy. He proceeds from the universal dimension of philosophy to the particular dimension of sexuality to the singular dimension of the critique of political economy. The passage from one dimension to another is immanent: the ontological void is accessible only through the impasses of sexualization and the ongoing prospect of the abolition of sexuality, which is itself opened up by the technoscientific progress of global capitalism, in turn leading to the critique of political economy. Responding to his colleague and fellow *Short Circuits* author Alenka Zupančič's *What Is Sex?*, Žižek examines the notion of an excessive element in ontology that gives body to radical negativity, which becomes the antagonism of sexual difference. From the economico-philosophical perspective, Žižek extrapolates from ontological excess

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to Marxian surplus value to Lacan's surplus enjoyment. In true Žižekian fashion, *Incontinence of the Void* focuses on eternal topics while detouring freely into contemporary issues from the Internet of Things to Danish TV series.

This book advocates, and develops, a critical account of the relationship between law and the largely neglected issue of 'enjoyment'. Taking popular culture seriously – as a lived and meaningful basis for a wider understanding of law, beyond the strictures of legal institutions and professional practices – it takes up a range of case studies from film and literature in order to consider how law is iterated through enjoyment, and how enjoyment embodies law. Drawing on psychoanalytic theory, this book addresses issues such as the forced choice to enjoy the law, the biopolitics of tyranny, the enjoyment of law's contingency, the trauma of the law's symbolic codification of pleasure, and the futuristic vision of law's transgression. In so doing, it forges an important case for acknowledging and analyzing the complex relationship between power and pleasure in law – one that will be of considerable interest to legal theorists, as well as those with interests in the intersection of psychoanalytic and cultural theory.

Within the NSK organization are a number of divisions, the best-known of which is Laibach, an alternative music group known for its blending of popular culture with subversive politics, high art with underground provocation - reflecting the political and cultural chaos of its time."

A Lacanian look at how comedy might come to

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philosophy's rescue, with examples ranging from Hegel and Molière to George W. Bush and Borat. Why philosophize about comedy? What is the use of investigating the comical from philosophical and psychoanalytic perspectives? In *The Odd One In*, Alenka Zupan*?*i*?* considers how philosophy and psychoanalysis can help us understand the movement and the logic involved in the practice of comedy, and how comedy can help philosophy and psychoanalysis recognize some of the crucial mechanisms and vicissitudes of what is called humanity. Comedy by its nature is difficult to pin down with concepts and definitions, but as artistic form and social practice comedy is a mode of tarrying with a foreign object—of including the exception. Philosophy's relationship to comedy, Zupan*?*i*?* writes, is not exactly a simple story (and indeed includes some elements of comedy). It could begin with the lost book of Aristotle's *Poetics*, which discussed comedy and laughter (and was made famous by Umberto Eco's *The Name of the Rose*). But Zupan*?*i*?* draws on a whole range of philosophers and exemplars of comedy, from Aristophanes, Molière, Hegel, Freud, and Lacan to George W. Bush and Borat. She distinguishes incisively between comedy and ideologically imposed, “naturalized” cheerfulness. Real, subversive comedy thrives on the short circuits that establish an immediate connection between heterogeneous orders. Zupan*?*i*?* examines the mechanisms and processes by which comedy lets the odd one in.

Provides the listing of books, articles, and book reviews concerned with French literature since 1885. This is a

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reference source in the study of modern French literature and culture. It contains nearly 8,800 entries.

Psychoanalysis as a navigation device for the cultural maze of the twenty-first century. "Can Freud be 'updated' in the twenty-first century, or is he a venerated but outmoded genius?" asks Jerry Aline Flieger. In *Is Oedipus Online?* Flieger stages an encounter between psychoanalysis and the new century, testing the viability of Freud's theories in light of the emergent realities of our time. Responding to prominent critics of psychoanalysis and approaching our current preoccupations from a Freudian angle, she presents a reading of Freudian theory that coincides with and even clarifies new concepts in science and culture. Fractals, emergence, topological modeling, and other nonlinearities, for example, can be understood in light of both Freud's idea of the symptom as a nodal point and Lacan's concept of networks (rather than sequential cause and effect) that link psychic realities. At the same time, Flieger suggests how emerging paradigms in science and culture may elucidate Freud's cultural theory. Like Slavoj Žižek, editor of the *Short Circuits* series, Flieger shifts effortlessly from field to field, discussing psychoanalysis, millennial culture, nonlinear science, and the landscape of cyberspace. In the first half of the book, "Re-siting Oedipus," she draws on the work of Lyotard, Žižek, Deleuze, Virilio, Baudrillard, Haraway and others, to refute the assumption of Freud's outdatedness in the new century. Then, in "Freud Sitings in Millennial Theory," she recasts oedipal theory, siting/sighting/citing Freud in a twenty-first-century context. Thinking of

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Oedipus—decipherer of enigmas, wanderer—as a navigator or search engine allows us to see psychoanalysis as a navigation device for the cultural maze of the "bimillennial" era, and Oedipus himself as a circuit of intersubjective processes by which we become human. For humanity—still needed in the "posthuman" century—is at the core of Freud's theory: "Reading Freud today," Flieger writes, "reminds us of the complications of the Sphinx's riddle, the enigma that Oedipus only thought he solved: the question of what it is to be human. Psychoanalysis continues to pose that question at the crossroads between instincts and their vicissitudes." What is the nature of desire? This book gives an accessible introduction to the concept, and a coherent critique of the competing theories of desire within contemporary theory. Through analysis of representations of desire in television and film, it considers ways in which the concept is theorized and presented on screen.

In 1914, Wyndham Lewis and Ezra Pound—the founders of vorticism—undertook an unprecedented analysis of the present, its technologies, communication, politics, and architecture. The essays in *Counterblasting Canada* trace the influence of vorticism on Marshall McLuhan and Canadian Modernism. Building on the initial accomplishment of the magazine *Blast*, McLuhan's subsequent *Counterblast*, and the network of artistic and intellectual relationships that flourished in Canadian vorticism, the contributors offer groundbreaking examinations of postwar Canadian literary culture, particularly the legacies of Sheila and Wilfred Watson.

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Intended primarily for scholars of literature and communications, *Counterblasting Canada* explores a crucial and long-overlooked strand in Canadian cultural and literary history. Contributors: Gregory Betts, Adam Hammond, Paul Hjartarson, Dean Irvine, Elena Lamberti, Philip Monk, Linda M. Morra, Kristine Smitka, Leon Surette, Paul Tiessen, Adam Welch, Darren Wershler. *Music in Youth Culture* examines the fantasies of post-Oedipal youth cultures as displayed on the landscape of popular music from a post-Lacanian perspective. Jan Jagodzinski, an expert on Lacan, psychoanalysis, and education's relationship to media, maintains that a new set of signifiers is required to grasp the sliding signification of contemporary 'youth'. He discusses topics such as the figurality of noise, the perversions of the music scene by boyz/bois/boys and the hysterization of it by gurlz/girls/grrrls. *Music in Youth Culture* also examines the postmodern 'fan (addict)', techno music, and pop music icons. Jagodzinski raises the Lacanian question of 'an ethics of the Real' and asks educators to re-examine 'youth' culture.

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

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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 investigation into the strange and troublesome relationship to pleasure that defines the human being, drawing on the disparate perspectives of Deleuze and Lacan. Is pleasure a rotten idea, mired in negativity and lack, which should be abandoned in favor of a new concept of desire? Or is desire itself fundamentally a matter of lack, absence, and loss? This is one of the crucial issues dividing the work of Gilles Deleuze and Jacques Lacan, two of the most formidable figures of postwar French thought. Though the encounter with psychoanalysis deeply marked Deleuze's work, we are yet to have a critical account of the very different postures he adopted toward psychoanalysis, and



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especially Lacanian theory, throughout his career. In *The Trouble with Pleasure*, Aaron Schuster tackles this tangled relationship head on. The result is neither a Lacanian reading of Deleuze nor a Deleuzian reading of Lacan but rather a systematic and comparative analysis that identifies concerns common to both thinkers and their ultimately incompatible ways of addressing them. Schuster focuses on drive and desire—the strange, convoluted relationship of human beings to the forces that move them from within—“the trouble with pleasure.” Along the way, Schuster offers his own engaging and surprising conceptual analyses and inventive examples. In the “Critique of Pure Complaint” he provides a philosophy of complaining, ranging from Freud's theory of neurosis to Spinoza's intellectual complaint of God and the Deleuzian great complaint. Schuster goes on to elaborate, among other things, a theory of love as “mutually compatible symptoms”; an original philosophical history of pleasure, including a hypothetical Heideggerian treatise and a Platonic theory of true pleasure; and an exploration of the 1920s “literature of the death drive,” including Thomas Mann, Italo Svevo, and Blaise Cendrars.

Scanning the *Hypnograph* by Nathaniel Wallace is concerned with the representation of sleep, with emphasis on postmodern verbal art and literature. Theories of subjectivity, narrative, and gender are considered, along with key works relevant for delineating a contemporary genre.

Uncovering an archive of laughter, from the forbidden giggle to the explosive guffaw. Most of our theories of

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laughter are not concerned with laughter. Rather, their focus is the laughable object, whether conceived of as the comic, the humorous, jokes, the grotesque, the ridiculous, or the ludicrous. In *Laughter*, Anca Parvulescu proposes a return to the materiality of the burst of laughter itself. She sets out to uncover an archive of laughter, inviting us to follow its rhythms and listen to its tones. Historically, laughter—especially the passionate burst of laughter—has often been a faux pas. Manuals for conduct, abetted by philosophical treatises and literary and visual texts, warned against it, offering special injunctions to ladies to avoid jollity that was too boisterous. Returning laughter to the history of the passions, Parvulescu anchors it at the point where the history of the grimacing face meets the history of noise. In the civilizing process that leads to laughter's "falling into disrepute," as Nietzsche famously put it, we can see the formless, contorted face in laughter being slowly corrected into a calm, social smile. How did the twentieth century laugh? Parvulescu points to a gallery of twentieth-century laughers and friends of laughter, arguing that it is through Georges Bataille that the century laughed its most distinct laugh. In Bataille's wake, laughter becomes the passion at the heart of poststructuralism. Looking back at the century from this vantage point, Parvulescu revisits four of its most challenging projects: modernism, the philosophical avant-gardes, feminism, and cinema. The result is an overview of the twentieth century as seen through the laughs that burst at some of its most convoluted junctures.

This book presents a close reading of four Indian

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narratives from different time periods (epic, Upaniṣadic, pre-modern and contemporary): Ekalavya's story from the Mahābhārata (MBh 1.123.1-39), the story of Prajāpati, Indra and Virochana from the Chāndogya Upaniṣad (CU 8.7.1-8.12.5), the story of Śankara in the King's body from the Śankaradigvijaya, and A.R. Murugadoss's Hindi film Ghajini (2008), respectively. These stories are thematically juxtaposed with Patañjali-yoga, namely Patañjali's Yogasūtra and its vast commentarial body. The sūtras reveal hidden philosophical layers. The stories, on the other hand, contribute to the clarification of "philosophical junctions" in the Yogasūtra. Through sūtras and stories, the author explores the question of self-identity, with emphasis on the role of memory and the place of body in identity-formation. Each of the stories diagnoses the connection between self-identity and (at least a sense of) freedom. Employing cutting-edge methodology, crossing the boundaries of literary theory, story-telling, and philosophical reflection, this book presents fresh interpretations of Indian thought. It is useful to specialists in Asian philosophy and culture.

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

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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 Zupan*?* 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.” Zupan*?* 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.

A philosophical examination of the treatment of logic and God in Lacan's later psychoanalytic theory. In *The Not-Two*, Lorenzo Chiesa examines the treatment of logic and God in Lacan's later work. Chiesa draws for the most part from Lacan's Seminars of the early 1970s, as they revolve around the axiom “There is no sexual relationship.” Chiesa

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provides both a close reading of Lacan's effort to formalize sexual difference as incompleteness and an assessment of its broader implications for philosophical realism and materialism. Chiesa argues that "There is no sexual relationship" is for Lacan empirically and historically circumscribed by psychoanalysis, yet self-evident in our everyday lives. Lacan believed that we have sex because we love, and that love is a desire to be One in face of the absence of the sexual relationship. Love presupposes a real "not-two." The not-two condenses the idea that our love and sex lives are dictated by the impossibility of fusing man's contradictory being with the heteros of woman as a fundamentally uncountable Other. Sexual liaisons are sustained by a transcendental logic, the so-called phallic function that attempts to overcome this impossibility. Chiesa also focuses on Lacan's critical dialogue with modern science and formal logic, as well as his dismantling of sexuality as considered by mainstream biological discourse. Developing a new logic of sexuation based on incompleteness requires the relinquishing of any alleged logos of life and any teleological evolution. For Lacan, the truth of incompleteness as approached psychoanalytically through sexuality would allow us to go further in debunking traditional onto-theology and replace it with a "para-ontology" yet to be developed. Given the truth of incompleteness, Chiesa asks, can we

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think such a truth in itself without turning incompleteness into another truth about truth, that is, into yet another figure of God as absolute being? Presents a selection of texts covering the entire scope of the Lacan debate, focusing on four areas of Lacan's influence--psychoanalytic theory and practice; philosophy; society, politics, and ideology; and culture.

Shows how the acceptance of psychoanalysis owes a notable debt to the rise of "kid lit"

Psychoanalysis as a navigation device for the cultural maze of the twenty-first century.

This volume highlights the key points of this ongoing inquiry, focusing particularly on the implications of Deleuze's work for a specifically feminist philosophy.

An examination of the disoriented subject of modernity: a dissolute figure who makes an object of its absence; from Baudelaire to Broodthaers. In *Liquidation World*, Alexi Kukuljevic examines a distinctive form of subjectivity animating the avant-garde: that of the darkly humorous and utterly disoriented subject of modernity, a dissolute figure that makes an art of its own vacancy, an object of its absence. Shorn of the truly rotten illusion that the world is a fulfilling and meaningful place, these subjects identify themselves by a paradoxical disidentification—through the objects that take their places. They have mastered the art of living absently, of making something with nothing.

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Traversing their own morbid obsessions, they substitute the nonsensical for sense, the ridiculous for the meaningful. Kukuljevic analyzes a series of artistic practices that illuminate this subjectivity, ranging from Marcel Duchamp's Three Standard Stoppages to Charles Baudelaire's melancholia. He considers the paradox of Duchamp's apparatus in the Stoppages and the strange comedy of Marcel Broodthaers's relation to the readymade; the comic subject in Jacques Vaché and the ridiculous subject in Alfred Jarry; the nihilist in Paul Valéry's Monsieur Teste; Oswald Wiener's interpretation of the dandy; and Charles Baudelaire as a happy melancholic. Along the way, he also touches on the work of Thomas Bernhard, Andy Kaufman, Buster Keaton, and others. Finally, he offers an extended analysis of Danny's escape from his demented father in Stanley Kubrick's *The Shining*. Each of these subjects is, in Freud's terms, sick—sick in the specific sense that they assume the absence of meaning and the liquidation of value in the world. They concern themselves with art, without assuming its value or meaning. Utterly debased, fundamentally disoriented, they take the void as their medium. One of the most distinguished filmmakers working today, David Lynch is a director whose vision of cinema is firmly rooted in the art. He was motivated to make his first film as a student because he wanted a painting that “would really be able to

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move.” Most existing studies of Lynch, however, fail to engage fully with the complexities of his film’s relationship to other art forms. The Film Paintings of David Lynch fills this void, arguing that Lynch’s cinematic output needs to be considered within a broad range of cultural references. Aimed at both Lynch fans and film studies specialists, Allister Mactaggart addresses Lynch’s films from the perspective of the relationship between commercial film, avant-garde art, and cultural theory. Individual Lynch works – The Elephant Man, Blue Velvet, Twin Peaks, Lost Highway, The Straight Story, Mulholland Drive, Inland Empire – are discussed in relation to other films and directors, illustrating that the solitary, or seemingly isolated, experience of film is itself socially, culturally, and politically important. The Film Paintings of David Lynch offers a unique perspective on an influential director, weaving together a range of theoretical approaches to Lynch’s films to make exciting new connections among film theory, art history, psychoanalysis and cinema.

In Žižek’s long-awaited magnum opus, he theorizes the “parallax gap” in the ontological, the scientific, and the political—and rehabilitates dialectical materialism. The Parallax View is Slavoj Žižek’s most substantial theoretical work to appear in many years; Žižek himself describes it as his magnum opus.

Parallax can be defined as the apparent displacement of an object, caused by a change in



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observational position. Žižek is interested in the "parallax gap" separating two points between which no synthesis or mediation is possible, linked by an "impossible short circuit" of levels that can never meet. From this consideration of parallax, Žižek begins a rehabilitation of dialectical materialism. Modes of parallax can be seen in different domains of today's theory, from the wave-particle duality in quantum physics to the parallax of the unconscious in Freudian psychoanalysis between interpretations of the formation of the unconscious and theories of drives. In *The Parallax View*, Žižek, with his usual astonishing erudition, focuses on three main modes of parallax: the ontological difference, the ultimate parallax that conditions our very access to reality; the scientific parallax, the irreducible gap between the phenomenal experience of reality and its scientific explanation, which reaches its apogee in today's brain sciences (according to which "nobody is home" in the skull, just stacks of brain meat—a condition Žižek calls "the unbearable lightness of being no one"); and the political parallax, the social antagonism that allows for no common ground. Between his discussions of these three modes, Žižek offers interludes that deal with more specific topics—including an ethical act in a novel by Henry James and anti-anti-Semitism. *The Parallax View* not only expands Žižek's Lacanian-Hegelian approach to new domains (notably cognitive brain sciences) but

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also provides the systematic exposition of the conceptual framework that underlies his entire work. Philosophical and theological analysis, detailed readings of literature, cinema, and music coexist with lively anecdotes and obscene jokes.

When Posthumanism displaces the traditional human subject, what does psychoanalysis add to contemporary conversations about subject/object relations, systems, perspectives, and values? This book discusses whether Posthumanism itself is a cultural indication of a shift in thinking that is moving from language to matter, from a politics focused on social relations to one organized according to a broader sense of object in environments. Together the authors question what is at stake in this shift and what psychoanalysis can say about it. Promoting psychoanalysis' focus on the cybernetic relationships among subjects, language, social organizations, desire, drive, and other human motivations, this book demonstrates the continued relevance of Lacan's work not only to continued understandings of the human subject, but to the broader cultural impasses we now face. Why Posthumanism? Why now? In what ways is Posthumanist thought linked to the emergence of digital technologies? Exploring Posthumanism from the insights of Lacan's psychoanalysis, chapters expose and elucidate not only the conditions within which Posthumanist thought arises, but also reveal

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symptoms of its flaws: the blindness to anthropomorphization, projection, and unrecognized shifts in scale and perspective, as well as its mode of transcendental thought that enables many Posthumanist declarations. This book explains how Lacanian notions of the subject inform current discussions about human complicity with, and resistance to, algorithmic governing regimes, which themselves more wholly produce a “post”-humanism than any philosophical displacement of human centrality could.

Behind our computer screens we are all cyborgs: through fantasy we can understand our involvement in virtual worlds. Cyberspace is first and foremost a mental space. Therefore we need to take a psychological approach to understand our experiences in it. In *Interface Fantasy*, André Nusselder uses the core psychoanalytic notion of fantasy to examine our relationship to computers and digital technology. Lacanian psychoanalysis considers fantasy to be an indispensable “screen” for our interaction with the outside world; Nusselder argues that, at the mental level, computer screens and other human-computer interfaces incorporate this function of fantasy: they mediate the real and the virtual. *Interface Fantasy* illuminates our attachment to new media: why we love our devices; why we are fascinated by the images on their screens; and how it is possible that virtual images can provide physical

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pleasure. Nusselder puts such phenomena as avatars, role playing, cybersex, computer psychotherapy, and Internet addiction in the context of established psychoanalytic theory. The virtual identities we assume in virtual worlds, exemplified best by avatars consisting of both realistic and symbolic self-representations, illustrate the three orders that Lacan uses to analyze human reality: the imaginary, the symbolic, and the real. Nusselder analyzes our most intimate involvement with information technology—the almost invisible, affective aspects of technology that have the greatest impact on our lives. *Interface Fantasy* lays the foundation for a new way of thinking that acknowledges the pivotal role of the screen in the current world of information. And it gives an intelligible overview of basic Lacanian principles (including fantasy, language, the virtual, the real, embodiment, and enjoyment) that shows their enormous relevance for understanding the current state of media technology. A new, philosophically grounded theory of the voice—the voice as the lever of thought, as one of the paramount embodiments of the psychoanalytic object. Plutarch tells the story of a man who plucked a nightingale and finding but little to eat exclaimed: "You are just a voice and nothing more." Plucking the feathers of meaning that cover the voice, dismantling the body from which the voice seems to emanate, resisting the Sirens' song of fascination

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with the voice, concentrating on "the voice and nothing more": this is the difficult task that philosopher Mladen Dolar relentlessly pursues in this seminal work. The voice did not figure as a major philosophical topic until the 1960s, when Derrida and Lacan separately proposed it as a central theoretical concern. In *A Voice and Nothing More* Dolar goes beyond Derrida's idea of "phonocentrism" and revives and develops Lacan's claim that the voice is one of the paramount embodiments of the psychoanalytic object (objet a). Dolar proposes that, apart from the two commonly understood uses of the voice as a vehicle of meaning and as a source of aesthetic admiration, there is a third level of understanding: the voice as an object that can be seen as the lever of thought. He investigates the object voice on a number of different levels—the linguistics of the voice, the metaphysics of the voice, the ethics of the voice (with the voice of conscience), the paradoxical relation between the voice and the body, the politics of the voice—and he scrutinizes the uses of the voice in Freud and Kafka. With this foundational work, Dolar gives us a philosophically grounded theory of the voice as a Lacanian object-cause.

Hamlet as performed by philosophers, with supporting roles played by Kant, Nietzsche, and others. A specter is haunting philosophy—the specter of Hamlet. Why is this? Wherefore? What should we

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do? Entering from stage left: the philosopher's Hamlet. The philosopher's Hamlet is a conceptual character, played by philosophers rather than actors. He performs not in the theater but within the space of philosophical positions. In *All for Nothing*, Andrew Cutrofello critically examines the performance history of this unique role. The philosopher's Hamlet personifies negativity. In Shakespeare's play, Hamlet's speech and action are characteristically negative; he is the melancholy Dane. Most would agree that he has nothing to be cheerful about. Philosophers have taken Hamlet to embody specific forms of negativity that first came into view in modernity. What the figure of the Sophist represented for Plato, Hamlet has represented for modern philosophers. Cutrofello analyzes five aspects of Hamlet's negativity: his melancholy, negative faith, nihilism, tarrying (which Cutrofello distinguishes from "delaying"), and nonexistence. Along the way, we meet Hamlet in the texts of Kant, Coleridge, Hegel, Marx, Schopenhauer, Kierkegaard, Nietzsche, Freud, Russell, Wittgenstein, Heidegger, Benjamin, Arendt, Schmitt, Lacan, Deleuze, Foucault, Derrida, Badiou, Žižek, and other philosophers. Whirling across a kingdom of infinite space, the philosopher's Hamlet is nothing if not thought-provoking.

This book argues for the significance of ideology critique and moral judgment in the fields of literary,

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cultural, political and philosophical studies. By drawing on Slavoj Žižek's theory of ideology the author examines postmodern horror films like Jonathan Demme's *The Silence of the Lambs*, multiculturalism, post-September 11 political discourses and the society of enjoyment in terms of paranoia and perversion and reveals patterns of enjoyment structured through ideological fantasy. The Lacanian/Žižekian theory of ideological fantasy and ethics of psychoanalysis is then applied to broader philosophical, political and cultural contexts. A militant Marxist atheist and a “Radical Orthodox” Christian theologian square off on everything from the meaning of theology and Christ to the war machine of corporate mafia. “What matters is not so much that Žižek is endorsing a demythologized, disenchanted Christianity without transcendence, as that he is offering in the end (despite what he sometimes claims) a heterodox version of Christian belief.”—John Milbank “To put it even more bluntly, my claim is that it is Milbank who is effectively guilty of heterodoxy, ultimately of a regression to paganism: in my atheism, I am more Christian than Milbank.”—Slavoj Žižek In this corner, philosopher Slavoj Žižek, a militant atheist who represents the critical-materialist stance against religion's illusions; in the other corner, “Radical Orthodox” theologian John Milbank, an influential and provocative thinker who argues that theology is the only foundation upon

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which knowledge, politics, and ethics can stand. In *The Monstrosity of Christ*, Žižek and Milbank go head to head for three rounds, employing an impressive arsenal of moves to advance their positions and press their respective advantages. By the closing bell, they have not only proven themselves worthy adversaries, they have shown that faith and reason are not simply and intractably opposed. Žižek has long been interested in the emancipatory potential offered by Christian theology. And Milbank, seeing global capitalism as the new century's greatest ethical challenge, has pushed his own ontology in more political and materialist directions. Their debate in *The Monstrosity of Christ* concerns the future of religion, secularity, and political hope in light of a monsterful event—God becoming human. For the first time since Žižek's turn toward theology, we have a true debate between an atheist and a theologian about the very meaning of theology, Christ, the Church, the Holy Ghost, Universality, and the foundations of logic. The result goes far beyond the popularized atheist/theist point/counterpoint of recent books by Christopher Hitchens, Richard Dawkins, and others. Žižek begins, and Milbank answers, countering dialectics with “paradox.” The debate centers on the nature of and relation between paradox and parallax, between analogy and dialectics, between transcendent glory and liberation. Slavoj Žižek is a philosopher and



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cultural critic. He has published over thirty books, including *Looking Awry*, *The Puppet and the Dwarf*, and *The Parallax View* (these three published by the MIT Press). John Milbank is an influential Christian theologian and the author of *Theology and Social Theory: Beyond Secular Reason* and other books. Creston Davis, who conceived of this encounter, studied under both Žižek and Milbank.

*A Canon of Empty Fathers: Paternity in Portuguese Narrative* is the first book-length study that analyzes the repeated and peculiar deployment of the father figure in Portuguese narratives from the nineteenth century to the present day. In it, Phillip Rothwell argues for a specifically Portuguese tendency toward what he terms empty paternity - a corruption of the Lacanian paternal function that has surfaced continuously in Portuguese culture from the fifteenth century onward.

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The evolution of the concept of subjectivity in the works of Jacques Lacan. Countering the call by some “pro-Lacanian” for an end to the exegesis of Lacan’s work—and the dismissal by “anti-Lacanian” of Lacan as impossibly impenetrable—*Subjectivity and Otherness* argues for Lacan as a “paradoxically systematic” thinker, and for the necessity of a close analysis of his texts. Lorenzo Chiesa examines, from a philosophical perspective, the evolution of the concept of subjectivity in Lacan’s work, carrying out a detailed reading of the Lacanian subject in its necessary relation to otherness according to Lacan’s orders of the Imaginary, the Symbolic, and the Real. Chiesa emphasizes the continuity underlying

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apparently incompatible phases of Lacan's examination of the subject, describing Lacan's theory as a consistent philosophical system—but one that is constantly revised and therefore problematic. Chiesa analyzes each “old” theory of the subject within the framework of a “new” elaboration and reassesses its fundamental tenets from the perspective of a general psychoanalytic discourse that becomes increasingly complex. From the 1960s on, writes Chiesa, the Lacanian subject amounts to an irreducible lack that must be actively confronted and assumed; this “subjectivized lack,” Chiesa argues further, offers an escape from the contemporary impasse between the “death of the subject” alleged by postmodernism and a return to a traditional “substantialist” notion of the subject. An original treatment of psychoanalytic issues, *Subjectivity and Otherness* fills a significant gap in the existing literature on Lacan, taking seriously the need for a philosophical investigation of Lacanian concepts.

An argument that what is usually dismissed as the “mystical shell” of Hegel's thought—the concept of absolute knowledge—is actually its most “rational kernel.” This book sets out from a counterintuitive premise: the “mystical shell” of Hegel's system proves to be its most “rational kernel.” Hegel's radicalism is located precisely at the point where his thought seems to regress most. Most current readings try to update Hegel's thought by pruning back his grandiose claims to “absolute knowing.” Comay and Ruda invert this deflationary gesture by inflating what seems to be most trivial: the absolute is grasped only in the minutiae of its most mundane appearances. Reading Hegel without presupposition, without eliminating anything in advance or making any decision about what is essential and what is inessential, what is living and what is dead, they explore his presentation of the absolute to the letter. *The Dash* is organized around a pair of seemingly innocuous details.

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Hegel punctuates strangely. He ends the *Phenomenology of Spirit* with a dash, and he begins the *Science of Logic* with a dash. This distinctive punctuation reveals an ambiguity at the heart of absolute knowing. The dash combines hesitation and acceleration. Its orientation is simultaneously retrospective and prospective. It both holds back and propels. It severs and connects. It demurs and insists. It interrupts and prolongs. It generates nonsequiturs and produces explanations. It leads in all directions: continuation, deviation, meaningless termination. This challenges every cliché about the Hegelian dialectic as a machine of uninterrupted teleological progress. The dialectical movement is, rather, structured by intermittency, interruption, hesitation, blockage, abruptness, and random, unpredictable change—a rhythm that displays all the vicissitudes of the Freudian drive.

Reading the work of 6 contemporary satiric novelists through contemporary theory, this book explores the possibility of reading and criticism after postmodernism.

Sean McQueen rewrites and re-envisioning Gilles Deleuze's and Jean Baudrillard's relationship with Marxism and with each other, from their breakdowns to their breakthroughs. He theorises shifts in and across critical approaches to capitalism, science, technology, psychoanalysis, literature and cinema and media studies. He also brings renewed Marxian readings to cyberpunk texts previously theorised by Deleuze and Baudrillard, and places them at the heart of the emergence of biopunk and its relation to biocapitalism by mapping their generic, technoscientific, libidinal and economic exchanges.

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