us to it, he cites any number of examples from Sethe's act of infanticide in Toni Morrison's *Beloved*, through Keyser Soze's massacre of his own family in *The Usual Suspects*, up to the supreme instance of such a gesture in the Crucifixion. This is an accessible work which underscores the utopian aspect of his discussion of the 'night of the world' in previous books.


Using some of the material from *The Fragile Absolute* while building on previous analyses in *The Metastases of Enjoyment* and elsewhere, this small book/essay is an examination of David Lynch's film *Lost Highway*. Amid the many satisfying incidental discussions, Žižek's central contention is that *Lost Highway* effectively functions as a form of meta-commentary on the opposition between the classic and postmodern *noir* *femme fatale*.


This is exactly the same as the first edition of the book apart from an added chapter on the concept of reality. Using the film *The Matrix* as an example, Žižek looks at the relationship between the Symbolic and the Real and explains why the big Other does not exist.


Written as the introduction to a 150th commemorative edition of Marx's *The Communist Manifesto*, this small book/essay is now sold separately. Much of the material here is a recapitulation of the ideas in the last chapter of *The Ticklish Subject*; however, Žižek structures it around a consideration of the value of *The Communist Manifesto* for us today. He argues that, despite its revolutionary shortcomings, the *Manifesto*'s analyses of the destructive effects of capital are more applicable to the world of late capitalism—a world in which the brutal imposition of a unified global market threatens all local ethnic traditions, including the very form of the Nation-State—than they ever were when it was originally written.


As with *The Spectre is Still Roaming Around*, this is a small book/essay which was originally sold only in very limited editions. It focuses on Žižek's critique of the NATO bombing of former Yugoslavia. According to him, this action dramatized a false alternative between the New World Order and the neo-racist nationalists opposing it. For Žižek, on the other hand, these are the two sides of the same coin—the New World Order, in which NATO is the military arm of multi-national capitalism, itself breeds the monstrosities, such as Slobodan Milosevic, that it fights.

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This timely and combative book argues that totalitarianism is an ideological notion which has been used by the liberal democratic consensus to impugn the political left's critique of that consensus with the atrocities of the political right, thereby disabling effective political thought. Žižek examines five aspects of totalitarianism here and concludes that the problem with the notion is the very thing that makes such a designation possible in the first place—the liberal democratic consensus (among whose members he includes just about everybody, damning them as a bunch of 'conformist scoundrels'). Like many of his recent books, this monograph is more explicitly political in its content, ending as it does with the refrain for increased socialization 'in some form or another'.


This book is an intervention in the on-going debate in the field of film studies which is split between Theory (anything loosely affiliated with structuralism and post-structuralism) and Post-Theory (anything loosely affiliated with a dislike of structuralism and post-structuralism). The main cause of antipathy for the Post-Theorists was the dominance of certain Lacanian concepts in the field of film studies. Žižek's argument here, via a reading of Krzysztof Kieślowski's films, is that these Lacanian concepts were employed piecemeal without either due regard for their philosophical matrix or for their implications. This book finds Žižek at his most robust and methodical, as he debunks the lamentable conclusions of Post-Theory, as well as at his most patient, as he explains the workings and value of Lacan's insights.


Žižek returns here to the territory of *The Fragile Absolute* in what he describes as a 'self-critical' mood. Although advertised as an analysis of belief, the main thrust of the book is once again the call for a politics of the ethical act, one which rejects the comforts of pragmatism and repeats the hard-line and unrepentant ethic of St Paul and Lenin. As such this represents the latest of Žižek's entreaties for us to leap into the 'night of the world'. Probably his most accessible monograph to date (as well as one of his best-selling), this book can be profitably read with little prior knowledge of the rest of his work.

**WORKS CO-AUTHORED BY SLAVOJ ŽIŽEK**


Reprising much of the material from the first part of *The Indivisible Remainder*, this book combines Žižek's essay on Schelling's *Ages of the World* with the first ever English translation of the second draft of that title. Žižek argues that at the centre of the *Ages of the World* is the struggle to resolve the enigma of sufficient reason. While most
philosophers attempt to explain freedom, Schelling reverses the terms of the question and asks how we emerged from a state of freedom and became caught in a network of reason. Žižek's analysis of the answer to this question is often difficult (as is Schelling's deceptively simple prose), but is, nevertheless, recognizably cognate with the discussions of Hegel and Lacan that he undertakes in other monographs.


This vigorous, pithy and hugely enjoyable work brings Žižek together with his two most assiduous intellectual sparring partners—Judith Butler and Ernesto Laclau—in a kind of written dialogue. This dialogue takes the form of a series of questions set by each of them for the others, followed by three essayed responses apiece. The main point of contention between them is the status and meaning of the subject. While, for a Žižekian, Butler's consistent misreading of Lacan can sometimes be exasperating, it does at least force Žižek to articulate his understanding of the subject as clearly as possible. As such, this makes the book a useful introduction to Žižek's thought, as well as being a valuable insight to the issues currently vexing the political left.

**FURTHER READING**


If Hitchcock's films are the most common source of examples in Žižek's books, Wagner's operas probably run them a close second. Picking up on this exemplary obsession and expanding his analysis of it from *Tarrying with the Negative*, Žižek here devotes half a book to the subject—the other half being Dolar's discussion of Mozart's operas. What is slightly unusual about this book is the subtle change of emphasis where, instead of using Wagnerian opera as a means to explain Lacanian theory, Žižek is more intent here on using Lacanian theory to explain Wagnerian opera. This perhaps makes the book a more relaxing read than the standard Žižekian work, as the reader is no longer fraught with the expectation that each example will have to bear the weight of a demanding Lacanian theorem.

**WORKS EDITED BY SLAVOJ ŽIŽEK**


As loyal Žižek readers will know, no Žižek book is complete without a reference to an Alfred Hitchcock film. Here, what is usually just an incidental affection for the director's work is expanded to a book-length passion. Žižek and the other authors in this volume (including Fredric Jameson and Mladen Dolar) adopt what Žižek describes as a transferential relationship towards Hitchcock, one which allows that even the smallest details of his films are meaningful. This 'meaningfulness' extends to the fact that, for Žižek, Hitchcock's films portray the three main types of subjectivity which correspond to the three main stages of capitalism. Probably the best of the books edited by Žižek
Although well over a third is actually written by him as well), this is a very entertaining and accessible mixture of film studies and psychoanalysis.


Bringing together a host of contemporary analyses of ideology, as well as some classic texts from the recent past, this book also contains two contributions from Žižek. One of these is an edited version of Chapter 1 in *The Sublime Object of Ideology* and the other is an original essay. This essay is perhaps Žižek's most succinct and cogent exploration of the concept of ideology. His basic thesis is that ideology functions as a kind of spectre concealing the gap between the Real and the Symbolic. The value of this book (from a Žižekian point of view) is that it allows the reader to compare Žižek's thesis with Althusser's classic essay 'Ideology and Ideological State Apparatuses'-the other main theory of ideology which utilizes Lacan's work.


Containing three essays by Žižek, this book is essentially a defence of the *cogito* and of transcendental subjectivity generally. At the heart of Žižek's essays is his central thesis that the subject is the 'monster' which remains when we subtract subjectivity, or the wealth of self-experience, from what he terms the 'human person'. Split into three parts, the book explains the role of the *cogito* in psychoanalysis, analyses its relationship with the body, and explores contemporary critiques of the Cartesian subject. It is a rewarding read but difficult in places.


Continuing with his project to disinter nuggets of political wisdom from those figures who are conventionally reviled, Žižek here avers that Lenin demonstrated an admirable ability to grasp the significance of an open and contingent moment in history. As such, Lenin figures for Žižek as a vanishing mediator, one whose insights could be productively rein-vigorated in an era of multinational capitalism. In terms of Žižek's work as a whole, then, this text furthers his commitment—more evident in his recent books—to find a way to build trans-national political movements and institutions strong enough to seriously constrain the unlimited rule of capital and the liberal-democratic consensus.

**WORKS CO-EDITED BY SLAVOJ ŽIŽEK**


This fascinating collection of essays (mainly written by Žižek's co-conspirators in the Slovenian school of Lacan) contains two contributions from Žižek. The first article discusses the gaze and the voice (and indeed just about everything else). The second article focuses on Wagner and proceeds from the basic Lacanian thesis that 'there is no
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sexual relationship' because there is a constitutive antagonism in the relationship between man and woman. Love is the lure or mirage which endeavours to conceal this antagonism. As these are some of Lacan's most difficult ideas to grasp, this volume (particularly Mladen Dolar's two essays) provides a very useful supplement to their discussion in Žižek's monographs.

EDITED EDITIONS OF SLAVOJ ŽIŽEK'S WORK


Most of Žižek's books are readers in themselves in so far as each one exemplifies a series of key theoretical knots that are discussed in other Žižekian monographs. What this volume does is select some of Žižek's most clear and concise expressions of those knots. Taking seriously the contention that Žižek is the philosopher of the Real, The Žižek Reader focuses on the centrality of the concept in his work in three fields-culture, woman, and philosophy. Each of Žižek's essays (many of which are not from his monographs) is introduced by a small explanatory summary, while the volume as a whole contains not only an overview of Žižek's work but also a Preface by the man himself. This, then, is a very good representative sample of the Žižekian oeuvre.

INTERNET RESOURCES


This page is 'official' in so far as Žižek himself has provided a curriculum vitae, a bibliography and a series of flattering photographs. The page also offers links to a host of other sites that either deal directly with Žižek or with Lacan.


This is one of the best available bibliographies of Žižek on the internet, including references not only to his books but also to articles, many of which have links to reproductions on-line. The site also offers a brief biography of Žižek and links to interviews with him, as well as to other Lacanian thinkers.

WORKS CITED

Works by Slavoj Žižek which are cited in this book are listed in the Further Reading section.


Slavoj Žižek (/ˈslævɒj ˈʒiːzɛk; Slovene: [ˈslaʋɔj ˈʒiʒɛk]; born 21 March 1949) is a Slovenian philosopher, a researcher at the Department of Philosophy of the University of Ljubljana Faculty of Arts and international director of the Birkbeck Institute for the Humanities of the University of London. He is also Global Eminent Scholar at Kyung Hee University in Seoul and Global Distinguished Professor of German at New York University. He works in subjects including Slavoj Žižek tells Owen Jones: ‘Clinton is the problem, not Trump’ - video. The philosopher Slavoj Žižek says the collapse of the centre-left welfare state consensus led to the global rise of the new right. 7:40. Published: 24 Oct 2018. Slavoj Žižek tells Owen Jones: ‘Clinton is the problem, not Trump’ - video. April 2017. Book of the week The Courage of Hopelessness by Slavoj Žižek review â€“ how the big hairy Marxist would change the world. The leftwing intellectual with rock-star popularity argues that Trump vs Clinton, and Brexit vs Remain are mere sideshows. Published: 2...Â Ahead of the European referendum, we asked leading authors and thinkers from EU countries to write letters to Britain. Do they want us to stay, or are they ready to say goodbye? Published: 4 Jun 2016. The philosopher and cultural theorist Slavoj Žižek is a prolific writer who has published in numerous languages. 2007 En defensa de la intolerancia, Madrid: Sequitur. 2008 Pervertitov vodi kroz film, Zagreb: Hrvatsko društvo pisaca & Izdanja Antibarbarus (Biblioteka Tvrđa), edited by Srećko Horvat. (“The Pervert's Guide to Cinema”, collected essays on cinema). 2015 Islam, Ateizam i Modernost: Neka Bogohulna Razmisljanja, Academic Book (“Islam, Atheism and Modernity: Some Blasphemous Thinking”). Žižek is alive, which allows him to answer back. Derrida once claimed that people treated him as though he were dead before he actually died, since they were too ready to sum up the import of his work. Žižek always resists such encapsulations of his work and forces us to carry on thinking. He readily challenges people trying to sum him up. Hence his presence on the Board of the journal is unsettling rather than anything else - unsettling in a positive way. Anyone who tried to pin him down would be beating him up, intellectually speaking. Since Žižek is very alive he is able to kick back, interrupt encapsulations, celebrations, as well as criticisms. Thus Žižek defies easy categorisation but the importance of his contribution to contemporary cultural theory is clear. Slavoj Žižek is a Slovene sociologist, philosopher, and cultural critic. He was born in Ljubljana, Slovenia (then part of SFR Yugoslavia). He received a Doctor of Arts in Philosophy from the University of Ljubljana and studied psychoanalysis at the University of Paris VIII with Jacques-Alain Miller and François Regnault.