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Slavoj Zizek, dubbed by the *Village Voice* "the giant of Ljubljana," is back with a new edition of his seriously entertaining book on film, psychoanalysis (and life). His inimitable blend of philosophical and social theory, Lacanian analysis, and outrageous humor are made to show how Hollywood movies can explain psychoanalysis-and vice versa using films such as *Marnie* and *The Man Who Knew Too Much*.

Enjoy Your Symptom! Details

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Phillip says

What I am finding really fascinating as I read more of Zizek's books on Lacan and Hollywood, or introducing Lacan, or rethinking Lacan, is that many of them rely on the same subject matter--obviously the same Lacanian theories being elucidated, but also the same readings of the same movies and stories presented again and again in different books. For instance, this book, Sublime Object of Ideology, and Looking Awry (and probably others) all have similar discussions of Hitchcock's The Birds as a terrifying encounter with the Real. Of course, I find this example both convincing and illuminating, but its repetition over so many books seems uncannily psychoanalytic.

Caty says

this book is a beating on my life.

Mia Ruyter says

I admit that i haven't read the whole thing, that I don't understand most of it, but I still find it very exciting.

Angelique says

Outrageous.

Unwordy says

Böff.

Tühjusel mu peas on valus.

micha cardenas says

read some of this, jordan crandall refers to it as the only zizek book you need to read.

Chad says

Lacanian readings of everything from Chaplin to Twin Peaks. Fun stuff.

James says

This would probably be Four Stars if there were not so many glaring typos. It is hard to believe that a textbook would have so many mistakes.

Andrew says

Brilliant, prescient, useful and useless invention for the world of alternative facts. Guided by the opposites of the closed-system theories of Freud and the perpetual striving of Marxist otherness. Both seem grounded by a pessimism in the way-things-are, while the interjecting films add an experiential freedom and reality - perhaps the more salient medium for faith and trust because it is deliberately illusionary.

Quilty says

I personally find this a good introduction to Zizek's ideas, as the films he talks about along with the other theorists he mentions all dovetail with points that he has tackled repeatedly. This is the beauty of Zizek's own structuralism, because it is premised on very classic (often binary) forms that can convince you of that post-structuralism itself is more or less like Lacan's woman in that neither exists or ex-sists in the Heideggerian sense of the word. His points may be even more accessible upon watching films with him or listening to his lectures, as the general formula endures through the content he articulates these formulas through.

Melusine Parry says

Extremely interesting, lively, though difficult here and there (especially if, like me, you don't know anything about Lacan and have only seen a few Hitchcock movies). Great, original writing.

Moss Bioletti says

challenging but awesome

Andrew Hathaway says

While psychoanalysis may not have the same diagnostic use for people, it's still an invaluable tool for analyzing larger societal and cultural issues. Zizek's book wisely sidesteps most clinical diagnoses to cut a wider swath through mostly American culture using fundamental concepts of Lacanian psychoanalysis. What results is a book that I'll be unpacking for a very long time and whose explanation of sacrifice and separation, through Lacanian terms, has already paid off in dividends with my close readings of contemporary film.

Lawrence says

Wish I'd had time to read it more thoroughly-- the chapters I did read were both enjoyable and compelling.

Dafydd says

Gave up on it. I got three chapters in and still had no idea why I was supposed to care. I really like some of Zizek's stuff, but when he gets all Lacan-y I think he departs from things that are relevant to most human beings.
