



新迷影丛书 · 李洋 主编

Slavoj Žižek

The  
Fright  
of  
Real  
Tears

Krzysztof Kieślowski  
Between Theory  
and Post-Theory

# Fright Of Real Tears

**Slavoj Žižek**



## **Fright Of Real Tears:**

**The Fright of Real Tears** Slavoj Žižek, 2001 Film theory is in crisis The dominant psychoanalytical paradigm is contested by cognitive models and post theory In the background is a wider crisis in cultural studies particularly as regards the public role of the politically engaged intellectual In this major new study Slavoj Zizek challenges both cognitivist historicist accounts of cinema and conventional film theory Arguing that the reading of Lacan operative in the 70s and 80s was particularly reductive Zizek asserts that there is another Lacan in reference to whom film theory cultural studies and critical thought as such can be transformed and revitalized He supports and expands this argument with an extensive reading of the work of Kieslowski and in a substantial appendix with a discussion of the relationship between Christianity Gothicism and the progressive digitalisation of our life world

**The Fright of Real Tears** Slavoj Žižek, 2001 *Critical Excess* Colin Davis, 2010-04-06 This lucidly written book looks at the interpretative audacity of five major overreaders Jacques Derrida Gilles Deleuze Emmanuel Levinas Slavoj i ek and Stanley Cavell and asks what is at stake and what is to be gained by their approaches to literature and film

**Projecting a Camera** Edward Branigan, 2013-08-21 In *Projecting a Camera* film theorist Edward Branigan offers a groundbreaking approach to understanding film theory Why for example does a camera move What does a camera know And when does it know it What is the camera's relation to the subject during long static shots What happens when the screen is blank Through a wide ranging engagement with Wittgenstein and theorists of film he offers one of the most fully developed understandings of the ways in which the camera operates in film With its thorough grounding in the philosophy of spectatorship and narrative *Projecting a Camera* takes the study of film to a new level With the care and precision that he brought to *Narrative Comprehension* and *Film* Edward Branigan maps the ways in which we must understand the role of the camera the meaning of the frame the role of the spectator and other key components of film viewing By analyzing how we think discuss and marvel about the films we see *Projecting a Camera* offers insights rich in implications for our understanding of film and film studies

[The Symbolic, the Sublime, and Slavoj Zizek's Theory of Film](#) M. Flisfeder, 2016-01-20 Returning to questions about ideology and subjectivity Flisfeder argues that Slavoj i ek's theory of film aims to re politicize film studies and film theory bringing cinema into the fold of twenty first century politics

*Zbigniew Preisner's Three Colors Trilogy* Nicholas W. Reyland, 2011-12-16 Director Krzysztof Kieslowski's *Three Colors* trilogy *Blue* 1993 *White* 1993 and *Red* 1994 is one of the great achievements of European film A meditation on liberty equality and fraternity these three films marked the culmination of the director's career as well as the zenith of one of the most important creative collaborations in 20th century cinema between Kieslowski scriptwriter Krzysztof Piesiewicz and composer Zbigniew Preisner Thanks to their close working relationship music for the *Three Colors* trilogy achieves both a focal narrative and philosophical function At times Preisner's music advances the narrative independently of the film's other codes at other times it creates a metaphorical space into which the audience is invited in order to read for deeper messages

As the first major scholarly treatment of Preisner's music Nicholas Reyland's *Zbigniew Preisner's Three Colors Trilogy: A Film Score Guide* fills an important void in film score scholarship. In this guide Reyland analyzes the historical context of the film scores, the life of the composer, the hermeneutic and narrative role of the music within the film, and the musical scoring techniques used for the trilogy. This volume also draws on an interplay of established classic approaches to analyzing film music and more recent approaches in the exploration of its themes and readings. In addition, the composer's willingness to be interviewed by Reyland enhances the musicological scholarship of this book, giving the reader privileged access into the process of scoring. A significant contribution to both film studies and musicological literature, this book celebrates one of the great cinematic achievements of the last few decades.

[Real Deceptions](#) Jennifer Friedlander, 2017-07-31 *Real Deceptions* develops a new theory of realism through close consideration of myriad contemporary art media and cultural practices. Rather than focusing on transgressing deceptions which distort reality, the book argues that reality lies within the deceptions themselves. That is to say, realism's political potential emerges not by revealing deception but precisely by staging deceptions, particularly deceptions that imperil the very categories of true and false. In lieu of perceiving deception as an obstacle to truth, it shows how deception functions as the truth's necessary conduit. Categories invoked in realist works such as *trompe l'oeil*, illusion, hypervirtuality, and simulation help to establish how realism can be seen as moving from the creation of mere epistemological uncertainty to radical ontologically based indeterminacy. The book cultivates this schema by considering productive connections between insights from Jacques Lacan and Jacques Rancière. *Real Deceptions* not only applies these theoretical frameworks to art and media examples but also engages in the reverse move of using the cases to further the theories. This dual approach points to the ways in which efforts to produce realist representations often give rise to the destabilizing Real.

[Film Theory: Rational Reconstructions](#) Warren Buckland, 2012-03-29 In *Film Theory: Rational Reconstructions*, Warren Buckland asks a series of questions about how film theory gets written in the first place: How does it select its objects of study and its methods of inquiry? How does it make discoveries and explain filmic phenomena? And how does it formulate and solve theoretical problems? He asks these questions of film theory through a rational reconstruction and a classical commentary. Both frameworks clarify and reformulate vague and inexact expressions, redefine obscure concepts, and examine the underlying logic of film theory arguments. This not only subjects film theory to rigorous examination; it also teaches students how to write theory by enabling them to question and critically interrogate the logic of previous film theory arguments. The book consists of nine chapters that closely examine a series of canonical film books and essays in great detail by Peter Wollen, Laura Mulvey, Thomas Elsaesser, Stephen Heath, and Slavoj Žižek, among others.

[Film Theory](#) Thomas Elsaesser, Malte Hagener, 2009-12-16 What is the relationship between cinema and spectator? That is the central question for film theory, and renowned film scholars Thomas Elsaesser and Malte Hagener use this question to guide students through all of the major film theories from the classical period to today in this insightful, engaging book. Every kind of cinema and film

theory imagines an ideal spectator and then imagines a certain relationship between the mind and body of that spectator and the screen Using seven distinctive configurations of spectator and screen that move progressively from exterior to interior relationships the authors retrace the most important stages of film theory from 1945 to the present from neo realist and modernist theories to psychoanalytic apparatus phenomenological and cognitivist theories      **Temporality and Film**

**Analysis** Matilda Mroz,2012-08-06 Matilda Mroz argues that cinema provides an ideal opportunity to engage with ideas of temporal flow and change Temporality however remains an underexplored area of film analysis which frequently discusses images as though they were still rather than moving This book traces the operation of duration in cinema and argues that temporality should be a central concern of film scholarship In close readings of Michelangelo Antonioni s *L Avventura* Andrei Tarkovsky s *Mirror* and the ten short films that make up Krzysztof Kie lowski s *Decalogue* series Mroz highlights how film analysis must consider both particular moments in cinema which are critically significant and the way in which such moments interrelate in temporal flux She explores the concepts of duration and rhythm resonance and uncertainty affect sense and texture to bring a fresh perspective to film analysis and criticism Essential reading for students and scholars in Film Studies this engaging study will also be a valuable resource for critical theorists      *After Poststructuralism* Colin Davis,2004-03-01 In the last decades of the twentieth century French poststructuralist theory transformed the humanities it also met with resistance and today we frequently hear that theory is dead In this brilliantly argued volume Colin Davis reconsiders key arguments for and against theory identifying significant misreadings reassesses the contribution of poststructuralist thought to the critical issues of knowledge ethics hope and identity sheds new light on the work of Jean Fran ois Lyotard Emmanuel Levinas Louis Althusser and Julia Kristeva in a stunning series of readings offers a fresh perspective on recent debates around the death of theory In closing he argues that theory may change but it will not go away After poststructuralism then comes the afterlife of poststructuralism Wonderfully accessible this is an account of the past and present fortunes of theory suitable for anyone researching teaching or studying in the field And yet it is much more than this Colin Davis provides a way forward for the humanities a way forward in which theory will play a crucial part      *Zizek: A Guide for the Perplexed* Sean Sheehan,2012-01-19 One of the most widely read thinkers writing today Slavoj i ek s work can be both thrilling and perplexing in equal measure i ek A Guide for the Perplexed is the most up to date guide available for readers struggling to master the ideas of this hugely influential thinker Unpacking the philosophical references that fill i ek s writings the book explores his influences including Lacan Kant Hegel and Marx From there a chapter on Reading i ek guides the reader through the ways that he applies these core theoretical concepts in key texts like *Tarrying With the Negative* *The Ticklish Subject* and *The Parrallax View* and in his books about popular culture like *Looking Awry* and *Enjoy Your Symptom* Major secondary writings and films featuring i ek are also covered      **Thinking in Images** Catherine Constable,2019-07-25 Thinking in Images addresses the current crisis in film theory by offering a new methodology for interrelating theory and film

texts Drawing on the groundbreaking work of Michele Le Doeuff the author argues that philosophy is reliant on socio cultural images such as the figures of the veiled woman the femme fatale and the seductress The author traces the key role played by such images of woman in the theorisations of beauty art and truth offered by Nietzsche and his successors Derrida Kofman and Baudrillard Importantly the recognition that images are crucial to theorising means that film images have the capacity to challenge and change previous theoretical models This is demonstrated by a case study of three films from the Dietrich Sternberg cycle *The Scarlet Empress* *The Devil is a Woman* and *Shanghai Express* The detailed readings focus on the ways in which Dietrich's glamorous characters challenge the theorisation of woman as a beautiful object thus offering new ways of conceptualising woman's role as the icon of beauty art and truth

**Does the Internet Have an Unconscious?** Clint Burnham, 2018-05-31 *Does the Internet Have an Unconscious* is both an introduction to the work of Slavoj Žižek and an investigation into how his work can be used to think about the digital present Clint Burnham uniquely combines the German idealism Lacanian psychoanalysis and Marxist materialism found in Žižek's thought to understand how the Internet social and new media and digital cultural forms work in our lives and how their failure to work structures our pathologies and fantasies He suggests that our failure to properly understand the digital is due to our lack of recognition of its political aesthetic and psychosexual elements Mixing autobiographical passages with critical analysis Burnham situates a Žižekian theory of digital culture in the lived human body

**Traces of Trauma in W. G. Sebald and Christoph Ransmayr** Dora Osborne, 2017-12-02 Both W. G. Sebald 1944-2001 and the Austrian author Christoph Ransmayr 1954 were born too late to know directly the violence of the Second World War and the Holocaust but these traumatic events are a persistent presence in their work In a series of close readings of key prose texts Dora Osborne examines the different ways in which the traces of a traumatic past mark their narratives By focusing on the authors' use of visual and topographical tropes she shows how blind spots and inhospitable places configure signs of past violence but ultimately resist our understanding Whilst links between the two authors are well documented this book offers the first full length study of Sebald and Ransmayr and their complicated relation to the traumatic traces of National Socialism Dora Osborne is Lecturer in German at the University of Nottingham

**Liberating Dylan Thomas** Rhian Barfoot, 2015-03-15 The book attempts for the first time to demonstrate a vital connection between Thomas's poetry and post-Freudian psychoanalysis This will benefit readers by helping shed new and illuminating light on the writing and will help close the gap that sadly still exists between Thomas's critical and popular receptions Close textual analysis of poems that have to date received only scant critical attention e.g. *Today this insect* *The Notebooks* have received only scant critical attention and have been subordinated to a purely minor role Here however the *Notebooks* are re-visited and re-evaluated because the text of these four manuscript exercise books provides us with a highly significant and revealing document

**The Universal Exception** Slavoj Žižek, 2014-10-23 Slavoj Žižek is one of the world's foremost cultural commentators a prolific writer and thinker whose adventurous unorthodox and wide-ranging writings have

won him a unique place as one of the most high profile thinkers of our time The Universal Exception brings together some of i ek s most vivid writings on politics Bringing together high theory popular culture and passionate engagement with politics i ek here brings us startlingly new perspectives on such topics as multiculturalism capitalism and Bill Gates the revolutionary potential of Stalinism the terrorist attacks of 9 11 and the war in Iraq Including a glossary of key terms the Bloomsbury Revelations edition also includes a new preface by the author

**The Anime Machine** Thomas LaMarre,2009 Working at the intersection of the philosophy of technology and the history of thought Lamarre explores how anime and its related media entail material orientations and demonstrates concretely how the animetic machine encourages a specific approach to thinking about technology

**The Parallax View** Slavoj Zizek,2009-02-13 In i ek 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 i ek s most substantial theoretical work to appear in many years i ek himself describes it as his magnum opus Parallax can be defined as the apparent displacement of an object caused by a change in observational position i ek 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 i ek 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 i ek 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 i ek 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 i ek 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 i ek s Lacanian Hegelian approach to new domains notably cognitive brain sciences but 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

*Pictorial Affects, Senses of Rupture* Michael Wedel,2019-05-20 German film in the Wilhelmine and Weimar periods is regarded as marked by a strong sense of cultural conservatism and the aspiration to be recognized as an art form This book takes an alternative approach to the history of German cinema from the emergence of the early feature film to the transition to sound by focusing on the poetics of popular genres such as the disaster film melodrama the musical and the war film exploring their cultural reverberations and modes of audience address Based on the assumption that popular cinema contributed immensely to the breakthrough of a modern audiovisual culture of

the senses in Germany between 1910 and 1930 *Pictorial Affects: Senses of Rupture* offers close readings of a number of rarely analyzed films including one of the first cinematic adaptations of the Titanic disaster from 1912 and the German version of *All Quiet on the Western Front* from 1930. Restoring the films' horizons of historicity by locating them at crucial points of intersection between social, cultural, technological, and aesthetic discourses, this book argues for the prominent role popular German cinema's own forms of discursivity have played within the historical formation of modernity.



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