

THE DIFFICULTY OF DIFFERENCE

Psychoanalysis, Sexual Difference
& Film Theory

D. N. Rodowick

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Difficulty Difference Psychoanalysis Routledge Editions

Darren Waldron



Difficulty Difference Psychoanalysis Routledge Editions:

The Difficulty of Difference D. N. Rodowick, 2014-01-21 This book argues that serious misreadings of Freud and Lacan on sexual difference have characterized prevailing models of psychoanalytic film criticism In critiquing theories of identification and female spectatorship the author maintains that early film theorists and feminist critics are equally guilty of imposing a binary conception of sexual difference on Freud's thought By embracing such a rigid definition of male female difference they fail to understand the fundamentally complex and fluid process of sexual identification as it is articulated in Freud's writing constructed in film texts and negotiated by spectators The book turns to Freud's work on fantasy to develop an alternative model for interpreting sexuality in the visual and narrative arts one that emphasizes a politics of critical reading over accepted theories of ideological identification Originally published in 1991 its strategic focus on psychoanalysis itself as an object of historical and critical inquiry and not simply as a reading method is the unique quality of this book **The Oxford**

Handbook of Philosophy and Psychoanalysis Richard Gipps, Michael Lacewing, 2019-02-14 Psychoanalysis is often equated with Sigmund Freud but this comparison ignores the wide range of clinical practices observational methods general theories and cross pollinations with other disciplines that characterise contemporary psychoanalytic work Central psychoanalytic concepts to do with unconscious motivation primitive forms of thought defence mechanisms and transference form a mainstay of today's richly textured contemporary clinical psychological practice In this landmark collection on philosophy and psychoanalysis leading researchers provide an evaluative overview of current thinking Written at the interface between these two disciplines The Oxford Handbook of Philosophy and Psychoanalysis contains original contributions that will shape the future of debate With 34 chapters divided into eight sections covering history clinical theory phenomenology science aesthetics religion ethics and political and social theory this Oxford Handbook displays the enduring depth breadth and promise of integrating philosophical and psychoanalytic thought Anyone interested in the philosophical implications of psychoanalysis as well as philosophical challenges to and re-statements of psychoanalysis will want to consult this book It will be a vital resource for academic researchers psychoanalysts and other mental health professionals graduates and trainees *The Scar That Binds* Keith Beattie, 2000-07 In *The Scar That Binds* Keith Beattie examines the central

metaphors of the Vietnam War and their manifestations in American culture and life Blending history and cultural criticism in a lucid style this provocative book discusses an ideology of unity that has emerged through widespread rhetorical and cultural references to the war A critique of this ideology reveals three dominant themes structured in a range of texts the wound the voice of the Vietnam veteran and home The analysis of each theme draws on a range of sources including film memoir poetry written and oral history journalism and political speeches The Cinema of David Lynch Erica

Sheen, Annette Davison, 2004 This is a study of one of Hollywood's most popular and critically acclaimed directors Films discussed include *Blue Velvet* *Wild at Heart* *The Straight Story* and *Mulholland Drive* Hollywood Remakes, Deleuze and

the Grandfather Paradox D. Varndell, 2014-08-29 Hollywood Remakes Deleuze and the Grandfather Paradox explores the philosophy of Gilles Deleuze using the framework of Hollywood's current obsession with remaking and rebooting classic and foreign films Through an analysis of cinematic repetition and difference the book approaches remakes from a range of philosophical perspectives

Queering Contemporary French Popular Cinema Darren Waldron, 2009 Queering Contemporary French Popular Cinema combines close film analysis with a small scale qualitative investigation of audience responses to examine images of queerness in contemporary French popular cinema and their reception Through its blending of the textual and the empirical this book provides a unique insight into the ways in which sexuality and gender are represented on the cinema screen as well as the spectator reactions they elicit Since the mid 1990s depictions of lesbians gay men and queer forms of sexual desire and identity have shifted to the mainstream of French cinematographic representation as evidenced by the box office success of a series of highly commercial comic films including *Gazon maudit* Josiane Balasko 1995 *Pdale douce* Gabriel Aghion 1996 *Le Placard* Francis Ver 2000 and *Chouchou* Merzak Allouache 2003 Alongside this commercial strand a series of small budget alternative comedies and other genre films have also challenged heteronormative conceptualizations of sexuality and gender Films such as *Sitcom Fran ois* Ozon 1998 *L Homme est une femme comme les autres* Jean Jacques Zilbermann 1997 *Pourquoi pas moi* St phane Giusti 1999 *Dr le de F lix* Olivier Ducastel and Jacques Martineau 2000 and *Les Chansons d amour* Christophe Honor 2007 portray desire as fluid and or gender as unfixed With their use of parody and their blending of comedy with the musical melodrama romance or road movie these and other similar films have resonated with a burgeoning viewing public tired of having to seek queerness in connotation of appropriating marginal characters in ostensibly straight narratives and of tragedy and trauma as the principal modes of representation and spectator address

Raymond Bellour Hilary Radner, 2018-03-07 *Istanbul's emberlita Y Hamam* provides a case study for the cultural social and economic functions of Turkish bathhouses over time

Gender after Lyotard, 2007-01-04 Film Theory Robert Lapsley, Michael Westlake, 2006-09-03 This book offers an accessible account of film theory for the student and the cinemagoer It ranges from the late 1960s to the present a period in which a number of conceptual strands notably politics semiotics and psychoanalysis came together Lapsley and Westlake chart the construction of this synthesis and its subsequent fragmentation and elucidate the various intellectual currents contributing to it The first part of the book covers the conceptual background of film theory dealing with historical materialism semiotics and psychoanalysis while the second part concentrates on particular topics authorship narrative realism the avant garde and postmodernism This second edition features an extensive retrospective introduction as well as a fully updated and extended bibliography

Dictionary of Visual Discourse Dr Barry Sandywell, 2012-10-01 This substantial and ambitious dictionary explores the languages and cultures of visual studies It provides the basis for understanding the foundations and motivations of current theoretical and academic discourse as well as the different forms of visual culture that have come to organize everyday life The book is firmly

placed in the context of the visual turn in contemporary thought It has been designed as an interdisciplinary or transdisciplinary introduction to the vocabularies and grammars of visibility that inform thinking in the arts and humanities today It also offers insight into the philosophical frameworks which underpin the field of visual culture A central theme that runs throughout the entries is the task of moving away from a narrow understanding of visibility inherited from traditional philosophy toward a richer cultural and multi sensorial philosophy of concrete experience The dictionary incorporates intertextual links that encourage readers to explore connections between major themes theories and key figures in the field In addition the author s introduction provides a comprehensive and critical introduction which documents the significance of the visual turn in contemporary theory and culture It is accompanied by an extensive bibliography and further reading list As both a substantive academic contribution to this growing field and a useful reference tool this book offers a theoretical introduction to the many languages of visual discourse It will be essential reading for graduate students and scholars in visual studies the sociology of visual culture cultural and media studies philosophy art history and theory design film and communication studies

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