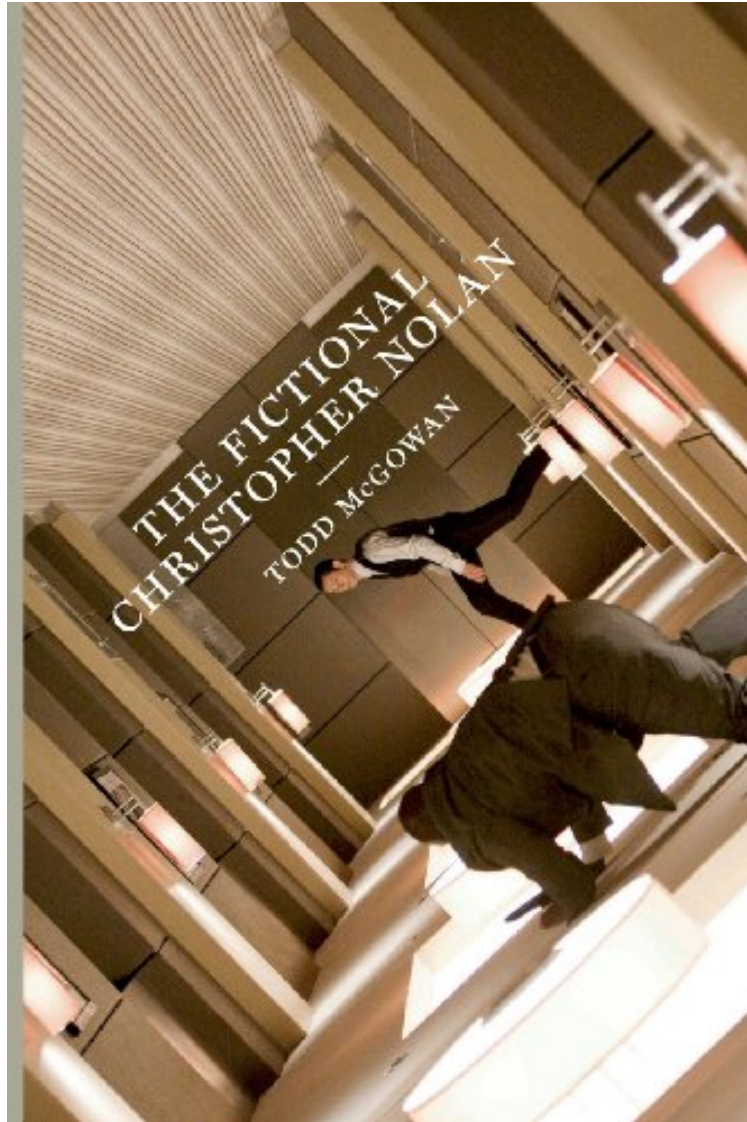


[Free read ebook] The Fictional Christopher Nolan

The Fictional Christopher Nolan

Todd McGowan

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Todd McGowan : The Fictional Christopher Nolan before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Fictional Christopher Nolan:

4 of 4 people found the following review helpful. Philosophical Look at Nolan By Hunter I am a fan of Nolan's work and style, so this was a great read. McGowan critically analyzes his films both individually and as subtexts to his overall filmmaking career so far. He frequently brings in philosophical ethics, especially Freud and Hegel, which can at times become challenging but is mostly well explained and understandable to those not versed in ethics. Overall, I really enjoyed this work and cannot wait to watch a Nolan film with friends and start explaining how the act of

creating a fiction is really the pure representation of reaching truth. And stuff. The only downside is it stops at Inception!

From *Memento* and *Insomnia* to the Batman films, *The Prestige*, and *Inception*, lies play a central role in every Christopher Nolan film. Characters in the films constantly find themselves deceived by others and are often caught up in a vast web of deceit that transcends any individual lies. The formal structure of a typical Nolan film deceives spectators about the events that occur and the motivations of the characters. While Nolan's films do not abandon the idea of truth altogether, they show us how truth must emerge out of the lie if it is not to lead us entirely astray. The Fictional Christopher Nolan discovers in Nolan's films an exploration of the role that fiction plays in leading to truth. Through close readings of all the films through *Inception*, Todd McGowan demonstrates that the fiction or the lie comes before the truth, and this priority forces us to reassess our ways of thinking about the nature of truth. Indeed, McGowan argues that Nolan's films reveal the ethical and political importance of creating fictions and even of lying. While other filmmakers have tried to discover truth through the cinema, Nolan is the first filmmaker to devote himself entirely to the fictionality of the medium, and McGowan discloses how Nolan uses its tendency to deceive as the basis for a new kind of philosophical filmmaking. He shows how Nolan's insistence on the priority of the fiction aligns his films with Hegel's philosophy and understands Nolan as a thoroughly Hegelian filmmaker.

"Unassumingly brilliant and surgically incisive...." (*Psychoanalysis, Culture, and Society*) "I am hugely impressed with this book and strongly recommend it. Not only is this the most important work to date on Christopher Nolan, it also numbers among the very best of Todd McGowan's already impressive list of monographs. This book will have appeal to general readers with an interest in film studies, as well as specialists invested in psychoanalytic theory (especially Lacan) and continental philosophy. This is precisely the kind of book I would require in a graduate seminar or upper-division undergraduate capstone course. As with all of Todd McGowan's work, the book makes important but very difficult theories accessible, while not sacrificing complexity or sophistication. This is a troublesome balancing act, but McGowan makes it seem easy. Intellectually, this work is a thrill to read." (Hugh S. Manon, Associate Professor and Director of Screen Studies, Clark University) "I am hugely impressed with this book and strongly recommend it. Not only is this the most important work to date on Christopher Nolan, it also numbers among the very best of Todd McGowan's already impressive list of monographs. This book will have appeal to general readers with an interest in film studies, as well as specialists invested in psychoanalytic theory (especially Lacan) and continental philosophy. This is precisely the kind of book I would require in a graduate seminar or upper-division undergraduate capstone course. As with all of Todd McGowan's work, the book makes important but very difficult theories accessible, while not sacrificing complexity or sophistication. This is a troublesome balancing act, but McGowan makes it seem easy. Intellectually, this work is a thrill to read." (Hugh S. Manon, Associate Professor and Director of Screen Studies, Clark University) About the Author Todd McGowan is Associate Professor of English at the University of Vermont, where he teaches film and cultural theory. He is the author of *Out of Time: Desire in Atemporal Cinema*, *The Real Gaze: Film Theory After Lacan*, and *The Impossible David Lynch*, among other books.