

The Political Unconscious Fredric Jameson

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De esthetica van het verzet Peter Weiss 2000 Bespiegelingen rond het wel en wee van een groep Duitse communisten in de periode 1933-1945.
Eenvoudige vormen André Jolles 2009
The Success and Failure of Fredric Jameson Steven Helmling 2001-01-01 A critical overview of the work of Fredric Jameson, with an emphasis on his notoriously difficult writing style.

Political Unconscious of Architecture Nadir Lahiji 2011 Bringing together a team of leading scholars this book critically examines the important contribution made by eminent cultural and literary critic Fredric Jameson. This book breaks new ground in architectural criticism and offers insights into the interrelationships between politics, culture, space, and architecture. Fredric Jameson himself provides an afterword.

Fredric Jameson and Film Theory Keith B. Wagner 2022-01-14 Frederic Jameson and Film Theory is the first collection of its kind, it assesses and critically responds to Fredric Jameson's remarkable contribution to film theory. The essays assembled explore key Jamesonian concepts—such as totality, national allegory, geopolitics, globalization, representation, and pastiche—and his historical schema of realism,

modernism, and postmodernism, considering, in both cases, how these can be applied, revised, expanded and challenged within film studies. Featuring essays by leading and emerging voices in the field, the volume probes the contours and complexities of neoliberal capitalism across the globe and explores world cinema's situation within these forces by deploying and adapting Jamesonian concepts, and placing them in dialogue with other theoretical paradigms. The result is an innovative and rigorously analytical effort that offers a range of Marxist-inspired approaches towards cinemas from Asia, Latin America, Europe, and North America in the spirit of Jameson's famous rallying cry: 'always historicize!'.

Secrets and Lies Christopher James Wright 2004

On Jameson

The Political Unconscious in the Works of Robert E. Howard and Ernst Jünger Patrick R. Burger 2014 In this ground-breaking, trilingual work ? designed primarily to ensure access by English-speaking readers ? concepts such as Northrop Frye's Archetypal Criticism, Umberto Eco's semiotics, Fredric Jameson's Political Unconscious, Michel Foucault's misunderstood ?death of the author?, national and

international meta-narratives, and mass consciousness phenomena such as cultures of defeat are discussed through a foregrounding of the works of Robert E. Howard and Ernst Jünger to create a compelling and comprehensive picture not only of the twentieth century itself, but of the key role narrative plays in the scripting of human destiny.

Special Issue on Fredric Jameson 1982

The Jamesonian Unconscious Clint Burnham 1995 *Imagine Fredric Jameson—the world's foremost Marxist critic—kidnapped and taken on a joyride through the cultural ephemera, generational hype, and Cold War fallout of our post-post-contemporary landscape. In The Jamesonian Unconscious, a book as joyful as it is critical and insightful, Clint Burnham devises unexpected encounters between Jameson and alternative rock groups, new movies, and subcultures. At the same time, Burnham offers an extraordinary analysis of Jameson's work and career that refines and extends his most important themes. In an unusual biographical move, Burnham negotiates Jameson's major works—including Marxism and Form, The Political Unconscious, and Postmodernism, or, The Cultural Logic of Late Capitalism—by way of his own working-class, queer-ish, Gen-X background and sensibility. Thus Burnham's study draws upon an immense range of references familiar to the MTV generation, including Reservoir Dogs, theorists Slavoj Žižek and Pierre Bourdieu, The Satanic Verses, Language poetry, the collapse of state communism in Eastern Europe, and the indie band Killdozer. In the process, Burnham addresses such Jamesonian questions as how to imagine the future, the role of utopianism in capitalist culture, and the continuing relevance of Marxist theory. Through its redefinition of*

Jameson's work and compelling reading of the political present, *The Jamesonian Unconscious* defines the leading edge of Marxist theory. Written in a style by turns conversational, playful, and academic, this book will appeal to students and scholars of Marxism, critical theory, aesthetics, narratology, and cultural studies, as well as the wide circle of readers who have felt and understood Jameson's influence.

The Political Unconscious of Architecture Nadir Lahiji 2016-02-24

Thirty years have passed since eminent cultural and literary critic Fredric Jameson wrote his classic work, *The Political Unconscious: Narrative as a Socially Symbolic Act*, in which he insisted that 'there is nothing that is not social and historical - indeed, that everything is "in the last analysis" political'. Bringing together a team of leading scholars including Slavoj Žižek, Joan Ockman, Jane Rendell, and Kojin Karatani, this book critically examines the important contribution made by Jameson to the radical critique of architecture over this period, highlighting its continued importance to contemporary architecture discourse. Jameson's notion of the 'political unconscious' represents one of the most powerful notions in the link between aesthetics and politics in contemporary discourse. Taking this, along with other key concepts from Jameson, as the basis for its chapters, this anthology asks questions such as: Is architecture a place to stage 'class struggle'? How can architecture act against the conditions that 'affirmatively' produce it? What does 'the critical', and 'the negative', mean in the discourse of architecture? and, How do we prevent architecture from participating in the reproduction of

the cultural logic of late capitalism? This book breaks new ground in architectural criticism and offers insights into the interrelationships between politics, culture, space, and architecture and, in doing so, it acts as a counter-balist to the current trend in architectural research where a general aestheticization dominates the discourse.

Allegory and Ideology Fredric Jameson 2020-11-17 Fredric Jameson takes on the allegorical form Works do not have meanings, they soak up meanings: a work is a machine for libidinal investments (including the political kind). It is a process that sorts incommensurabilities and registers contradictions (which is not the same as solving them!) The inevitable and welcome conflict of interpretations - a discursive, ideological struggle - therefore needs to be supplemented by an account of this simultaneous processing of multiple meanings, rather than an abandonment to liberal pluralisms and tolerant (or intolerant) relativisms. This is not a book about "method", but it does propose a dialectic capable of holding together in one breath the heterogeneities that reflect our biological individualities, our submersion in collective history and class struggle, and our alienation to a disembodied new world of information and abstraction. Eschewing the arid secularities of philosophy, Walter Benjamin once recommended the alternative of the rich figurality of an older theology; in that spirit we here return to the antiquated Ptolemaic systems of ancient allegory and its multiple levels (a proposal first sketched out in *The Political Unconscious*); it is tested against the epic complexities of the overtly allegorical works of Dante, Spenser and the Goethe of *Faust II*, as well as symphonic form

in music, and the structure of the novel, postmodern as well as Third-World: about which a notorious essay on National Allegory is here reprinted with a theoretical commentary; and an allegorical history of emotion is meanwhile rehearsed from its contemporary, geopolitical context.

Fredric Jameson 2001 Each bibliography includes a comprehensive list of the theorist's works and critical studies of these works in English. Each bibliography contains approximately 600 to 900 entries. Books, journal articles, essays within edited books (in the manner of *Essay and General Literature*) and dissertations are included. References are provided from a wide variety of disciplines and bibliographic sources. The primary purpose of each bibliography is to provide access to the widely reprinted primary works in English and the critical literature in a great variety of books and journals. The topical bibliographies include the authoritative works on the subject and are arranged in useful categories. The lively part of the modern/post-modern debate is generally taking place in alternative and left journals -- journals always included in the literature search in the compiling of the bibliographies. Late Marxism Fredric Jameson 1996 This work argues for Adorno's contribution to Marxist philosophy, illuminating his analysis of late capitalism. Fredric Jameson is the author of "The Political Unconscious" The Marxian Hermeneutics of Fredric Jameson Christopher Wise 1995 "The Marxian Hermeneutics of Fredric Jameson" is the first comprehensive, book-length study of Jameson's writings, from "Marxism and Form" (1971) through "Postmodernism" (1991). Wise begins his discussion by examining Jameson's tripartite

hermeneutic, as introduced in "The Political Unconscious" (1981), in relation to the interpretive systems of Northrop Frye and the Patristics. From Hegelian-Marxist discourse, Jameson's critical methodology is discussed in relation to the writings of Georg Lukacs, Jean-Paul Sartre, and Theodor W. Adorno. A central contention of this study is that Jameson's writings are finally comprehensible only within the framework of "both" Hegelian-Marxism and more -traditional- hermeneutic thought."

The Geopolitical Aesthetic Fredric Jameson 1995 Examines meanings and functions of narrative in film.

Marxism and Form Fredric Jameson 1974 Inspects the work and theories of such Hegelian-Marxists as Ernst Bloch, Georg Lukacs, Jean-Paul Sartre, and Herbert Marcuse

The Political Unconscious Fredric Jameson 2015-03-03 Fredric Jameson, in *The Political Unconscious*, opposes the view that literary creation can take place in isolation from its political context. He asserts the priority of the political interpretation of literary texts, claiming it to be at the center of all reading and understanding, not just a supplement or auxiliary to other methods current today. Jameson supports his thesis by looking closely at the nature of interpretation. Our understanding, he says, is colored by the concepts and categories that we inherit from our culture's interpretive tradition and that we use to comprehend what we read. How then can the literature of other ages be understood by readers from a present that is culturally so different from the past? Marxism lies at the foundation of Jameson's answer, because it conceives of history as a single collective narrative that links past and present; Marxist literary criticism

reveals the unity of that uninterrupted narrative. Jameson applies his interpretive theory to nineteenth- and twentieth-century texts, including the works of Balzac, Gissing, and Conrad. Throughout, he considers other interpretive approaches to the works he discusses, assessing the importance and limitations of methods as different as Lacanian psychoanalysis, semiotics, dialectical analysis, and allegorical readings. The book as a whole raises directly issues that have been only implicit in Jameson's earlier work, namely the relationship between dialectics and structuralism, and the tension between the German and the French aesthetic traditions.

Fredric Jameson and The Wolf of Wall Street Clint Burnham 2016-10-20 The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. *Fredric Jameson and The Wolf of Wall Street* offers a concise introduction to Jameson in jargon-free language and shows how his Marxist theories can be deployed to interpret Martin Scorsese's critically acclaimed 2013 film *The Wolf of Wall Street*. Beginning with a detailed account of Jameson's extensive writings on Marxist theory and how they have been deployed in the analysis of film writings, Clint Burnham then illustrates how Jameson's theory can help to make sense of *The Wolf of Wall Street*, a film that shows in all its glory the excesses, lunacies, and inner workings of 1990s finance capitalism. As Jameson has influentially argued, films like *The Wolf of Wall Street* are both complicit in and critical of their historical subject: Scorsese's film is not about the richest

stockbrokers, but the Long Island penny traders who made it big. As a narrative of American success, it is also a film about failure. Clint Burnham's reading of Jameson and *The Wolf of Wall Street* is a book about a contemporary film, and contemporary events, and contemporary theory.

Towards a Political Aesthetics of Cinema Sulgi Lie 2020-07-08 *Towards a Political Aesthetics of Cinema: The Outside of Film* is a contribution to an aesthetics of cinema rooted in Marxist theory. Rather than focusing on the role that certain films, or the cinema as an institution, might play in political consciousness, the book asks a different question: how can the subject of politics in film be thought? This problem is presented in a systematic-theoretical rather than historical manner. The main aim of this book is a retrospective rehabilitation of the psychoanalytical concept of "suture," whose political core is progressively revealed. In a second step, this rereading of "suture"-theory is mediated with the Marxist aesthetics of Fredric Jameson. From the perspective of this reconfigured aesthetics of negativity, films by Hitchcock, Antonioni, Haneke and Kubrick are analyzed as articulations of a political unconscious.

Fredric Jameson D. Kellner 2004-03-25 This volume brings together original work from internationally recognized scholars that critically engages with the full range of Jameson's work, including: Sartre, Lukács, 'Third World' literature, architecture, postmodernity, globalization, film, dialectics and Brecht. In a series of lively, and at times iconoclastic readings, the contributors challenge accepted views of Jameson's work and locate his project in the historical, political and institutional context that shaped it. The volume concludes with an original contribution by

Jameson himself, providing an opportunity for readers to critically engage with his work themselves.

Fredric Jameson: Live Theory Ian Buchanan 2006-12-27 Widely regarded as one of America's most important cultural theorists, Fredric Jameson has been at the forefront of the field of literary and cultural studies since the early 1970s. Author of *The Political Unconscious: Narrative as a Socially Symbolic Act and Postmodernism, or, the Cultural Logic of Late Capitalism*, Jameson is without doubt one of the leading intellectuals of our time. *Fredric Jameson: Live Theory* offers an invaluable and highly accessible introduction to the work of this important thinker. Ian Buchanan explores and illuminates how Jameson forms his concepts and how they operate, providing a fascinating account of Jameson's important and ongoing contributions to Critical Theory. The book provides a clear sense of his overall project and the marvellous productivity of his thinking. Motivated by a desire to inaugurate social change by illuminating the obstacles standing in its way, the aim of Jameson's work is to dishabituate us from the comfortable feeling that modern life is enhanced by the global grip of capitalism. The book concludes with a new interview with Jameson himself, in which he discusses the key themes and issues in his work and future directions for the Jamesonian project. Thematically organised, clear and accessible, *Fredric Jameson: Live Theory* is a key resource for anyone studying this pioneering thinker.

Fredric Jameson Sean Homer 2018-12-07 Fredric Jameson has been described as "probably the most important cultural critic writing in English today" and he is widely acknowledged as the foremost proponent for the tradition

of critical theory known as Western Marxism. Yet his work has not been given the systematic review like other contemporary thinkers like Foucault and Derrida. Fredric Jameson: Marxism, Hermeneutics, Postmodernism is a thoroughly up-to-date, detailed review and analysis of the work of this influential intellectual. Covering Jameson's work and thought from his early projects of form and history to his more recent engagements with postmodernism and cultural politics, this synthesis offers a balanced assessment of his ideas, their development and their continuing influence.

Fredric Jameson Adam Charles Roberts 2000 Widely recognised as one of today's most important cultural critics, Adam Roberts offers an engaging introduction to this crucial figure, which will convince any student of contemporary theory that Jameson must be read.

The Jameson Reader Michael Hardt 2000-07-13 This book brings together key essays and excerpts from the broad spectrum of Frederic Jameson's writings, providing an accessible introduction to the intricacies of his thought and uncovering new and exciting aspects of his work.

American Cultural Critics David Murray 1995 This collection of essays assesses the work of a number of American intellectuals, including Susan Sontag, F.O. Matthiessen, Daniel Bell and Hannah Arendt, who have addressed issues of culture and its multifaceted relations to politics, history, sociology and literary criticism. Concentrating on writing since 1940, the essays examine the central themes of American postwar intellectual history, including the continuing reaction to (or against) modernity and technology, the legacies of Marxism and psychoanalysis, and the re-examination of American founding

principles and figures in conservative or liberal terms. *Fredric Jameson* Adam Roberts 2000-09-07 An invaluable introduction to the life and work of one of today's most important cultural critics. Studied on most undergraduate literary and cultural studies courses, Fredric Jameson's writing targets subjects from architecture to science fiction, cinema to global capitalism. Of his works, *The Political Unconscious* remains one of the most widely cited Marxist literary-theoretical texts, and 'Postmodernism, or the cultural logic of late capitalism', is amongst the most influential statements on the nature of post-modernity ever published. Adam Roberts offers an engaging introduction to this crucial figure, which will convince any student of contemporary theory that Jameson must be read.

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As Jameson has influentially argued, films like *The Wolf of Wall Street* are both complicit in and critical of their historical subject: Scorsese's film is not about the richest stockbrokers, but the Long Island penny traders who made it big. As a narrative of American success, it is also a film about failure. Clint Burnham's reading of Jameson and *The Wolf of Wall Street* is a book about a contemporary film, and contemporary events, and contemporary theory.

Het wilde denken Claude Gustave Lévi-Strauss 1968 Strukturalistische analyse van de door de primitieve mens gebruikte codificatiesystemen.

The Literary Unconscious Isra Ahmed Daraiseh 2015 In this volume, I have examined a number of works of nineteenth-century realist fiction from England and Russia, using the double interpretive method recommended by Fredric Jameson in *The Political Unconscious*. In particular, I have employed the dialectical double hermeneutic suggested by Jameson, who argues that the most productive approach to literary texts is to consider them from the double perspective of ideology and utopia. That is, critics should approach literary texts by seeking out the ideological roots that lie beneath the textual surface and from which the texts grow, while at the same time keeping a careful eye out for the (often well hidden) utopian longings and visions that also inform all works of literature.

Arguing Otherwise Mark McGurl 1989 *Fifteen Jugglers, Five Believers* T. V. Reed 2022-01-28 T. V. Reed urges an affiliation between literary theory and political action--and between political action and literary theory. What can the "new literary theory" learn from "new social movements," and what can social activists learn from poststructuralism, new historicism,

feminist theory, and neomarxism? In striking interpretations of texts in four different genres--James Agee and Walker Evans's *Let Us Now Praise Famous Men*, Ralph Ellison's *Invisible Man*, Norman Mailer's *Armies of the Night*, and the ecofeminist *Women's Pentagon Actions* of the early 1980s--Reed shows how reading literary texts for their political strategies and reading political movements as texts can help us overcome certain rhetorical traps that have undermined American efforts to combat racism, sexism, and economic inequality. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1992.

Postmodernism Douglas Kellner 1989 New theories about the radical break with the traditions of modernism in literature, architecture, cinema, mass media, and consumer culture began emerging in the late 70s from writers as diverse as Baudrillard, Lyotard, Kroker, Jencks, and importantly Fredric Jameson who leads the effort to bring Marxist cultural critique forward into the postmodernism debate. This volume appraises Jameson's work and Marxism as a conceptual framework for theorizing postmodernism.

Jameson, Althusser, Marx William C. Dowling 2016-10-22 Fredric Jameson is widely regarded as one of the most original and influential Marxist critics of the last decades. His most controversial work, *The Political Unconscious*, had an enormous impact on literary criticism and cultural studies. In Jameson, Althusser, Marx,

first published in 1984, Professor Dowling sets out to provide the intellectual background needed for an understanding of Jameson's argument and its broader implications. He elucidates the unspoken assumptions that are the foundation of Jameson's thought - assumptions about how the nature of language, of interpretation and of culture - and shows how Jameson attempts to subsume in an expanded Marxism the critical theories of Derrida, Foucault, Deleuze, Lacan and of structuralism and poststructuralism in general. This lively, concise book will be welcomed by anyone interested in current theoretical debates, in Marxist criticism, and in the wide-ranging implications of Marxist cultural theory for the social sciences, the arts and the study of history.

The Political Unconscious Fredric Jameson 1982-08-31 Fredric Jameson, in *The Political Unconscious*, opposes the view that literary creation can take place in isolation from its political context. He asserts the priority of the political interpretation of literary texts, claiming it to be at the center of all reading and understanding, not just a supplement or auxiliary to other methods current today. Jameson supports his thesis by looking closely at the nature of interpretation. Our understanding, he says, is colored by the concepts and categories that we inherit from our culture's interpretive tradition and that we use to comprehend what we read. How then can the literature of other ages be understood by readers from a present that is culturally so different from the past? Marxism lies at the foundation of Jameson's answer, because it conceives of history as a single collective narrative that links past and present; Marxist literary criticism

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The Abyss of Representation George Hartley 2003-06-25 From the Copernican revolution of Immanuel Kant to the cognitive mapping of Fredric Jameson to the postcolonial politics of Gayatri Chakravorty Spivak, representation has been posed as both indispensable and impossible. In his pathbreaking work, *The Abyss of Representation*, George Hartley traces the development of this impossible necessity from its German Idealist roots through Marxist theories of postmodernism, arguing that in this period of skepticism and globalization we are still grappling with issues brought forth during the age of romanticism and revolution. Hartley shows how the modern problem of representation—the inability of a figure to do justice to its object—still haunts today's postmodern philosophy and politics. He reveals the ways the sublime abyss

that opened up in Idealist epistemology and aesthetics resurfaces in recent theories of ideology and subjectivity. Hartley describes how modern theory from Kant through Lacan attempts to come to terms with the sublime limits of representation and how ideas developed with the Marxist tradition—such as Marx's theory of value, Althusser's theory of structural causality, or Žižek's theory of ideological enjoyment—can be seen as variants of the sublime object. Representation, he argues, is ultimately a political problem. Whether that problem be a Marxist representation of global capitalism, a deconstructive representation of subaltern women, or a Chicano self-representation opposing Anglo-American images of Mexican Americans, it is only through this grappling with the negative, Hartley explains, that a Marxist theory of postmodernism can begin to address the challenges of global capitalism and resurgent imperialism.

The Political Unconscious of Architecture Nadir Lahiji 2016-02-24
Thirty years have passed since eminent cultural and literary critic Fredric Jameson wrote his classic work, *The Political Unconscious: Narrative as a Socially Symbolic Act*, in which he insisted that 'there is nothing that is not social and historical - indeed, that everything is "in the last analysis" political'. Bringing together a team of leading scholars including Slavoj Žižek, Joan Ockman, Jane Rendell, and Kojin Karatani, this book critically examines the important contribution made by Jameson to the radical critique of architecture over this period, highlighting its continued importance to contemporary architecture discourse. Jameson's notion of the 'political unconscious' represents one of the most powerful

notions in the link between aesthetics and politics in contemporary discourse. Taking this, along with other key concepts from Jameson, as the basis for its chapters, this anthology asks questions such as: Is architecture a place to stage 'class struggle'? How can architecture act against the conditions that 'affirmatively' produce it? What does 'the critical', and 'the negative', mean in the discourse of architecture? and, How do we prevent architecture from participating in the reproduction of the cultural logic of late capitalism? This book breaks new ground in architectural criticism and offers insights into the interrelationships between politics, culture, space, and architecture and, in doing so, it acts as a counter-balist to the current trend in architectural research where a general aestheticization dominates the discourse.

Seductive Reasoning Ellen Rooney 1989
Seductive Reasoning takes a provocative look at contemporary Anglo-American literary theory, calling into question the critical consensus on pluralism's nature and its status in literary studies. Drawing on the insights of Marxist and feminist critical theory and on the works of Althusser, Derrida, and Foucault, Rooney reads the pluralist's invitation to join in a "dialogue" as a seductive gesture. Critics who respond find that they must seek to persuade all of their potential readers. Rooney examines pluralism as a form of logic in the work of E. D. Hirsch, as a form of ethics for Wayne Booth, as a rhetoric of persuasion in the books of Stanley Fish. For Paul de Man, Rooney argues, pluralism was a rhetoric of tropes just as it was, for Fredric Jameson, a form of politics.
Signatures of the Visible Frederic

Jameson 2016-01-29 In such celebrated works as *Postmodernism: The Cultural Logic of Late Capitalism*, Fredric Jameson has established himself as one of America's most observant cultural commentators. In *Signatures of the Visible*, Jameson turns his attention to cinema - the artform that has replaced the novel as the defining cultural form of our time. Histori

Jameson on Jameson Fredric Jameson 2007-12-05 Fredric Jameson is one of the most influential literary and cultural critics writing today. He is a theoretical innovator whose ideas about the intersections of politics and culture have reshaped the critical landscape across the humanities and social sciences. Bringing together ten interviews conducted between 1982 and 2005, *Jameson on Jameson* is a compellingly candid introduction to his thought for those new to it, and a rich source of illumination and clarification for those seeking deeper understanding. Jameson discusses his intellectual and political preoccupations, most prominently his commitment to Marxism as a way of critiquing capitalism and the culture it has engendered. He explains many of his key concepts,

including postmodernism, the dialectic, metacommentary, the political unconscious, the utopian, cognitive mapping, and spatialization. *Jameson on Jameson* displays Jameson's extraordinary grasp of contemporary culture—architecture, art, cinema, literature, philosophy, politics, psychoanalysis, and urban geography—as well as the challenge that the geographic reach of his thinking poses to the Eurocentricity of the West. Conducted by accomplished scholars from United States, Egypt, Korea, China, Sweden, and England, the interviews elicit Jameson's reflections on the broad international significance of his ideas and their applicability and implications in different cultural and political contexts, including the present phase of globalization. The volume includes an introduction by Jameson and a comprehensive bibliography of his publications in all languages. Interviewers Mona Abousenna Abbas Al-Tonsi Srinivas Aravamudan Jonathan Culler Sara Danus Leonard Green Sabry Hafez Stuart Hall Stefan Jonsson Ranjana Khanna Richard Klein Horacio Machin Paik Nak-chung Michael Speaks Anders Stephanson Xudong Zhang