The Political Unconscious Narrative As A Socially Symbolic Act

The Political Unconscious of Architecture

Valences of the Dialectic

Narrating Death

Jameson, Althusser, Marx

The Capitalist Unconscious

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Fables of Aggression

Desire and Domestic Fiction

The Geopolitical Aesthetic

Allegory and Ideology

Jameson, Althusser, Marx

The Political Unconscious of Architecture

With no memory of the car accident itself, 17-year-old Mia must come to terms with never really knowing what happened one horrific winter's day that changed her life forever.

The Political Brain

Valences of the Dialectic

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.

Narrating Death

A wide-ranging exploration of the present, and the future, of the Unconscious The Unconscious knows no time, it has no before-and-after, it does not have a history of its own. Yet, it does not always remain the same. Different political and economic conditions transform the way in which the Unconscious emerges within the "psychosphere" of society. In the early 20th century, Freud characterized the Unconscious as the dark side of the well-order framework of Progress and Reason. At the end of the past century, Deleuze and Guattari described it as a laboratory: the magmatic force ceaselessly bringing to the fore new possibilities of imagination. Today, at a time of viral pandemics and in the midst of the catastrophic collapse of capitalism, the Unconscious has begun to emerge in yet another form. In this book, Franco 'Bifo' Berardi vividly portraits the form in which the Unconscious will make itself manifest for decades to come, and the challenges that it will pose to our possibilities of political action, poetic imagination, and therapy.

Jameson, Althusser, Marx

An intense and lively debate on literature and art between thinkers who became some of the great figures of twentieth-century philosophy and literature. With an afterword by Fredric Jameson No other country and no other period has produced a tradition of major aesthetic debate to compare with that which unfolded in German culture from the 1930s to the 1950s. In Aesthetics and Politics the key texts of the great Marxist controversies over literature and art during these years are assembled in a single volume. They do not form a disparate collection but a continuous, interlinked debate between thinkers who have become giants of twentieth-century intellectual history.

The Capitalist Unconscious

The Benjamin Files offers a comprehensive new reading of all of Benjamin's major works and a great number of his shorter book reviews, notes and letters. Its premise is that Benjamin was an anti-philosophical, anti-systematic thinker whose conceptual interests also felt the gravitational pull of his vocation as a writer. What resulted was a coexistence or variety of language fields and thematic codes which overlapped and often seemed to contradict each other: a view which will allow us to clarify the much-debated tension in his works between the mystical or theological side of
Benjamin and his political or historical inclination. The three-way tug of war over his heritage between adherents of his friends Scholem, Adorno and Brecht, can also be better grasped from this position, which gives the Brechtian standpoint more due than most influential academic studies. Benjamin's corpus is an anticipation of contemporary theory in the priority it gives language and representation over philosophical or conceptual unity; and its political motivations are clarified by attention to the omnipresence of History throughout his writing, from the shortest articles to the most ambitious projects. His explicit program – "to transfer the crisis into the heart of language" or, in other words, to detect class struggle at work in the most minute literary phenomena – requires the reader to translate the linguistic or representational literary issues that concerned him back into the omnipresent but often only implicitly political ones. But the latter are those of another era, to which we must gain access, to use one of Benjamin's favorite expressions.

The Ancients and the Postmoderns Bristling with intelligence and shimmering with romance, this novel tests the boundary between history and myth. Patrick Lewis arrives in Toronto in the 1920s and earns his living searching for a vanished millionaire and tunneling beneath Lake Ontario. In the course of his adventures, Patrick's life intersects with those of characters who reappear in Ondaatje's Booker Prize-winning The English Patient. 256 pp.

The Jamesonian Unconscious A groundbreaking scientific examination of the way our brains understand politics from a New York Times bestselling author One of the world's best-known linguists and cognitive scientists, George Lakoff has a knack for making science make sense for general readers. In his new book, Lakoff spells out what cognitive science has discovered about reason, and reveals that human reason is far more interesting than we thought it was. Reason is physical, mostly unconscious, metaphorical, emotion-laden, and tied to empathy-and there are biological explanations behind our moral and political thought processes. His call for a New Enlightenment is a bold and striking challenge to the cherished beliefs not only of philosophers, but of pundits, pollsters, and political leaders. The Political Mind is a passionate, erudite, and groundbreaking book that will appeal to anyone interested in how the mind works and how we function socially and politically.

Marxism and Form 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 Zizek 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 utopiam 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 Mind 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 Zizek, 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-balast to the current trend in architectural research where a general aestheticization dominates the discourse.

Postmodernism, Or, The Cultural Logic of Late Capitalism Examines meanings and functions of narrative in film.

Democracy and the Political Unconscious Desire and Domestic Fiction argues that far from being removed from historical events, novels by writers from Richardson to Woolf were themselves agents of the rise of the middle class. Drawing on texts that range from 18th-century female conduct books and contract theory to modern psychoanalytic case histories and theories of reading, Armstrong shows that the emergence of a particular form of female subjectivity capable of reigning over the household paved the way for the establishment of institutions which today are accepted centers of political power. Neither passive subjects nor embattled rebels, the middle-class women who were authors and subjects of the major tradition of British fiction were among the forgers of a new form of power that worked, in, and through, their writing to replace prevailing notions of "identity" with a gender-determined subjectivity. Examining the works of such novelists as Samuel Richardson, Jane Austen, and the Brontës, she reveals the ways in which these authors rewrite the domestic practices and sexual relations of the past to create the historical context through which modern institutional power would seem not only natural but also humane, and therefore to be desired.

The Postcolonial Unconscious Fredric Jameson's survey of Structuralism and Russian Formalism is, at the same time, a critique of their basic methodology. He lays bare the presuppositions of the two movements, clarifying the relationship between the synchronic methods of Saussurean linguistics and the realities of time and history.

Critical Theory Today Bringing his perennially popular course to the page, Yale University Professor Paul H. Fry offers in this welcome book a guided tour of the main trends in twentieth-century literary theory. At the core of the book's discussion is a series of underlying questions: What is literature, how is it produced, how can it be understood, and what is its purpose? Fry engages with the major themes and strands in twentieth-century literary theory, among them the hermeneutic circle, New Criticism, structuralism, linguistics and literature, Freud and fiction, Jacques Lacan's theories, the postmodern psyche, the political unconscious, New Historicism, the classical feminist tradition, African American criticism, queer theory, and gender performativity. By incorporating philosophical and social perspectives to connect these many trends, the author offers readers a coherent overall context for a deeper and richer reading of literature.

In the Skin of a Lion Literary Materialisms addresses what has become a fundamental concern in the last decade: how do we today define literary studies as an academic discipline and literature as a relevant object of study? Avoiding unproductive proclamations, this volume unites new materialist critical thinking with a commitment to fundamental principles.

The Political Unconscious Controversial manifesto by acclaimed cultural theorist debated by leading writers Fredric Jameson’s pathbreaking essay “An American Utopia” radically questions standard leftist notions of what constitutes an emancipated society. Advocated here are—among other things—universal conscription, the full acknowledgment of envy and resentment as a fundamental challenge to any communist society, and the acceptance that the division between work and leisure cannot be overcome. To create a new world, we must first change the way we envision the world. Jameson’s text is ideally placed to trigger a debate on the alternatives to global capitalism. In addition to Jameson’s essay, the volume includes responses from philosophers and political and cultural analysts, as well as an epilogue from Jameson himself. Many will be appalled at what they will encounter in these pages—there will be blood! But perhaps one has to spill such (ideological) blood to give the Left a chance. Contributing are Kim Stanley Robinson, Jodi Dean, Saroj Giri, Agon Hamza, Kojin
Karatani, Frank Ruda, Alberto Toscano, Kathi Weeks, and Slavoj Žižek.

Suicidal Narrative in Modern Japan A major interpretation of the concepts of modernism and modernity. The concepts of modernity and modernism are amongst the most controversial and vigorously debated in contemporary philosophy and cultural theory. In this intervention, Fredric Jameson—perhaps the most influential and persuasive theorist of postmodernity—excavates and explores these notions in a fresh and illuminating manner. The extraordinary revival of discussions of modernity, as well as of new theories of artistic modernism, demands attention in its own right. It seems clear that the (provisional) disappearance of alternatives to capitalism plays its part in the universal attempt to revive 'modernity' as a social ideal. Yet the paradoxes of the concept illustrate its legitimate history and suggest some rules for avoiding its misuse as well. In this major interpretation of the problematic, Jameson concludes that both concepts are tainted, but nonetheless yield clues as to the nature of the phenomena they purported to theorize. His judicious and vigilant probing of both terms—which can probably not be banished at this late date—helps us clarify our present political and artistic situations.

A Singular Modernity Critical Theory Today is the essential introduction to contemporary critical theory. It provides clear, simple explanations and concrete examples of complex concepts, making a wide variety of commonly used critical theories accessible to novices without sacrificing any theoretical rigor or thoroughness. This new edition provides in-depth coverage of the most common approaches to literary analysis today: feminism, psychoanalysis, Marxism, reader-response theory, new criticism, structuralism and semiotics, deconstruction, new historicism, cultural criticism, lesbian/gay/queer theory, African American criticism, and postcolonial criticism. The chapters provide an extended explanation of each theory, using examples from everyday life, popular culture, and literary texts; a list of specific questions critics who use that theory ask about literary texts; an interpretation of F. Scott Fitzgerald's The Great Gatsby through the lens of each theory; a list of questions for further practice to guide readers in applying each theory to different literary works; and a bibliography of primary and secondary works for further reading.

Jameson on Jameson How can those who seek to protect the "right to life" defend assassination in the name of saving lives? Carol Mason investigates this seeming paradox by examining pro-life literature—both archival material and writings from the front lines of the conflict. Her analysis reveals the apocalyptic thread that is the ideological link between established anti-abortion organizations and the more shadowy pro-life terrorists who subject clinic workers to anthrax scares, bombs, and bullets. The portrayal of abortion as "America's Armageddon" began in the 1960s. In the 1970s, Mason says, Christian politics and the post-Vietnam paramilitary culture popularized the idea that legal abortion is a harbinger of apocalypse. By the 1990s, Mason asserts, even the movement's mainstream had taken up the call, narrating abortion as an apocalyptic battle between so-called Christian and anti-Christian forces. "Pro-life violence of the 1990s signaled a move away from protest and toward retribution," she writes. "Pro-life retribution is seen as a way to restore the order of God. In this light, the phenomenon of killing for 'life' is revealed not as an oxymoron, but as a logical consistency and a political manifestation of religious retribution." Mason's scrutiny of primary sources (direct mail, internal memoranda, personal letters, underground manuals, and pro-life films, magazines, and novels) draws attention to elements of pro-life millennialism. Killing for Life is a powerful indictment of pro-life ideology as a coherent, mass-produced narrative that does not merely condone violence, but anticipates it as part of "God's plan."

Archaeologies of the Future For more than thirty years, Fredric Jameson has been one of the most productive, wide-ranging, and distinctive literary theorists in the United States and the Anglophone world. Marxism and Form provided a pioneering account of the work of the major European Marxist theorists—T. W. Adorno, Walter Benjamin, Herbert Marcuse, Ernst Bloch, Georg Lukács, and Jean-Paul Sartre—work that was, at the time, largely neglected in the English-speaking world. Through penetrating readings of each theorist, Jameson developed a critical mode of engagement that has had tremendous influence. He provided a framework for analyzing the connection between art and the historical circumstances of its making—in particular, how cultural artifacts distort, repress, or transform their circumstances through the abstractions of aesthetic form. Jameson's presentation of the critical thought of this Hegelian Marxism provided a stark alternative to the Anglo-American tradition of empiricism and humanism. It would later provide a compelling alternative to poststructuralism and deconstruction as they became dominant methodologies in aesthetic criticism. One year after Marxism and Form, Princeton published Jameson's The
Prison-House of Language (1972), which provided a thorough historical and philosophical description of formalism and structuralism. Both books remain central to Jameson's main intellectual legacy: describing and extending a tradition of Western Marxism in cultural theory and literary interpretation.

An American Utopia

Theory of Literature This carefully reasoned and witty book presents a searing critique of the pretension and folly infecting the literary academy. Besides targeting the excesses of "theory," the essays cover such diverse figures as Joseph Conrad, Henry Miller, Norman Mailer, Philip Roth, Philip Rahv, and Leslie Fiedler.

Literary Materialisms The Postcolonial Unconscious is a major attempt to reconstruct the whole field of postcolonial studies. In this magisterial and, at times, polemical study, Neil Lazarus argues that the key critical concepts that form the very foundation of the field need to be re-assessed and questioned. Drawing on a vast range of literary sources, Lazarus investigates works and authors from Latin America and the Caribbean, Africa and the Arab world, South, Southeast and East Asia, to reconsider them from a postcolonial perspective. Alongside this, he offers bold new readings of some of the most influential figures in the field: Fredric Jameson, Edward Said and Frantz Fanon. A tour de force of postcolonial studies, this book will set the agenda for the future, probing how the field has come to develop in the directions it has and why and how it can grow further.

Skeptical Engagements One of the most accomplished literary and cultural critics in the world, Fredric Jameson returns to the philosophy of the dialectic in a grand and nuanced study of the concept and those who have developed it. The question of the dialectic remains at the center of contemporary theoretical debates: is it Hegelian and idealistic? To what degree is it central to Marxism? Is a materialist dialectic really possible? How damaging are the "poststructuralist" critiques of the dialectic by Deleuze, and Laclau and Mouffe? Valences of the Dialectic addresses these questions, and studies individual thinkers both dialectical and anti-dialectical, from Hegel and Fichte to Heidegger, Sartre, Derrida, Deleuze and Lacan.

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The Benjamin Files DIVA collection of interviews with Fredric Jameson over a 20 year period.

Killing for Life Proceedings of a symposium, held as a satellite meeting of the Second World Congress of Neuroscience, at the University of Bremen in August 1987. An overview of lesion-induced neural plasticity in such areas as the spinal cord; vertibular, oculomotor, visual, and olfactory systems; the cerebellum; and the cerebral cortex. Many diagrams, charts, and illustrations. Some implications for the general understanding of neural plasticity are discussed. The title essay was published in 1984 in New Left Review, and a number of the other essays presented here also appeared in previous publications, sometimes in an earlier form. Jameson (comparative literature, Duke. ) evaluates the concept of postmodernism and surveys developments in a wide range of fields--market ideology, architecture, painting, installment art, film, video art, literature. Annotation copyrighted by Book News, Inc., Portland, OR

Late Marxism This is the first anthology to thematize the dramatic upward and downward shifts that have created the new social theory, and to present this new and exciting body of work in a thoroughly trans-disciplinary manner. In this revised second edition readers are provided with a much greater range of thinkers and perspectives, including new sections on such issues as imperialism, power, civilization clash, health and performance. The first section sets out the main schools of contemporary thought, from Habermas and Honneth on new critical theory, to Jameson and Hall on cultural studies, and Foucault and Bourdieu on poststructuralism. The sections that follow trace theory debates as they become more issues-based and engaged. They are: the post-foundational debates over morality, justice and epistemological truth the social meaning of nationalism, multiculturalism and globalization identity debates around gender, sexuality, race, the self and post-coloniality. This new edition provides more ample biographical and intellectual introductions to each thinker, and substantial introductions to each of the major sections. The editors introduce the volume with a newly revised, interpretive overview of social theory.
today. The New Social Theory Reader is an essential, reliable guide to current theoretical debates.

The Modernist Papers Political philosopher Noëlle McAfee proposes a powerful new political theory for our post-9/11 world, in which an old pathology—the repetition compulsion—has manifested itself in a seemingly endless war on terror. McAfee argues that the quintessentially human desire to participate in a world with others is the key to understanding the public sphere and to creating a more democratic society, a world that all members can have a hand in shaping. But when some are effectively denied this participation, whether through trauma or terror, instead of democratic politics, there arises a political unconscious, an effect of desires unarticulated, failures to sublimate, voices kept silent, and repression reenacted. Not only is this condition undemocratic and unjust, it may lead to further trauma. Unless its troubles are worked through, a political community risks continual repetition and even self-destruction. McAfee deftly weaves together her experience as an observer of democratic life with an array of intellectual schemas, from poststructural psychoanalysis to Rawlsian and Habermasian democratic theories, as well as semiotics, civic republicanism, and American pragmatism. She begins with an analysis of the traumatic effects of silencing members of a political community. Then she explores the potential of deliberative dialogue and other "talking cures" and public testimonies, such as the South African Truth and Reconciliation Commission, to help societies work through, rather than continually act out, their conflicts. Democracy and the Political Unconscious is rich in theoretical insights, but it is also grounded in the practical problems of those who are trying to process the traumas of oppression, terror, and brutality and create more decent and democratic societies. Drawing on a breathtaking range of theoretical frameworks and empirical observations, Democracy and the Political Unconscious charts a course for democratic transformation in a world sorely lacking in democratic practice.

The New Social Theory Reader Cultural critic Fredric Jameson, renowned for his incisive studies of the passage of modernism to postmodernism, returns to the movement that dramatically broke with all tradition in search of progress for the first time since his acclaimed A Singular Modernity. The Modernist Papers is a tour de force of analysis and criticism, in which Jameson brings his dynamic and acute thought to bear on the modernist literature of the nineteenth and twentieth centuries. Jameson discusses modernist poetics, including intensive discussions of the work of Baudelaire, Rimbaud, Mallarmé, Wallace Stevens, Joyce, Proust, and Thomas Mann. He explores the peculiarities of the American literary field, taking in William Carlos Williams and the American epic, and examines the language theories of Gertrude Stein. Refusing to see modernism as simply a Western phenomenon he also pays close attention to its Japanese expression; while the complexities of a late modernist representation of twentieth-century politics are articulated in a concluding section on Peter Weiss’s novel The Aesthetics of Resistance. Challenging our previous understanding of the literature of this period, this monumental work will come to be regarded as the classic study of modernism.

Aesthetics and Politics The Political Brain is a groundbreaking investigation into the role of emotion in determining the political life of the nation. For two decades Drew Westen, professor of psychology and psychiatry at Emory University, has explored a theory of the mind that differs substantially from the more "dispassionate" notions held by most cognitive psychologists, political scientists, and economists—and Democratic campaign strategists. The idea of the mind as a cool calculator that makes decisions by weighing the evidence bears no relation to how the brain actually works. When political candidates assume voters dispassionately make decisions based on "the issues," they lose. That's why only one Democrat has been re-elected to the presidency since Franklin Roosevelt—and only one Republican has failed in that quest. In politics, when reason and emotion collide, emotion invariably wins. Elections are decided in the marketplace of emotions, a marketplace filled with values, images, analogies, moral sentiments, and moving oratory, in which logic plays only a supporting role. Westen shows, through a whistle-stop journey through the evolution of the passionate brain and a bravura tour through fifty years of American presidential and national elections, why campaigns succeed and fail. The evidence is overwhelming that three things determine how people vote, in this order: their feelings toward the parties and their principles, their feelings toward the candidates, and, if they haven't decided by then, their feelings toward the candidates' policy positions. Westen turns conventional political analyses on their head, suggesting that the question for Democratic politics isn’t so much about moving to the right or the left but about moving the electorate. He shows how it can be done through examples of what candidates have said—or could have said—in debates, speeches, and ads. Westen's discoveries could utterly transform electoral arithmetic, showing how a different view of the
mind and brain leads to a different way of talking with voters about issues that have tied the tongues of Democrats for much of forty years—such as abortion, guns, taxes, and race. You can't change the structure of the brain. But you can change the way you appeal to it. And here's how...

The Prison-House of Language Dazai Osamu (1909-1948) is one of Japan's most famous literary suicides, known as the earliest postwar manifestation of the genuinely alienated writer in Japan. In this first deconstructive reading of a modern Japanese novelist, Alan Wolfe draws on contemporary Western literary and cultural theories and on a knowledge of Dazai's work in the context of Japanese literary history to provide a fresh view of major texts by this important literary figure. In the process, Wolfe revises Japanese as well as Western scholarship on Dazai and discovers new connections among suicide, autobiography, alienation, and modernization. As shown here, Dazai's writings resist narrative and historical closure; while he may be said to serve the Japanese literary establishment as both romantic decadent and representative scapegoat, his texts reveal a deconstructive edge through which his posthumous status as a monument of negativity is already perceived and undone. Wolfe maintains that cultural modernization pits a Western concept of the individual as realized self and coherent subject against an Eastern absent self—and that a felt need to overcome this tension inspires the autobiographical fiction so prevalent in Japanese novels. Suicidal Narrative in Modern Japan shows that Dazai's texts also resist readings that would resolve the gaps (East/West, self/other, modern/premodern) still prevalent in Japanese intellectual life. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A Theory of Literary Production In the name of an assault on “totalization” and “identity,” a number of contemporary theorists have been busily washing Marxism’s dialectical and utopian projects down the plug-hole of postmodernism and “post-politics.” A case in point is recent interpretation of one of the greatest twentieth-century philosophers, Theodor Adorno. In this powerful book, Fredric Jameson proposes a radically different reading of Adorno’s work, especially of his major works on philosophy and aesthetics: Negative Dialectics and Aesthetic Theory. Jameson argues persuasively that Adorno’s contribution to the development of Marxism remains unique and indispensable. He shows how Adorno’s work on aesthetics performs deconstructive operations yet is in sharp distinction to the now canonical deconstructive genre of writing. He explores the complexity of Adorno’s very timely affirmation of philosophy — of its possibility after the “end” of grand theory. Above all, he illuminates the subtlety and richness of Adorno’s continuing emphasis on late capitalism as a totality within the very forms of our culture. In its lucidity, Late Marxism echoes the writing of its subject, to whose critical, utopian intelligence Jameson remains faithful.

If I Stay Who is more important: the reader, or the writer? Originally published in French in 1966, Pierre Machereys first and most famous work, A Theory of Literary Production dared to challenge perceived wisdom, and quickly established him as a pivotal figure in literary theory. The reissue of this work as a Routledge Classic brings some radical ideas to

Political Unconscious of Architecture Drawing on literary and visual texts spanning from the twelfth century to the present, this volume of essays explores what happens when narratives try to push the boundaries of what can be said about death.

The Third Unconscious

Fables of Aggression 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.

Desire and Domestic Fiction A major systematic study of the connection between Marx and Lacan's work Finalist for the American Board and Academy of Psychoanalysis Book Prize Despite a resurgence of interest in Lacanian psychoanalysis, particularly in terms of the light it casts on capitalist ideology—as witnessed by the work of Slavoj Žižek—there remain remarkably few systematic accounts of the role of Marx in Lacan’s work. A major, comprehensive study of the connection between their work, The Capitalist Unconscious resituates Marx in the broader context of Lacan’s teaching and insists on the capacity of psychoanalysis to reaffirm dialectical and materialist thought. Lacan’s unorthodox reading of Marx refigured such crucial concepts as alienation, jouissance and the Freudian ‘labour theory of the unconscious’. Tracing these developments, Tomšić maintains that psychoanalysis, structuralism and the critique of political economy participate in the same movement of thought; his book shows how to follow this movement through to some of its most important conclusions.

The Geopolitical Aesthetic 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.

Allegory and Ideology In an age of globalization characterized by the dizzying technologies of the First World, and the social disintegration of the Third, is the concept of utopia still meaningful? Archaeologies of the Future, Jameson's most substantial work since Postmodernism, Or, the Cultural Logic of Late Capitalism, investigates the development of this form since Thomas More, and interrogates the functions of utopian thinking in a post-Communist age. The relationship between utopia and science fiction is explored through the representations of othernessalien life and alien worldsand a study of the works of Philip K. Dick, Ursula LeGuin, William Gibson, Brian Aldiss, Kim Stanley Robinson and more. Jameson's essential essays, including “The Desire Called Utopia,” conclude with an examination of the opposing positions on utopia and an assessment of its political value today. Archaeologies of the Future is the third volume, after Postmodernism and A Singular Modernity, of Jameson’s project on the Poetics of Social Forms.

Jameson, Althusser, Marx Fredric Jameson sweeps from the Renaissance to The Wire High modernism is now as far from us as antiquity was for the Renaissance. Such is the premise of Fredric Jameson’s major new work in which modernist works, this time in painting (Rubens) and music (Wagner and
Mahler), are pitted against late-modernist ones (in film) as well as a variety of postmodern experiments (from SF to The Wire, from “Eurotrash” in opera to Altman and East German literature): all of which attempt, in their different ways, to invent new forms to grasp a specific social totality. Throughout the historical periods, argues Jameson, the question of narrative persists through its multiple formal changes and metamorphoses.

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