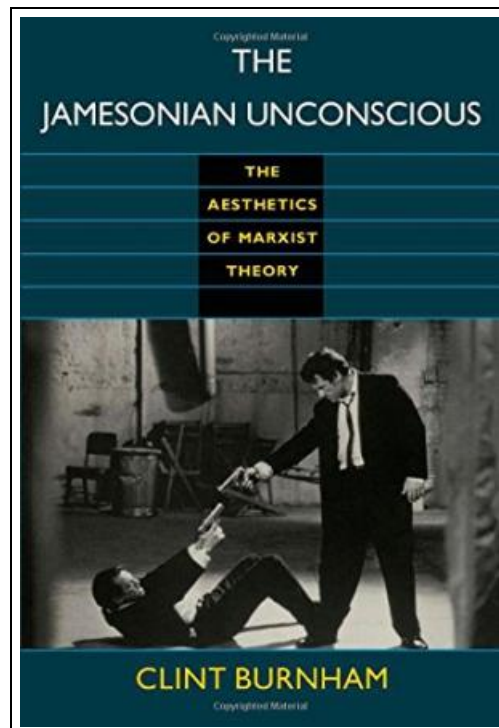


The Jamesonian Unconscious: The Aesthetics of Marxist Theory (Paperback)



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Reviews

Great electronic book and useful one. It can be written in straightforward terms rather than difficult to understand. Once you begin to read the book, it is extremely difficult to leave it before concluding.

(Kian Harber)

THE JAMESONIAN UNCONSCIOUS: THE AESTHETICS OF MARXIST THEORY (PAPERBACK)



Duke University Press, United States, 1995. Paperback. Condition: New. New. Language: English . Brand New Book. 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.



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