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Fredric R. Jameson

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#1017619 in Books Fredric R Jameson 1995-08-22 1995-08-22 Original language: English PDF # 1 9.00 x .63 x 6.00l, .84 #File Name: 0253209668240 pages The Geopolitical Aesthetic Cinema and Space in the World System Perspectives | File size: 22.Mb

Fredric R. Jameson : The Geopolitical Aesthetic: Cinema and Space in the World System (Perspectives) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Geopolitical Aesthetic: Cinema and Space in the World System (Perspectives):

0 of 0 people found the following review helpful. Five Stars By roger bell Thanks so much! 1 of 2 people found the

following review helpful. Red pens are for pedants! By Mark Eyeington I thought this was a stunning book. In contrast to the above reviewer I take pleasure in Jameson's prose style. I don't always understand what he's trying to say but I appreciate the rhythm of his sentences, the constant extension of the thought process. 25 of 52 people found the following review helpful. Wanted: Text Editor with Red Pen By A Philosopher I know that Fredric Jameson is highly regarded in LitCrit and CultCrit circles and rightly so: his longstanding project of extending a neo-Marxist style of interpretation and critique into the postmodern era is distinctive and provocative. As usual with Jameson, I think there may be some important ideas in this book as well, but I can't be quite sure. The reason for this hedge is that this work seems to me to be written in a style that is even more painfully turgid and willfully opaque than most of his other works. Single sentences sometimes form whole paragraphs, their length often further bloated by long parentheticals inserted into their interior. The writing is also rife with obscure references that are never explained or pursued and seem like gratuitous highbrow name-dropping. The overall impression is that Jameson seems deliberately to avoid ever saying in a few clear and revealing words or sentences (even occasionally) what can be expanded into masses of dense scholarly verbiage. This especially bothers me because I do think that, buried beneath these verbal heaps, are some important and challenging ideas. But, I literally found myself so overloaded and confused by the dense and structurally confusing prose that I continually had to go back and scan whole sentences just to figure out their basic grammatical form -- not to mention the fact that by the time I reached the end of a 6 or 8 line sentence (of which there are examples on virtually every page), I had forgotten how it began. There's just no excuse for this type of elitist, exclusionary writing, especially for a person capable of quite clear and precise thought -- and more especially for a figure who positions himself as a neo-Marxist who might otherwise have a good deal to say to a more 'popular' audience. My suggestion would be that his publisher insist on a competent editor working over his text for simple readability -- or is this 'neo-Marxist' such an elite "name" that no publisher would dare propose this for fear of losing the author from her "stable"? Perhaps such a writing style is a result of the author's long engagement with other 'postmodern theorists,' but I, for one, don't think that the complexity of prose is any reliable index of the force of the ideas that it attempts to articulate -- quite the contrary.

The Geopolitical Aesthetic is a dazzling... distillation and application of the theoretical system he first presented in *The Political Unconscious* (1981)." The San Francisco Bay Guardian Taking contemporary films from the United States, Russia, Taiwan, France, and the Philippines, *The Geopolitical Aesthetic* offers a reading of some of the most interesting films of the last decade and a general account of filmic representation in the postmodern world. Fredric Jameson poses some essential questions: How does representation function in contemporary film? How does contemporary cinema represent an ever more complex and international social reality? Jameson's sophisticated and theoretically informed readings stress the ways in which disparate films for example, Godard's *Passion*, Pakula's *All the Presidents Men*, Yang's *The Terrorizer*, Tahimik's *The Perfumed Nightmare*, Tarkovskys Andrei Roublev confront similar problems of representation. The solutions vary widely but the drive remains the same the desire to find adequate allegories for our social existence. *The Geopolitical Aesthetic*, a refinement and development of the arguments put forward in Jameson's seminal work *The Political Unconscious*, is crucial reading for everyone interested in both film analysis and cultural studies.

From the Back Cover One of the great excitement of this book is the way that the perspective it obtains enables an entirely fresh look at the whole question of film, and politics. What Jameson suggests is that we must now analyze film comparatively--that we can only understand a film's politics when we place it both in its local political context and its global context as film--for any film will inevitably reflect on what one might call its place in the global distribution of cultural power.