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Autore	Mornay Philippe de, seigneur du Plessis-Marly, <1549-1623.>
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Nota di contenuto	Frontmatter -- Contents -- Introduction: Always Historicize the Moving Image! Fredric Jameson's Place in Film Studies -- 1 Feeling Film as the Pulse of the Postmodern Condition: On Jameson's "On Diva" -- 2 Allegory and Accommodation: Vertov's Three Songs of Lenin (1934) as a Stalinist Film -- 3 Nostalgia, Melancholy, and the Persistence of Stalin in Polish Cinema -- 4 Jameson, Angelopoulos, and the Spirit of Utopia -- 5 Jameson and Japanese Media Theory: A Virtual Dialogue -- 6 Where Jameson Meets Queer Theory: Queer Cognitive Mapping in 1990s Sinophone Cinema -- 7 A Jamesonian Reading of Parasite (2019): Homes, Real Estate Speculation, and Bubble Markets in Seoul -- 8 Strategies of Containment in Middle-Class Films from Mexico and Brazil -- 9 The Neoliberal Conspiracy: Jameson, New Hollywood, and All the President's Men -- 10 The Conspiracy Film, Hollywood's Cultural Paradigms, and Class Consciousness -- 11 A Theory of the Medium Shot: Affective Mapping and the Logic of the Encounter in Fredric Jameson's The Geopolitical Aesthetic -- 12 "An American Utopia" and the Politics of Military Science Fiction -- Afterword -- Acknowledgments -- Notes on Contributors -- Index

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!'.
