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## ABBREVIATIONS OF WORKS BY

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*FA: Fables of Aggression*

*GA: The Geopolitical Aesthetic: Cinema and Space in  
the World System*

*IT: The Ideologies of Theory*

*LM: Late Marxism: Adorno, or, the Persistence of the Dialectic*

*M&F: Marxism and Form: Twentieth-Century Dialectical  
Theories of Literature*

*PHL: The Prison-House of Language: A Critical Account of  
Structuralism and Russian Formalism*

*PM: Postmodernism, or, The Cultural Logic of Late Capitalism*

*PU: The Political Unconscious: Narrative as a Socially  
Symbolic Act*

*S: Sartre: The Origins of a Style*

*SV: Signatures of the Visible*

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We have seen Marx *practising* this concept in the use he makes of the ‘*Darstellung*’, and trying to pinpoint it in the images of changes in the illumination or in the specific weight of objects by the ether in which they are immersed, and it is sometimes directly exposed in Marx’s analyses, in passages where it is expressed in a novel but extremely precise language: a language of metaphors which are nevertheless already *almost perfect concepts*, and which are perhaps only incomplete insofar as they have not yet been *grasped*, i.e., retained and elaborated as concepts.—Louis Althusser, 1968

I blew into the Dôme at 8:30, all agog at the idea of reading *Perry Mason and the Lame Canary*, but then who should show up but Merleau-Ponty, and I can’t decently take out a detective story under his very nose.

—Simone de Beauvoir, letter to Jean-Paul Sartre, 13 January 1941

Who is the nonethnic Canadian?

—Gayatri Chakravorty Spivak, 1993