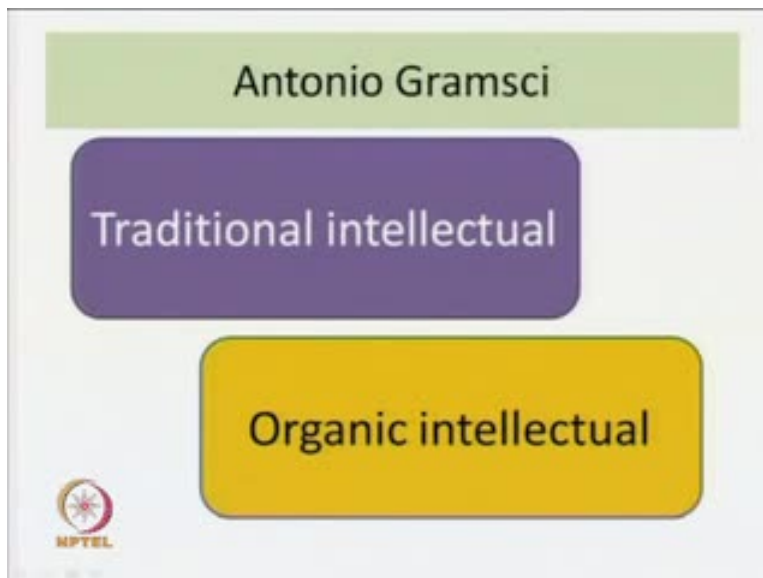


**Cultural Studies**  
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**Module No. # 04**  
**Culture Industries, Cultural Forms**  
**Lecture No. # 09**  
**Critiquing Cultural Studies**

Welcome back to NPTEL, the National Programme on Technology Enhanced Learning. Today, we are in lecture 9 in the last module and our lecture today is entitled - critiquing cultural studies. As always let us to a recap of what we did in the last lecture.

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In the last lecture we talked about cultural policy and one of the first point that we dwelt upon was the distinction between two types of intellectuals, as was given to us by the Italian Marxist, Antonio Gramsci. According to Gramsci we saw that intellectuals may be divided into two types - the traditional intellectuals and the organic intellectuals.

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Further we went on to define cultural policy, as the regulation, management and administration of all cultural products, artifacts and practices and we found that the certain institutions that produced and governed the form and content of cultural products.

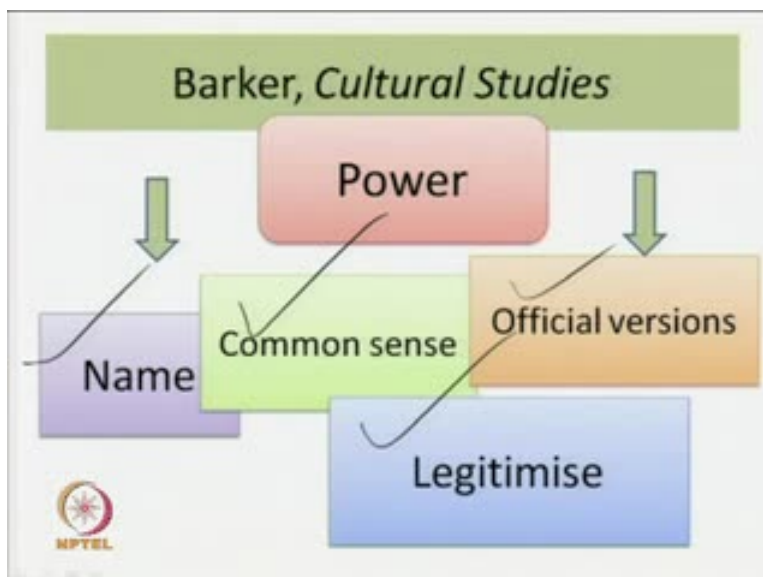
So even, which meant, that even if we practice culture, even if we held certain cultural forms and artifacts and products as holding value, something that, the things that need to be put forward into the public, into the public arena, public's fear, we found that there was always an element and many would say a necessary element of control of the production and the distribution of cultural goods and forms.

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So we then found that these bodies are common to all cultures, to all nations and these are the bodies that control the production and distribution of cultural forms, may be art and culture councils, museums, government departments, that dealt with culture, educational institutions, media industries and corporations and advertising agencies.

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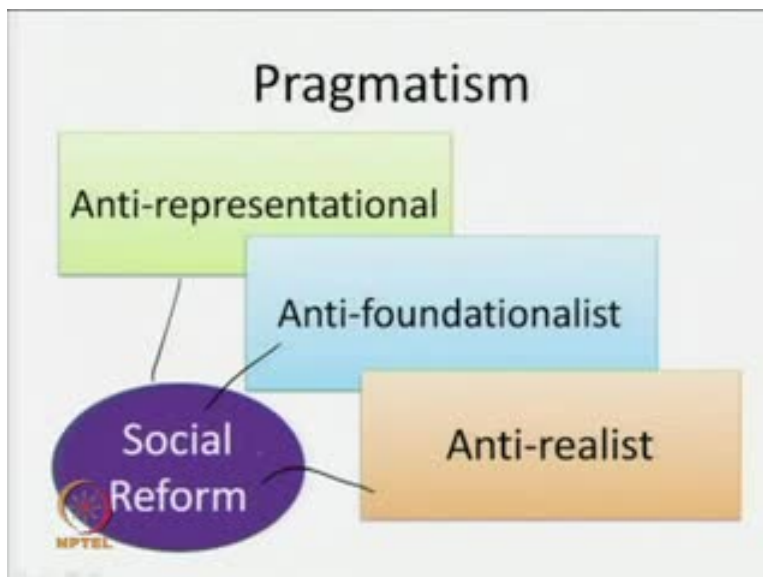


Then we found that Barker in his book, cultural studies associates these bodies and councils and different agencies so to speak with power and says that these are the agencies that have the power to name, the power to create official versions to deal something as common sensible

and others as well almost ridiculous and finally they have the power to legitimize all cultural products and forms that were to be channelized and given to the public. So the call, therefore we saw to academicians was this.

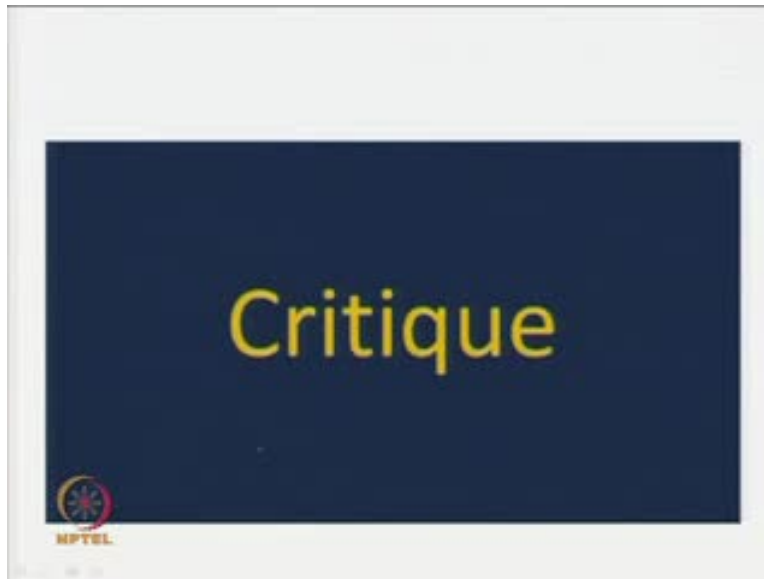
That, academicians should not remain at the level of the scores, at the level of obstructions, but, also should plunge themselves into policy making, into helping in various wings of government or other councils even NGO's, in bit to, sort of regulate, also take part in the regulation of what may be considered official, what may be considered legitimate and what may be considered culturally sensitive and apt and all in compassing

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So we also found that pragmatism as philosophy, as a school of thought in cultural studies is most suited as far as cultural policy is concerned, or if not more suited, is one of the philosophical schools or orientation in cultural studies that have been pointed to by many scholars, as one of the better ways of engaging with cultural studies and we found one name that will start the Richard Brotte and we saw that pragmatism as a school is useful as sort of guiding spirit of cultural policy, in that it is by nature anti-representational, anti-foundationalist and anti-realist and just because they are so, it does not mean that they cannot contribute to social reform. They contribute to social reform by understanding the anti-foundationalism and the provisionality of our knowledge. So this was a recap of the last lecture on culture policy.

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So, today the topic of discussion in our class is critique of cultural studies and I would like you to pay close attention to the some of the points that are going to be made here, because if we are honest scholars, if we and particular in cultural studies I should say, if we believe that our works should get better if we believe that we should not hide or push anything under the carpet, if we believe in intellectual honesty and integrity and also by the very nature of cultural studies at it itself is a critiquing enterprise, largely a critiquing enterprise both from the point of view of its semiological approach and its political economy approach we should also put cultural studies to the test, to the critical test.

Now we know that a cultural study is known as a belligerent discipline, it is known as you saw in one of the lectures and in certain sociology. It is known to put everything, every cultural form into a test.

Now therefore it is only logical for us to understand and accept the fact that well, even cultural studies it should be critique, if cultural studies is to be honest to itself. Now when you talk about critique really, it is quite a loaded term, critique does not mean simply criticism, if it is meant only criticisms then we do not need a word like critique, as really there is nothing called pure synonymy in language, if there is a second word it means that the next word has a shade of meaning that is different from the previous word.

Anyhow, critique may therefore be understood, as a. of course the criticism, there is always an element of being suspicious, being a little sort of clearing about an area and at the same time,

critique also means to lay bare the presumptions, or to lay bare the central axioms and to put to scrutiny, that the central axioms and central beliefs and premises and postulates of any area of study.

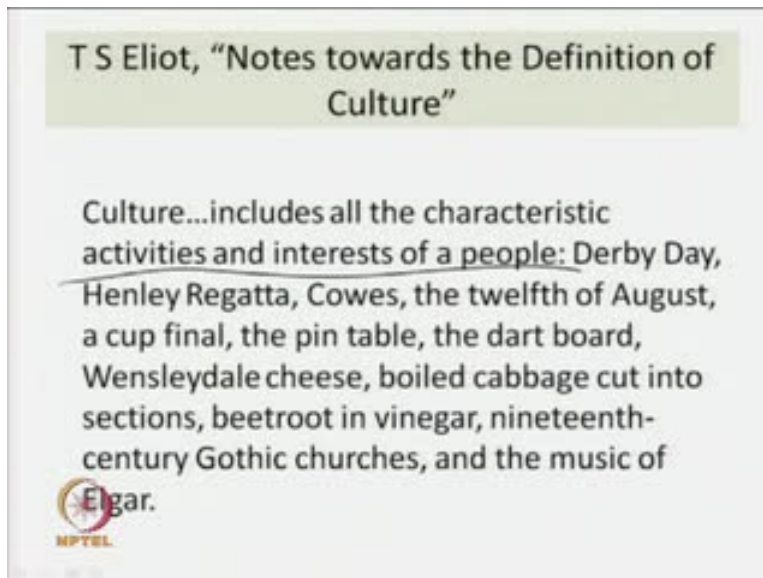
So as we understood critique then has, both the element of clearing and the element clearing almost so that you can so point to the negative aspects of a domain and at the same time sort of uncovering the premises and axioms of any domain. So this this is what we also going to do today in our lecture and what I have done is, I have tried to bring in some of the very sharp criticisms of cultural studies that is in on its methodology, on its criticisms of its of many of its aspects that do not seem to be quite right with some critiques. So as anyway, let see what this critique of cultural studies in the sense of both uncovering, it oscillates and criticisms in the sense of hearing very sharply some of its central tenants are concerned.

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Let us now look at this key source texts that we shall be taking the help of, as we talk about the critique of cultural studies and some of these are Chris Barker's, the sage dictionary of cultural studies, Barker's cultural studies theory and practice, Frederic Jameson, postmodernism, the cultural logic of late capitalism, Tony Bennett and John Frow's edited volume, the sage handbook of cultural analysis, Cary Nelson and Dilip P Gaonkar's edited volume disciplinary and dissent in cultural studies. You are acquainted with many of these books I think perhaps you are not this is the first time, we are bringing in a Frederic Jameson book and this volume entitled, disciplinary and dissent in cultural studies.

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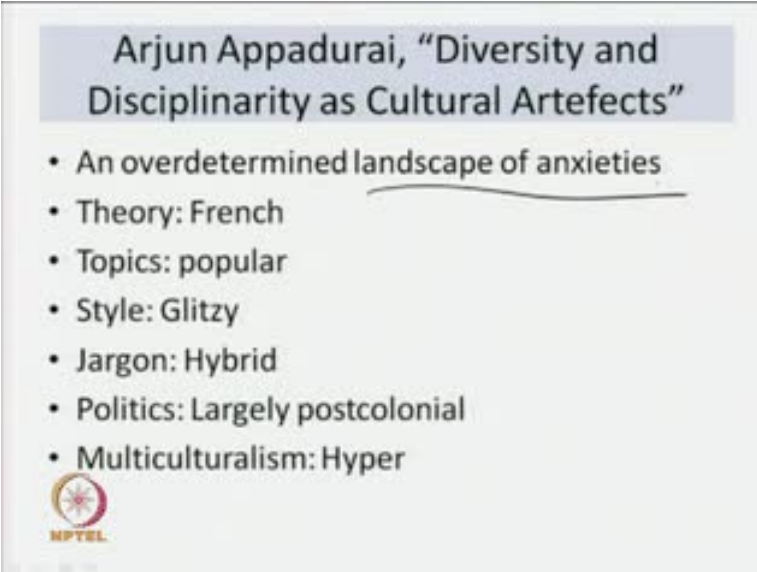
Let us now look at, a quotation from the literary critique and poet T S Eliot and we are looking at a brief passage from notes towards the definition of culture.

Now you may be wondering while we are bringing in literally persons work here, when we are talking about cultural studies and theory. It is not a first time that I am, that the that one talking about this. Critiques have pointed out to this extract in a big really to show how the study of culture, may in many eyes, sort of, they look at it, this is a very loaded term, the degeneration of cultural studies into the trivial, into the ordinary domain, many would say that the ordinary and the everyday as certainly not trivial because cumulatively they give rise to our culture practices. But first, let us read what Eliot says and we shall see why this gives us the some sort of feeling of something trivial going on here, because it is the critique of criticisms of cultural studies.

Now Eliot says in an essay, culture includes all the characteristic activities and interests of a people. Now in here, he is in talking about English culture and the way it is presented here, it has been sort of caught upon by cultural critiques, so the particularly that the critiques those critiques of cultural studies who see it as a domain that is increasingly trivializing its subject matter. So, culture includes all the characteristic activities and interest of the people, Derby Day, Henley Regatta, Cowes, the twelfth of August a cup final, the pin table, the dart board, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, nineteenth century gothic churches and the music of Elgar.

In its very sort of inventory of the different aspects of British culture, ranging from boiled cabbage to 19th century Gothic Churches, Eliot may not have elemented (( )) or a sarcastic comment on British culture. He may or may not have done it but, what I said just a while ago is his taste has been sort of ceased upon by a critique or to, to show that cultural studies as a domain in its insistence on everyday practices and saw, the so called micro areas of life, has as a domain sort of trivialize itself. So, we will in this lecture, then go on to look at some of the other kinds of criticisms that have been levied on cultural studies.

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Arjun Appadurai, "Diversity and Disciplinarity as Cultural Artefacts"

- An overdetermined landscape of anxieties
- Theory: French
- Topics: popular
- Style: Glitzy
- Jargon: Hybrid
- Politics: Largely postcolonial
- Multiculturalism: Hyper

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Now we will look at an essay by Arjun Appadurai, entitled diversity and disciplinarity as cultural artefacts. Here in this essay, generally speaking Appadurai is not really offering a sharp criticism of cultural studies, in fact he talks about the university and the discipline cultural studies and the diversity therein from and more much more sophisticated advantage point but he, here, these topics, these characteristics of cultural studies that have been given by him are not exactly his critiques, see he what he is doing here in this essay is telling us what, the way people have looked at cultural studies and the way they have sort of assessed cultural studies, right, in a negative way.

Some of the phrases and terms that have been used in Appadurai's essay are these. For instance he said, he says, many have found, please look at this slide, he says many have, sort of deemed cultural studies and over determined landscape of anxieties.



Then he says many have found the theoretical assumptions of cultural studies and also the theoretical practices of cultural studies. We largely derive from French theory, especially French post structuralism then the topics were again too popular. Appadurai said that many critiques have found the topics to be too popular if not populists. The style is again in a deemed to be too glitzy for academic standards and where many have felt perhaps that this style sort of lowers academic standards, then, they have, that the fact that the jargon is very hybrid right the terminology.

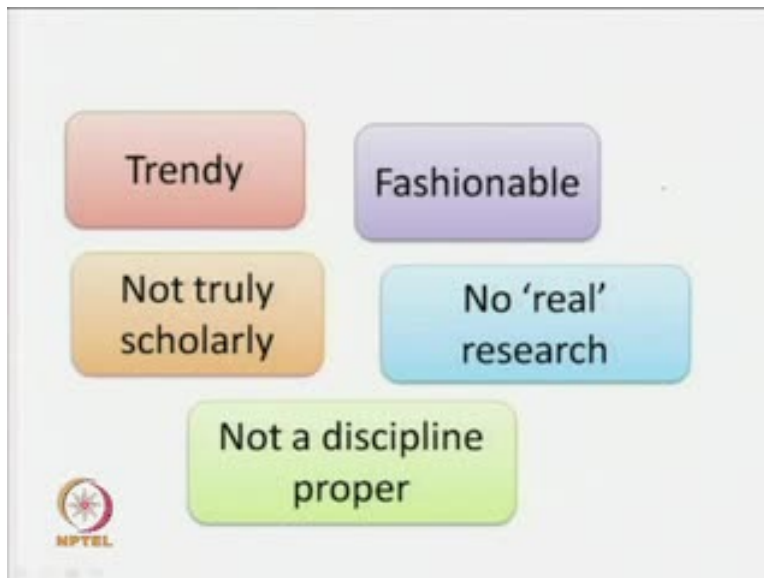
We remember we talked about the use of terminology and discussive writing in cultural studies, we have said that cultural studies being an area arena which, is largely a re-description of things if you remember in the first lecture, is the redescription of things in a bit to defamiliarized the already and always familiar.

But many have found the jargon to be too hybrid which, ultimately results in too many things perhaps being said about any topic. The politics of cultural studies is seen to be many by largely post colonial in nature and finally the multiculturalism that is advocated by many scholars of cultural studies is seem to be something that is rather excess, excessive in nature which he calls ,hyper multiculturalism.

So, therefore what are some of the criticisms and the negative comments on cultural studies that we have found through Arjun Appadurai's sort of, this collection of these terms that have been given to us by many critiques and these are a. that the theory is to know, the main ones points here, the theory is too dependent on front structure in a structuralism and post structuralism in particular and that the jargon news is so hybrid that we do not sort of it difficult to contain it cultural studies as a domain with the clear cut terminology and that the multiculturalism is too expensive too hyper too excessive.

So, we would then have to even as we look at these you would then have to either defend cultural studies from such sort of almost accusations and we are we have to sort of revisit cultural studies right and to see that is it really a fact that the style is to glitzy or that the jargon is too worried and too hybrid for us to make ultimately make sense of it and there is too much sort of linguistics gymnastics if you will, so these are the things which you and I can you know look at in a positive light why in a positive light so that, so that we can correct some of these false if at these false are there.

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Therefore cultural studies is seen by many as trendy, almost fashionable academically not truly scholarly, no way, no real research is done and because of the fact that it is a discipline that is so heterogeneous, you remember in the first lecture we saw that it was called not only interdisciplinary or multidisciplinary an enterprise it was also post disciplinary. So by nature cultural studies does not believe in being in within the confined limits and limitations of any discourse or any one discipline, it says that if you have to critique culture, if you have to critique the use of power and their use of power, through discourse, through representation, then you of necessity would have to sort of break the disciplinary boundaries because the attack has to be from so many sides, the attack has to be from political economy, from their studies, from feminism, from sexuality, from all these. So, you have to sort of take the help of several disciplines and therefore you do not by that logic, have any set, jargon of your own and that is why it is bound to be a bit hybrid.

So these are some of the comments that have been made by people and we shall see who are those called as who have, who feel that these cultural studies had suffered from such buyers or such they say, as they say lack of real depth as far as the research is concerned.

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Now, if we look or if we zoom in, to some of the kindred domains or if we look at those domains for disciplines that have from where the voices of criticisms, right, against cultural studies are found, one is quite surprised to find that these are domains that are very close to cultural studies. These are domains and disciplines that are kindred disciplines as I saw in the first lecture these disciplines are kindred disciplines as far as cultural studies is concerned.

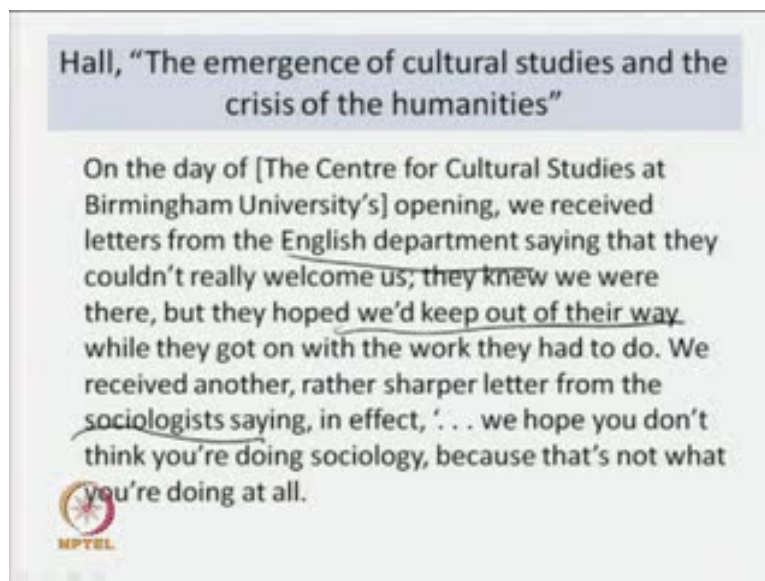
And some of these at least the main ones are anthropology, sociology, literary theory and political economy particularly Marxism. These domains perhaps have felt that many of their subject matters, many of their themes, many of their data sort of, have been appropriated by cultural studies. Many would feel many of their methodologies have been logically queried like by cultural studies. For instance, in our lecture on science, technology and cultural studies we found that, one of the reasons why cultural studies epistemologically speaking at least emerged was that it came about as we call the phrase in **certain** sociology that it was a sociology that took issue with many of the existing methodologies and particularly, we saw took issue with the positive school of thought.

Literary theory as we have seen while is also seen which is in many would even say that literary theory is cultural theory or that cultural theory is literary theory. They are so enmeshed together that many would find it difficult to collect either cultural theory or literary theory and also because theory in literature when we call the post structuralist turn or linguistic turn on literary studies was deeply influenced obviously by post structuralism right and the political

economy put the Marxist have another in a point to make about culture studies which will be seen looking at just in a while.

So what are the four main domains or chief domains that have from where we find the voices of criticism are quite frequently coming from desire we seen anthropology, sociology, literary theory and Marxism.

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Now this sort of unease of other disciplines, right, with cultural studies is articulated so beautifully by Stuart Hall in one of his essays, then the essays entitled the emergence of cultural studies and the crisis of the humanities and I shall read from Hall's essay and we shall see how this critique began to come in were quite early on really, now, then let us look at what Hall has to say.

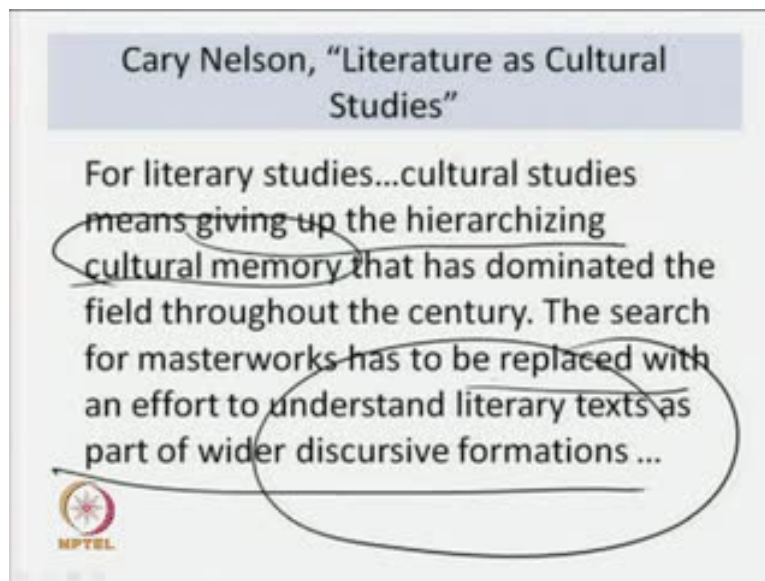
On the day of the center for cultural studies at Birmingham University's opening, you recall that we talked about the importance of the center for culture studies at the University of Birmingham where really culture studies as a discipline was established. So he says that on the day of the center's opening, we received letters from the English department, saying that they could not really welcome us, they knew we were there, but they hoped we would keep out, look at this, hoped we would keep out of their way, while they got all the work they had to do. We received another, rather sharper letter from the sociologists saying in effect, we hope you do not think you are doing sociology because that is not what you are doing at all. Very finding input I should feel and let us read this very quickly once again. This is to work all

talking about in our time when we will, on the day opening of center for cultural studies was marked by sort of dissent from other disciplines.

On the day of center for cultural studies at Birmingham University's opening, we received letters from the English department saying that they could not really welcome us. They knew we were there but, they hoped we would keep out of their way while they got on with the work they had to do. We received another rather sharper letter from the sociologists saying in effect we hope you do not think you are doing sociology, because that is not what you are doing at all.

Now the surprising thing is, since that day, in the day of opening of the center and till today as we discuss these things, these kinds of dissenting voices, these kinds of complaints, so to speak from other disciplines continue to pour in.

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The critique or rather the criticism from a literature stream, from the domain of literature is articulated again by Cary Nelson, in the essay entitled 'literature as cultural studies' and I am quoting from Nelson. Let us see what Nelson has to say about the complaint from literature. For literary studies, cultural studies means giving up the hierarchizing cultural memory, this is very important word, cultural memory that has dominated the field throughout the century.

The search for masterworks has to be replaced with an effort to understand literary text as part of wider discursive formations. So another reason for, at least established and defining use of

the word traditionalist scholars from literature, it is kind, there was a kind of literary studies which has had a very long and strong history, the valorization of some works as canonical works and this word, a cultural memory, right, so, one has a memory of ones cultural products was cultural history, one also has, the moment you say English literature who comes to your mind. You have immediately talked about **chaser**, you talk about William Shakespeare, you talk about William Words Worth etcetera. So these are the writers who, have been canonized and they form a very powerful part of the cultural memory of literary scholars.

Now what happens if these literary scholars are been asked to look very sharply at these, at their own cultural memory, at least a me memo cultural memory of their discipline, they have been asked to, the point has be made, the search for masterworks has been now replaced with for replaced with a very sharp revision of what counts as literature. There are many literary critics who today say that literary critics who, have very strong connections, who are totally in favor of cultural studies discourse on methodology.

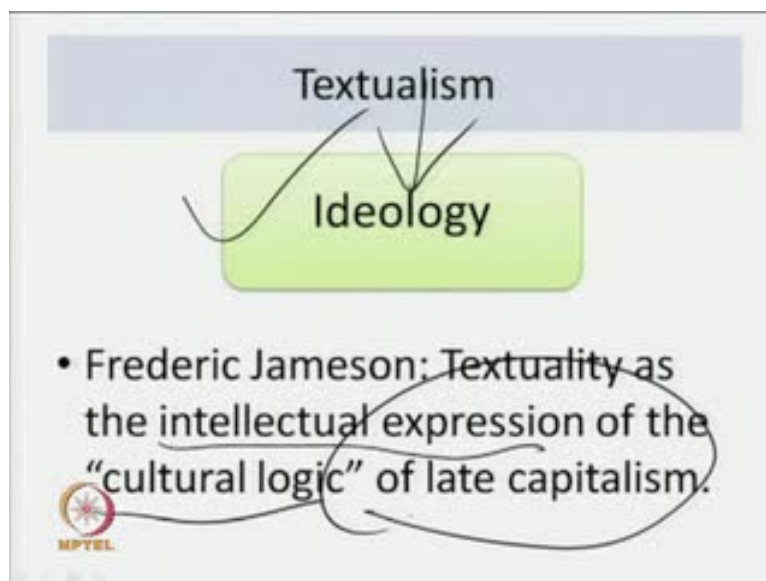
They have also said the what is literature is something to be deeply carried perhaps they say that everything is overcome art, everything is a again from the point of view of post structuralist theory, everything is a text and every text, whether is newspaper article or whether it is a play by Shakespeare like Hamlet, for instance, both are text and both have signifying practices, both are in encoded, both are discussive formations and more than holding up a few pieces of work as high art or high literature and talking about then incessantly, is perhaps not, they feel not a very good thing to do when there is so much of inequality built into discussive formations, it to representation, there is so much of ideology in the whole enterprise of master works and of cultural memory.

So obviously, you would find one section of literary scholars, going to a, going to a lot of unease, as cultural studies comes in and sort of if may use the words that **abscess** right the whole **Applica** to of at least traditionally literary studies. So what happens I would say is that this to be fair to cultural studies and to definitely to define cultural studies, one would say that it is hard work, it is hard work, only from the point of view of doing hard academic work, in the sense that looking at so many domains etcetera it is hard work also to sort of try to begin to remove what we may call the habits of mind, the patterns of mind, all these things cultural memory, master work etcetera are part of you would say the habits of mind, the try and I have sort of sort of become used to talking about things in certain ways, till such, till a time when it becomes, you or not even looking at the very discourse you are using.

So such was certain self reflexiveness, in the self reflexivity perhaps is not welcome by many, because it is hard work in a different sense it means as said even critiquing yourself, your own assumptions your own cultural biases for instant, if you are very well established to face for instance you may not want at the height of a carrier to really disown some of the earlier work that you have done which may seem to have a lot of problems, as far as issues of power and issues of politics are concerned.

So as I said it is not again only limited to literature, all disciplines have to to face a fact that cultural studies was sort of asking all these is whose including as we saw sciences, science and technology to rethink and begin to redescribe in and to be reflexive of some of their established ways of thinking and that is way I would feel as somebody who has also allowed herself to be carried by cultural studies. It is found that in many may not find it very conducive to established ways of thinking.

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So far what we have seen, is the some of the complaints that have come from other disciplines and we also looked at some of the labors so to speak some of the comments that have been made on cultural studies that have been for instance too trendy or too glitzy etcetera.

So we are now going to look at another sort of criticism and critic of cultural studies in the sense that the textuality. Remember, cultural studies again as we saw in the first or second lecture cultural studies see every cultural artifact as a text. For instance, this very lecture that this very lecture that is going on now, this very video lecture that is going, this virtual class



that is going on is any text for any cultural studies in fact after I complete this I may go back and watch this and analyze this as a text and try to tell you what actually going on in this lecture? what are the things that I am programming? what are the things that I am hiding for instance?

So when everything is a text, then, many feel that we may fall prey to a certain textualism, where the text becomes an **-ism**, so to speak, to see everything as a system of codes in being sorry the elements or units in a text, as being only as having meaning only as we saw in structuralism in relation to other units in contrast to other units in a text. All that is absolutely fine as we know it is part and parcel and its one the very important aspects of the cultural studies.

Now what some have felt is this word, that textualism itself may become ultimately an ideology. Remember now what is ideology as we found in the lectures on ideology in the second module. Ideology is defined as a way of looking at things. Ideology is defined as a world view what we may call, set of lenses by which you look at the world, understand the world, judge the world and also on the ideas on which your actions and decisions are based.

So when, textualism becomes an ideology then, what happens is what they may look at this through the words of Frederic Jameson, on his book and postmodernism. He said the textuality then becomes the intellectual expression of the cultural logic of late capitalism.

He ties it or he relates it to capitalism or high capitalism or a later stage of capitalism, in saying that the purely textual way of looking at or of analyzing anything be literature or be it any data in sociology or in the sciences, is ultimately only aids late capitalism or aids the capitalist cause. Why? The capitalist echo does not encourage the critique of its mode of production.

Now what happens is if one gets too textual and one gets too semiological talking only about meaning production, that is fine, talking about meaning production is fine, but if and where, it is at the expense of showing how those meaning production processes come about in the first place, because of a certain mode of production, remember the base and the super structure, because of a certain arrangement in the economic base, because of certain relations of production that exist, that are unequal that that lead to inequality sorry that are not equal that do not treat everyone as equal, in that sense what happens is them if you continue to do only textual criticism, again I said, which is not backed up.

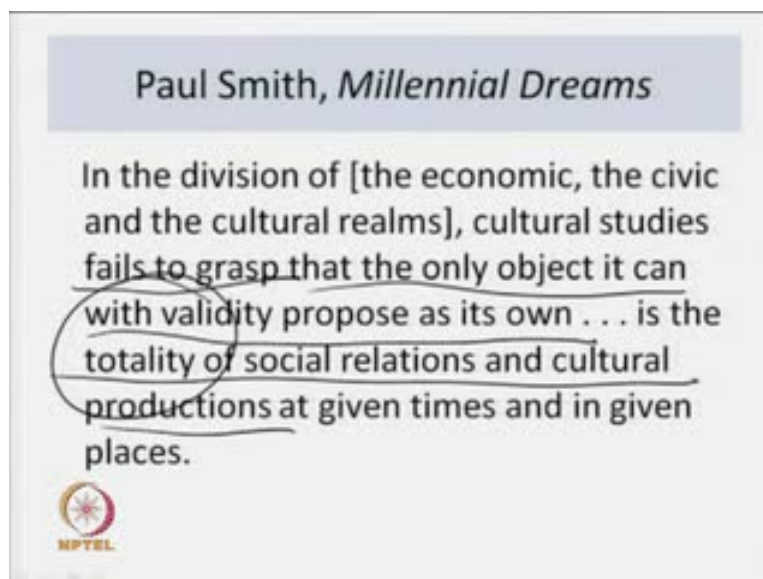


If you are textual criticism, semiological criticism talking about signifying practices and codes which is again explained, explained further by a political economy approach then, that is a best way of doing cultural studies.

But if one halves a textuality all the time or if you write an essay where there is a even a beautiful textual analysis, but there is no sort of frame work on which to put it or there is no showing, the whole process of par and politics and any quality that in here is, in the very text itself and in also in here in how you decode the text, how meanings are produced and how you decode the text, then of course one has a right to say that this kind of criticism becomes only sort of, you will say yourself indulgent kind of criticism, it becomes a matter of language, of language games as we saw again in the first two lectures in the series of with your lectures.

So, many have taken this criticism, very seriously and as I have said again that the mixing of methodology, the textual methodology and in this and the political economy approach is one of the most holistic approach you can have to cultural analysis.

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So, then again right said, I would bring in several critics here and the way they have critiqued, cultural studies and the next is from a book entitled Millennial Dreams, Millennial Dreams is by Paul Smith and we are now going to read for Millennial just one or two sentences from Millennial dreams in order to, order to see how Paul Smith has articulated his critique.

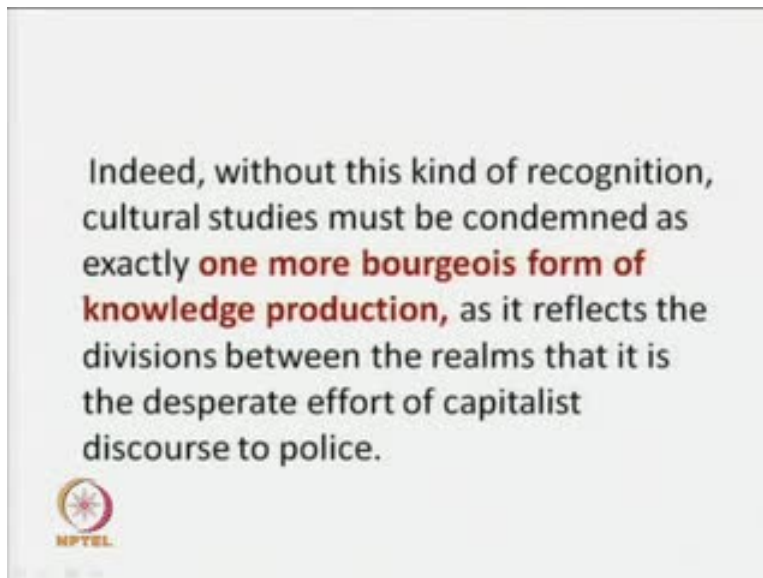
Now Paul Smith says in the division of the economic the civic and the cultural realms, cultural studies fails to grasp that the only object it can with validity propose as its own, is the totality of social relations and cultural productions at given times and in given places. Let us read this again. Cultural studies, in dividing the economic and separating the economic, the civic and the cultural realms, when it does it at all and of course perhaps there have been many, instances otherwise this kind of critique that have would have not come about.

Now what happens in the separation again as I said while that of the textual and the economic then the civic and the cultural realms, when these are separated, then Smith says, cultural studies fails to grasp one thing. That any enterprise it may undertake which is worth its while, which, has which would even have tremendous contribution to the understanding of culture and of par and politics in our society, is the as he says is a totality of social relations and cultural production at given times and given places.

So is as look at the word here I think this word is what we have been talking about just while ago. The totality of social relations, you cannot break of cultural studies, if you aim to make very important or into have very important findings of how culture works if you aim to give well is well solid propositions on time to explain why will let the kind of lives that we live, which I said in lecture 1 was one of the first questions that we has ask ourselves and one of the first questions one of the things that cultural study tries to explain to us.

Why do we live the kind of lives that we live? Then if we do not, do not make it a holistic enterprise, in an if you can cut it open to find into two when its segments when we lost sorry when s we lose the impact of our work. So I feel that all these again let me read through it, all these criticisms and are very valuable criticisms, if we find that cultural studies has been guilty of all these and definitely it has to be corrected.

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Then he goes on. Paul Smith and Millennial Dreams indeed without this kind of recognition, cultural studies must be condemned, look at this word, condemned as exactly one more bourgeois form of knowledge production. So if, cultural studies very unfortunately becomes, in the end just another, another reiteration of the capitalist ethos, it becomes the sort of tool of the bourgeois class as I mentioned here or tool it if becomes a tool really of one class opposing another then it is one would say a tragedy that would happen.

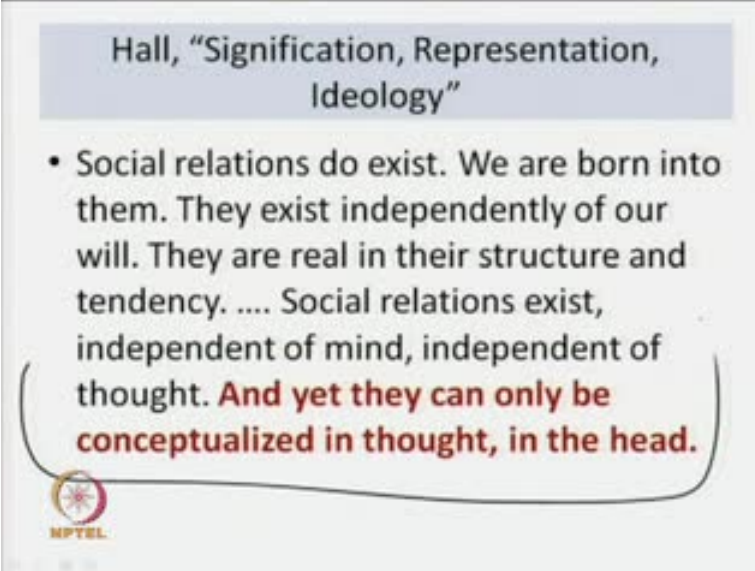
So without the recognition of cultural studies is a discipline, that it should it would aim would have to the totality of the social the relations among ourselves, the social relations, the relation between a person who is working in the field and the person who is in the industry, the relation between one who is teaching and one who is being taught, these are potentially at least lopsided relationships, where the power obviously is in the hands of the one and not in the hands at all of the other.

In that case what happens, cultural studies is in the service of the capitalist ethos as a member. If you go back to a lectures Adorno and Horkheimer has had shown in their work on the cultural industry. So one has to be immensely careful as it reflects, let me read on, as it reflects divisions between the realms that it is the desperate effort of capitalist discourse to police.

So capital, it becomes part and parcel of capitalist discourse too much textualism, only, it takes us away from very unequal conditions of life, of social relations and that is something which is counterproductive to one of the aims of cultural studies and if you remember one of the aims

of cultural studies is that, we do not only analyze, we make a difference. We use our analysis to make a difference and to work towards a better world. In that case, if we continue as Paul s peter said, if we continue to, segment the different areas of cultural studies, then again it becomes, to hybrid and area which ultimately is ineffectual.

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Hall, "Signification, Representation, Ideology"

- Social relations do exist. We are born into them. They exist independently of our will. They are real in their structure and tendency. .... Social relations exist, independent of mind, independent of thought. **And yet they can only be conceptualized in thought, in the head.**

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Then I would like to bring to you another quotation from Stuart Hall and this time this is from the essay, signification, representation, ideology, Hall too obviously being one of the most important practitioners of cultural studies, one of the most important theoretician of cultural studies, who has really, if we in the sense taken in the point himself.

So many of his essays to answer or to talk back, to respond, would be a more correct word, to respond to these various very as academic go goes, very series allegations he made against cultural studies. Hall says here, social relations do exist. We are born into them. This is there is no denying the fact, so, we are born into social relations. They exist, independently of our will. They are real in their structure and tendency.

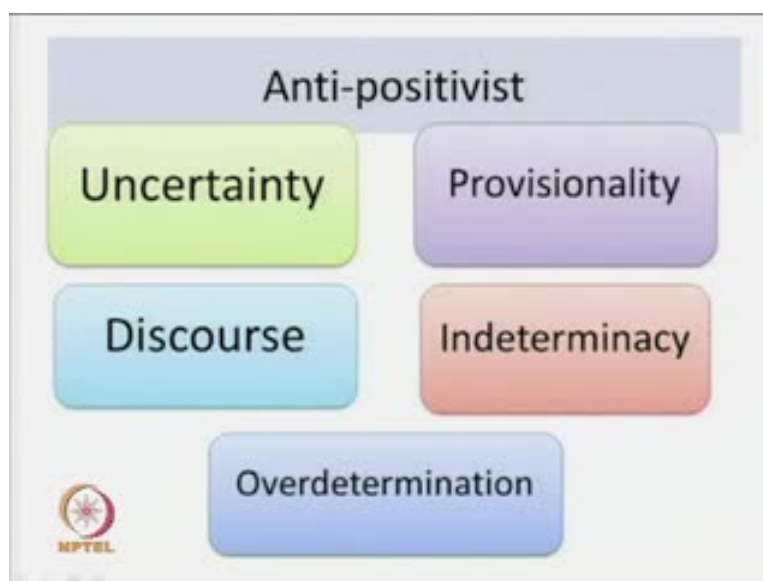
Social relations exist independent of mind, independent of thought, this is way, there is no denying the fact that our social, we are born in to social relationship. Social relationships are part and parcel of our cultural life. They, as Marx said, you remember, we enter in to relations of production. Recall. Go back to the lecture on Marxism, we enter, man enters as Marx says remember into relations of production that are independent of their will. So here also, Hall says social relations exist independently our will. We are real in their structure and tendency,

they are real in their structure and tendency. social relations exist independent of mind independent of thought. Then, he says.

He says and yet this is immensely important and yet they can only be conceptualized in thought, in the head. Now we will say, this is I would say a beautiful way, in which Hall is trying to define cultural studies. He says, when you begin to talk about this in the first place, we begin to talk about the social relations, begin to talk about all this happens in our minds, we are creating them right and in the process of creating them, we are giving right certain concepts to using taking the help of certain tools. These can be conceptualized only in the process of thought and this can be articulated and presented to the people in the form of language or in the form of other media which, talk about social relations which, critique unequal social relations.

So if we say that the cultural studies is to discursive, in that sense it cannot nothing call too discursive so because it is discourse is a part of cultural studies. Cultural studies accept the fact and at the same time in order, as you have seen, in order to, sort of a balance out this, in order to see that it does not become too textual, cultural policy has come in very strongly where, academicians are sort of encourage and even exorted by cultural studies to contribute to the formulation of the cultural policy.

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Second, again as I have said, this very anti-positivist nature of cultural studies, way tries to bring to our understanding, the fact that, knowledge is provisional. Now this is not simply a

domain of cultural studies. In philosophy too, in epistemology and in some of the other areas we find, that there has always been, since Greek time, since Greek philosophy there always been an acceptance of the fact, that knowledge is provisional, but knowledge works.

So in being, as we look at the slide, in being anti-positivists and in talking in quite frequently about uncertainty, about provisionality, about discourse and indeterminacy and over determination, some of the very important foundational work done by cultural studies will always talk about these areas.

Now this is what brings in unease to people. All this while we have been said that whatever we have been taught, whatever sort of the important people in certain fields have traditionally taught us, these are products of knowledge which, will always stand the test of time etcetera.

No.

Cultural studies and because cultural studies talks about over determination, that phenomenon including cultural phenomenon are determined by causes more than we can even think about and the indeterminacy and the provisionality of all knowledge forms, this is something that is hard to swallow by many people and hence some of the critiques to be fair to culture studies, some of the critiques and the critical voices from other fields and other areas particularly, positivist areas are therefore are bound to come in but, as scholars of cultural studies, we have to also stand our ground.

If and to say that, it is, cultural studies is not just a trendy subject. When it is fortified by will to change the world, when it is fortified by domains that methodologies that look very sharply and critically in at existing unequal relationships in society then, cultural studies cannot be just a fashionable or trendy enterprise. It is quite baggy, it is very in all it is it **encomposites** a lot and there in and that is the quality of cultural studies which, should be harnessed by everyone.

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### Triangular confrontation

- The legacy of Marxism within cultural studies
- The development of an anti-reductionist strain within cultural studies
- The recent ascendancy of ~~post~~structuralism.

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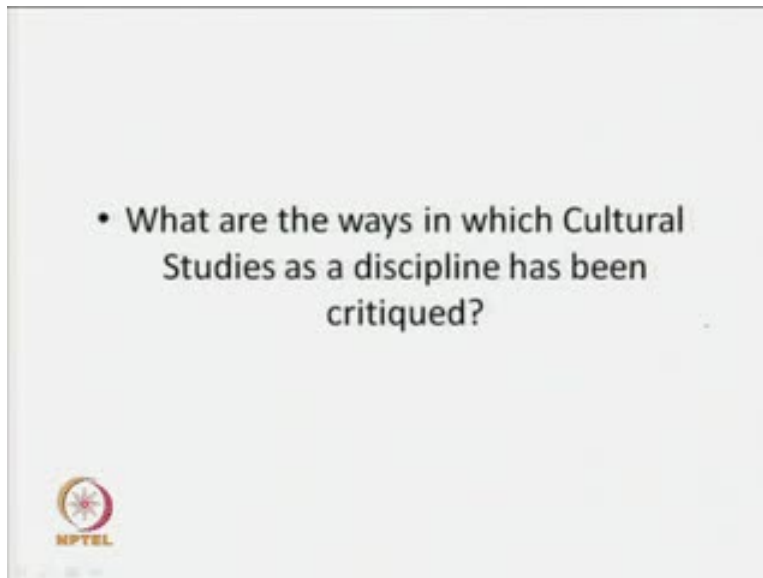
Therefore, to end this lecture on the critique of cultural studies and, now we could say in the critique of critique of the cultural studies, we find, as Barker has shown us that there is therefore a triangular, we may end by saying that there is a triangular confrontation as he calls it.

Because a. there is the legacy of Marxism with cultural studies which, and when you move away from that legacy many are sort of alarmed that thinks are getting to textual. Then there is a development of an anti-reductionist strain within cult within cultural studies and there is of course the ascendancy of post structuralism. So that is why, this confrontation is from three things come in together. One is as Barker says history of during, of studying culture from a purely materialist and very heavily political, economic base, way of looking at cultural studies and with the coming in a post structuralism and the anti-reductionist and the anti-positivists strain, what happens is the hither to the already established looking at culture, sort of, alarmed at these new developments. But, Indians I would say my belief is that judicious mixture, you cannot you cannot deny, if we look very carefully at some of the important formulations of post structuralism.

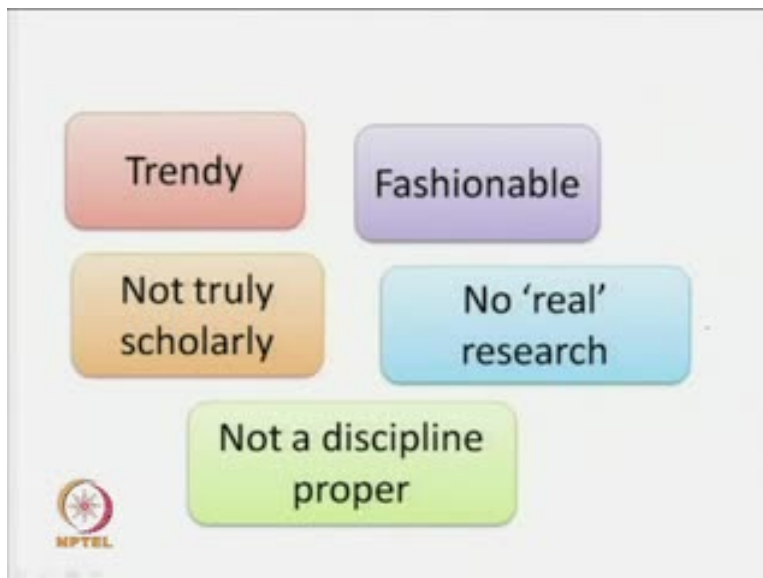
You cannot deny, the way, ordinary importance of the way, post structuralism has queried knowledge forms. But if it is sort of pat rest or if it is fortified by a materialist methodology, when the material real lives of the people are not, can, pushed away from analysis then cultural studies I would say is one of the richest of domains.

In that it becomes almost difficult and that is why many perhaps would not do cultural studies, it becomes difficult because a. In this commitment and b. It needs the self reflexives attitude in this scholar himself or herself as he or she from time to time takes stock of his or her own methodology and of doing cultural studies.

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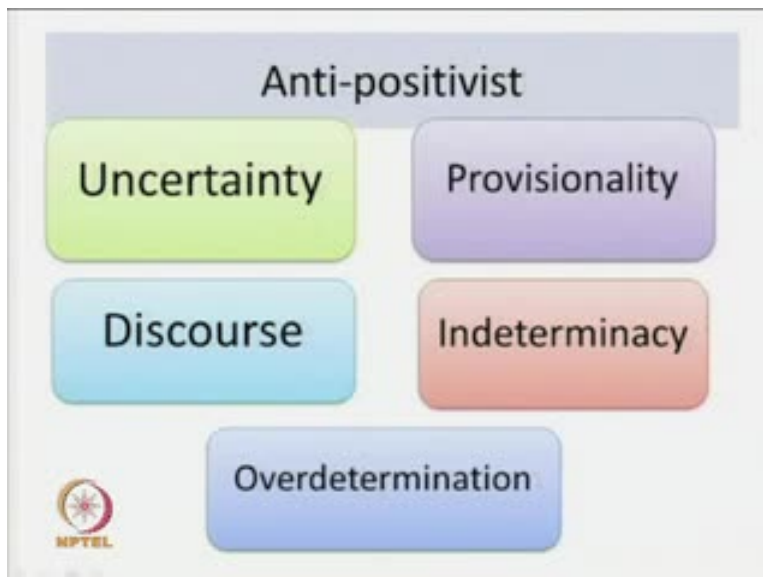
So, now we shall look at some of the questions. For instance, we may have a question like, what are the ways in which cultural studies as a discipline has been critiqued? Then we would



say that it has been seen as a trendy enterprise, as something nearly fashionable, not having much scholarly value, when and somewhere when no domain when you real research is done and not a discipline proper and we solve towards the end, at this not exactly true or very good picture of cultural studies because, cultural studies has always had a legacy of political economy of Marxism, of the materialist approach.

It is only when it becomes to textual as we did admit and comes away from its commitment, of helping cultural policy, of showing the underlying mode of production, because of which such meanings come about, such texts come about, only then it runs a risk of becoming a shallow enterprise.

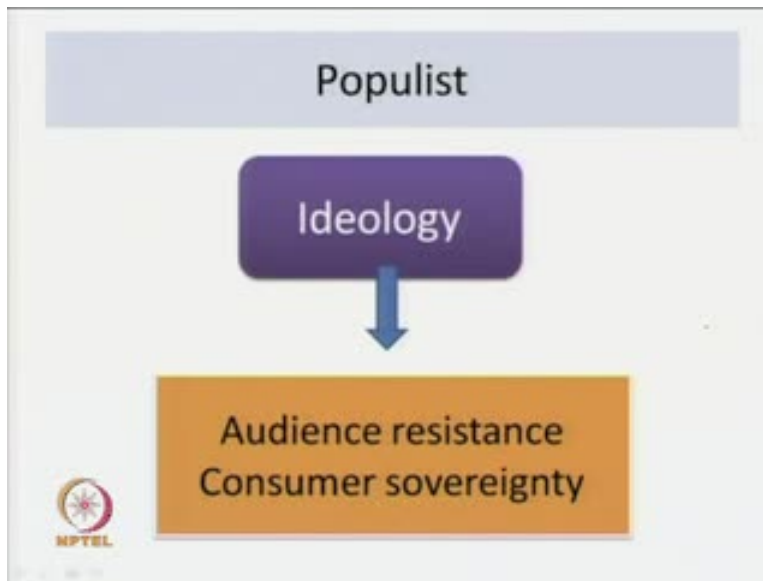
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Next, we also found that uncertainty, provisionality, discourse, indeterminacy, overdetermination, these are some of the things that are not kind of way, with which many are not happy, but an then has been found towards the end our lecture, that these are qualities that we have to hold on to.

Otherwise what happens is, the raining knowledge forms become ideological and these, sort of ,become naturalized. So it is very important to have a degree of provisionality in our caring of knowledge.

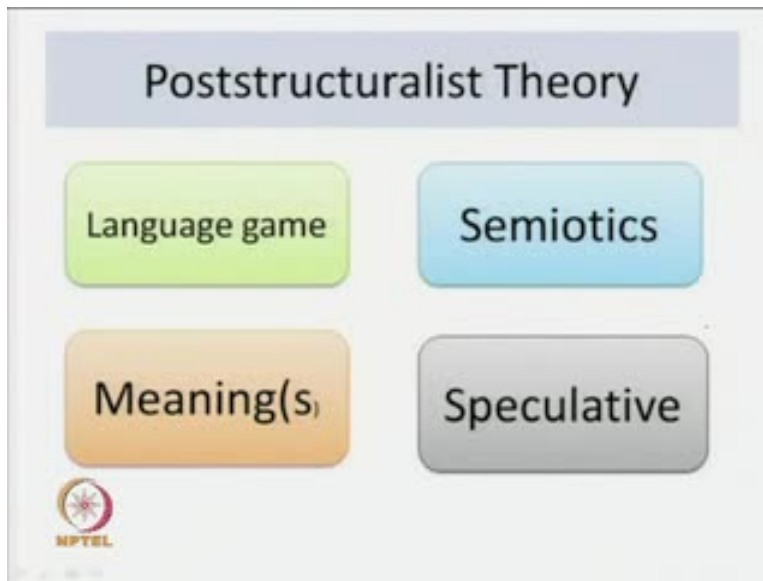
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Then cultural studies also, somehow, sometimes call populist, in again going with trendy the and fashionable labours, populist in the sense that it gives rise to an to an ideology where, if you that reader or the audiences is all paramount, the audience create and create as many meanings as we saw in the lectures or media etcetera.

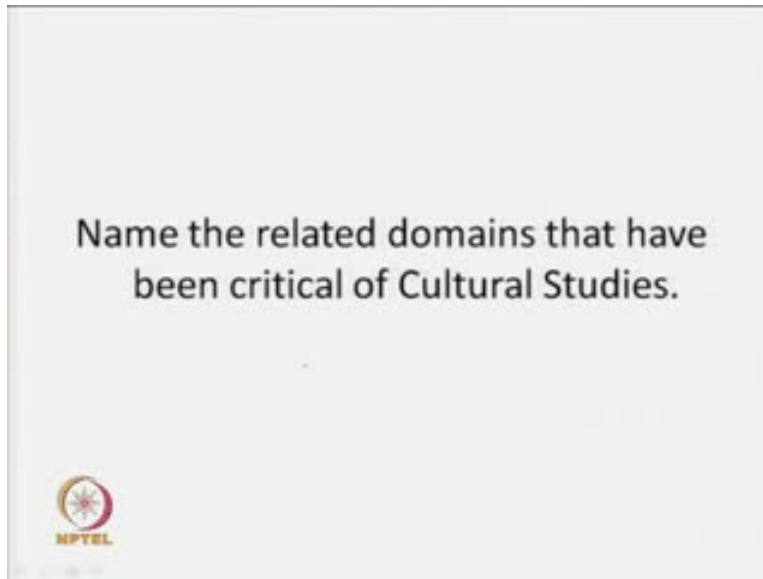
Then audience resistance creates consumer sovereignty. There in again there is problem of giving too much power to the reader, the consumer and the audience.

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Then through poststructuralist theory, it is also seen as a newer language game, it is seen as two semiotic, where there are the this too much play of meanings and it is seen as when a too speculative and enterprise.

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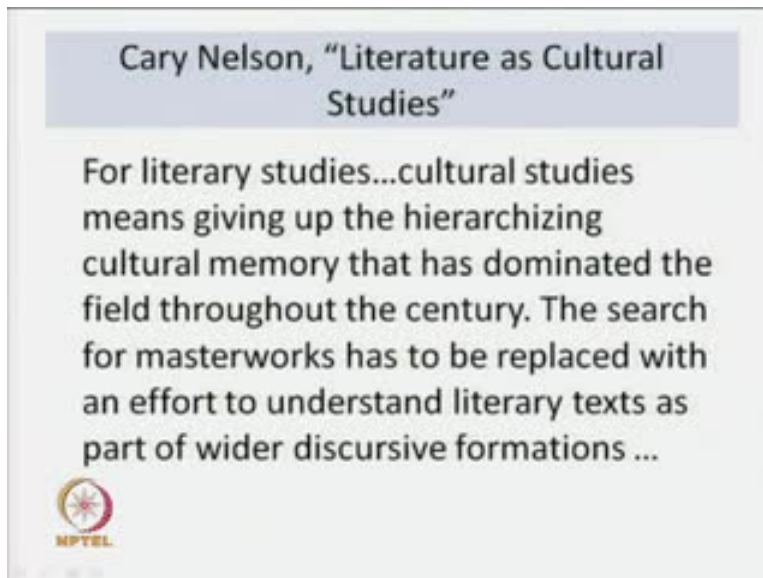


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Then name, the related domains that have been critical of cultural studies and this I think is easy for you to remember. At these the related domains, some of these at least the most important of these are anthropology, sociology, literary theory, political economy, particularly Marxism, these are surprisingly kinder domains and these are domains whose sort of boundaries have been most threatened by cultural studies.

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So we also saw through Cary Nelson, finally that, if we look at literary studies in particular, what cultural studies has done, is force literary studies to take a new, relook at issues like cultural memory, that canon the master works and has cultural studies as sort of impairs, many to look at their own work and the work of the masters as simply discursive formations ways of speaking in certain times and certain places.

And I would like to end on this positive note. Again as I said there are, you will be surprised and I am talk, also say this for myself, there are many from literary studies that have moved into cultural studies and some of us have so done, so have, none of course have given up literature.

But, when we adopt and we recognize the importance of cultural studies, methodologies essentially I think what we are doing is understanding, that all works are but discursive formations, all works may be objectively, looked at and analyzed by cultural studies without turning these works into works as literature is concerned, without turning these works into fetishes, without turning them into commodities that remember, look at commodity fetishism through Marx in one of the lectures in this module, the text and become literary becomes the master work becomes fetish and where increasingly if it remains of fetish, you would not want to really look at it as discursive formation.

So they are some bold steps to be taken, at the same time we are also to look or listen very carefully at the critical voices that is coming on from other areas and the critique that is the

uncovering of the foundational assumptions of cultural studies. All these must go on even as you move on with cultural studies. Thank you so much.