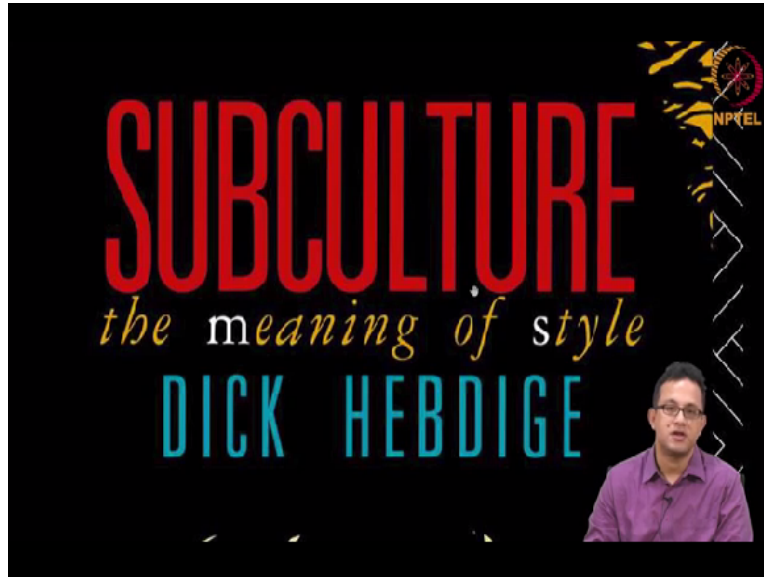


Introduction to Cultural Studies
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Lecture – 47
Dick Hebdige-Subculture the Meaning of Style - I

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So hello and welcome to this NPTEL course entitled introduction to cultural studies. We just began to wind up this particular course and we just in terms of series of texts in the last lecture was summary of the text that we have covered so far. So what we will do in this lecture, we will revisit something we have done in the beginning of this course. We will revisit Understanding of Culture.

We will revisit the entire discipline of cultural studies a little bit. And then proceed forward with the remaining text that we have in this course. And as part of this revisiting a plan, we have selected Dick Hebdige's subculture the Meaning of Style. This particular text written by Hebdige is one of the seminal text in the cultural studies. I mean not least because it really situates cultural studies as a discipline, it talks about how cultural studies emerge as a discipline in the humanities in different universities, in Britain and other parts of the world.

Also it talks about some of the foundational fundamental things that it form a cultural studies,

something which we have covered to some extent in the beginning of this course. So it is a good way to revisit what we have started off with and then so connect the text we have covered so far in terms of this particular narrative. So Subculture the meaning of style by Dick Hebdige draws on a series of writers, thinkers, poets.

So it draws on Eliot's understanding of culture. It draws on Roland Barthes' understanding of culture. It draws on Matthew Arnolds' understanding of culture and then of course, it mentions and heavily draws on Raymond Williams figures which we have covered already. So it is a very important book for our purpose because what it tells is it talks about culture. It tries to attempt; it attempts to define culture as a very complex category.

And we have seen how culture always constantly emerges as a very complex phenomenon. There is a phenomenal quality about culture. There is an experiential quality about culture and of course, there is textual quality about culture. So this textuality, phenomenality, experientiality, so these are all things which invested in varying degrees to what we call and what constitutes culture.

And of course, any serious study of culture, cultural studies must take into account these categories, these components and Hebdige's book, Subculture the Meaning of Style is a very important book because it talks about the different narrative formations, of the reform culture and subculture. Obviously subculture is a category inside culture. So any particular culture has a hegemonic representation and has a non-hegemonic representation.

It has a subcategory, a subnarrative. It has a dominant narrative. So subculture is about the different micronarratives which been formed and are invested into the formation and reformation of any particular culture. So to some extent, this is a theoretical book. It lays out a theory of cultural studies. But also is a very important historically because it talks about the historical inception and emergence and consolidation of cultural studies as a discipline in Britain, in America and in different parts of the world subsequently.

So this is a book that we must study and examine quite carefully and for the purpose of this

particular course, we have to look at the introduction of this book very carefully. We will do it line by line if possible and in a way, like I said, it is a revisiting of something that we have already done in the beginning of this course. But I think at this point, such a revisiting is, such a return is important because it helps us to situate what we have covered already so far.

And obviously it will lead us forward in terms of looking at the text to come and to wind up this course conductively. Okay, so subculture by Dick Hebdige, as we can see it is got a very provocative cover page and it is called the meaning, it is subtitled this book as a meaning of style and obviously style becomes a very important phenomenon for Hebdige in terms of culture because related to style is idea of representation, is the politics of representation and how is culture represented.

What are the stylistic categories that invested in such representations? And obviously style then becomes quite political and quite discursive in quality because style is obviously quite selective. It is heavily political, is heavily biased. So this bias, selective quality of style is something that Hebdige constantly draws the attention too and sort of highlights.

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Now the introduction is what we will do for the purpose of this course. So chapter one actually is what we will do for the purpose of this particular course. We will do it line by line. We will study it extensively because I think it is very important as historical study because it situates cultural

studies as I mentioned as a genre, as a subgenre in humanities and how that came into being.
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From culture to hegemony

Culture


Culture: cultivation, tending, in Christian authors, worship; the action or practice of cultivating the soil; tillage, husbandry; the cultivation or rearing of certain animals (e.g. fish); the artificial development of microscopic organisms, organisms so produced; the cultivating or development (of the mind, faculties, manners), improvement or refinement by education and training; the condition of being trained or refined; the intellectual side of civilization; the presentation



And what were the historical investments prior to that which may have formed cultural studies as a discipline. Now this chapter one is subtitled from culture to hegemony. So what is hegemony? Obviously, we know hegemony, it is a dominant narrative of any particular culture, of any culture, as a form of domination, as a form of control. It is a form of representation which gets more visible.


It is something which is the most dominant form of representation whether it is a cultural category, whether it is a linguistic category, or in any categories. The hegemony is a very important term in cultural studies. It means domination. It means dominant representation. It means so high a visibility, etc. It means the sort of grand narrative if you will, any particular narrative frame, any particular narrative system.

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Culture: cultivation, tending, in Christian authors, worship; the action or practice of cultivating the soil; tillage, husbandry; the cultivation or rearing of certain animals (e.g. fish); the artificial development of microscopic organisms, organisms so produced; the cultivating or development (of the mind, faculties, manners), improvement or refinement by education and training; the condition of being trained or refined; the intellectual side of civilization; the prosecution or special attention or study of any subject or pursuit. (*Oxford English Dictionary*)

CULTURE is a notoriously ambiguous concept as the above definition demonstrates. Refracted through centuries of usage, the word has acquired a number of quite different, often contradictory, meanings. Even as a scientific term, it refers both to a process (artificial development of microorganism



Okay, so culture and then we have a series of definitions of culture and it is something which we have already done. Obviously we have drawn Raymond Williams at the beginning of this course. So it is a nice way to so revisit and rewind and rehearse something we have covered in the beginning of this course at this point of the course when we are winding up. So what are the definitions of culture.

What is the different categories of culture that? the different ways, different synonyms of culture that may be taken up from an ordinary dictionary visit. So the Oxford English dictionary, OED defines culture in terms of these categories and subcategories. So culture, cultivation, tending, in Christian authors, worship; the action or practice of cultivating the soil; tillage, husbandry; the cultivation or rearing of certain animals, example fish.

The artificial development of microscopic organisms, organisms so produced; the cultivating or development of the mind, faculties, manners, improvement or refinement by education and training; the condition of being trained or refined; the intellectual side of civilization; the prosecution or special attention or study of any subject or pursuit. So we have a range of synonyms for culture.

And as you can see, I mean, these range sometimes quite, these synonyms are sometimes quite different from each other. So for instance when we think of culture as an act of cultivation, so

cultivation is again a very loaded term. So a person can be cultivated culturally and we can also cultivate the soil. We can also rear the soil in a way that becomes conducive to a production, conducive to agriculture and likewise, the cultivation could also be applied for animals.

Cultivation or rearing of certain animals for example fish. You cultivate fish, you rear certain kinds of fish. And of course, there is an artificiality about culture which is highlighted in this definition as well. The artificial development of microscopic organisms, bacteria for instance, your organisms so produced. So the artificiality of culture, the naturalness of culture, so all these things come together in this seemingly random range of synonyms that are used to define culture.

So what it has got obvious at the very beginning and this is quite deliberated design by Hebdige at the beginning of this chapter is how culture can become a very complex phenomenon. It can be cultivation. It can be civilization. It can be intellectualization. So you intellectualize yourself through culture. You so internalize culture and in the process of internalization, there could be mobility, there could be agency, there can be upliftment, etc.

So the provocation of special attention of study of any particular, of any subject of pursuit, so it can have, culture can be used as a synonym for systematic study of any particular category of knowledge. It can also be the condition of being refined or trained. It can be the intellectual side of civilization. So it could be intellectual side of civilization as well as rearing fish. So in a way it is a very complex, almost impossible definition if you look at these range of synonyms.

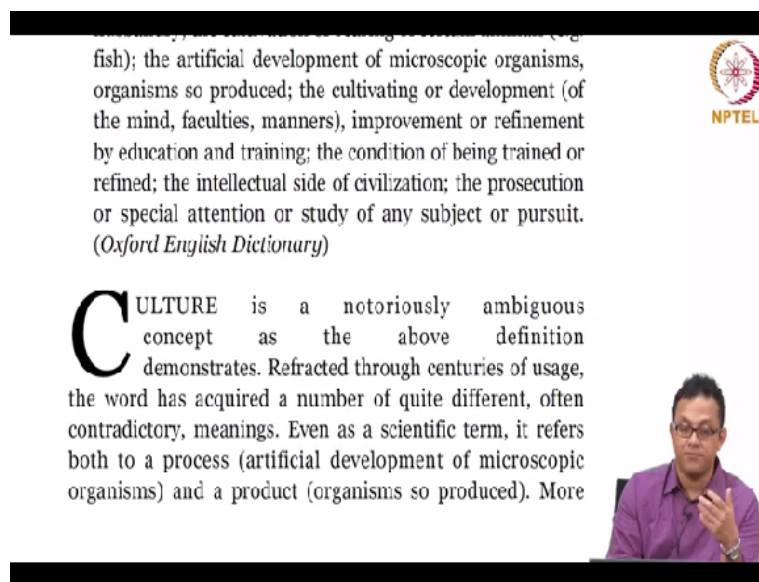
But what is clear from these some of the random range of references and synonyms that Hebdige is offering us from the OED is that there is an artificial quality about culture. There you can artificially rear something, construct something, create something. There is also a natural side of culture, something that happens automatically through processes of internalization. So again we are back to one of these words which I have been trying not to use since the very inception of this course, an entanglement.

An entanglement of artificiality and naturalness, an entanglement of materiality and abstraction. So if you look at these definitions on your screen, you will find that there are some very material

things about culture. So for instance when we are talk about the soil, if you talk about fish, if you can talk about animals, if you are talking about language, microscopic organisms, these are very material things.



But at the same time, if you are looking at culture, the level ideas as an idea shown category, then obviously the abstract quality of culture becomes highlighted. So again we are looking at entanglement of abstraction, a materiality which is what we have been talking about since the very beginning of this course.

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fish); the artificial development of microscopic organisms, organisms so produced; the cultivating or development (of the mind, faculties, manners), improvement or refinement by education and training; the condition of being trained or refined; the intellectual side of civilization; the prosecution or special attention or study of any subject or pursuit. (*Oxford English Dictionary*)

CULTURE is a notoriously ambiguous concept as the above definition demonstrates. Refracted through centuries of usage, the word has acquired a number of quite different, often contradictory, meanings. Even as a scientific term, it refers both to a process (artificial development of microscopic organisms) and a product (organisms so produced). More



Okay, so having given you this range of random synonyms from Oxford English Dictionary, Hebdige very quickly claims the culture is notoriously ambiguous concept as the above definition demonstrates. So the ambiguity of culture, the conceptual ambiguity of culture is something that is immediately evident in the series of synonyms that Hebdige offers us, right. So it is a very ambiguous complex category which is sometimes notoriously difficult to define.

The above definition demonstrates that difficulty of impossibility. Refracted through centuries of usage, the word has acquired a number of quite different, often contradictory meanings. So the word refracted is very useful over here because what is refraction. If you remember you physics, your optics, physics and back in the school days, you find refraction is what happens when light travels in one medium to another medium and then there is a change in direction, there is a

change in the shift in the direction of light.

So refraction is a little different from reflection because refraction also contains the change, contains a sudden transition from one medium to another medium, right. So culture can be used, can be seen as a refraction to the centuries of usage and each century can be seen as a medium and from one century to another century, culture travels. Every time it travels across time, across different spaces, the spatial temporal matrix you find as a sudden change of culture happens all the time.

And we have seen already how in this particular course, how changeability or mutability become a very fundamental categories of culture, right. So refracted centuries of usage, the word has acquired a number of quite different, often contradictory, meanings. Even as a scientific term, it refers both to a process artificial development of microscopic organisms and a product organisms so produced.


So culture can be seen as a process as well as a product. This is something again we have touched upon already in this course but it is important that Hebdige is defining culture in terms of this contradictions, in terms of this complexities. It is a process of acquiring something but at the same time, it is also a product of having acquired that. So when I say someone is a cultured person, or this is x culture or y culture.

We are looking at culture as a product, as something which has happened, something which is materially present, palpable, palpably present and visible and it can be so defined. It can be quantified and calibrated. But when you are looking at culture as a process of becoming, when you become culture and culture is a process of acquiring something, a process of appropriation, misappropriation, etc., then it becomes a constant movement.


So this movement, between movement and a monument is something which defines culture. So culture is both a monument as well as a movement. It is something which as a process as well as a product and that is something that Hebdige is quite clearly highlighting at the very beginning of this book.

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6 SUBCULTURE: THE MEANING OF STYLE



specifically, since the end of the eighteenth century, it has been used by English intellectuals and literary figures to focus critical attention on a whole range of controversial issues. The 'quality of life', the effects in human terms of mechanization, the division of labour and the creation of a mass society have all been discussed within the larger confines of what Raymond Williams has called the 'Culture and Society' debate (Williams, 1961). It was through this tradition of dissent and criticism that the dream of the 'organic society' – of society as an integrated, meaningful whole – was largely kept alive. The dream had two basic trajectories. One led back to the past and to the feudal ideal of a hierarchically ordered community. Here, culture assumed an almost sacred function. Its



Okay, so as he goes on to say most specifically, since the end of the eighteenth century, it has been used by English intellectuals and literary figures to focus critical attention on a whole range of controversial issues. So the end of the eighteenth century is something that Hebdige defines as a certain point of the systematization of culture and what culminated into becoming cultural studies.

So the end of eighteenth century is where that process of becoming culture, a culture's category began to become, began to acquire some currency in popular usage. It was used and have been in use by the English intellectuals and literary figures to focus critical attention on the whole range of controversial issues. So again range becomes a very important phenomenon and culture can be talked about, it can be used to talk about almost everything under the sun.

It can be talked about that can be used, it can be drawn on while talking about Shakespeare, but at the same time, it can also be used to talk about certain culinary traditions, how to cook certain kind of food, how to cook some kind of fish. So both will come under the purview of culture, Study of Hamlet as well as the Study of cooking a certain kind of fish. It can both come under the purview of culture and cultural studies.

So it can be controversial that it cannot take up certain provocative issues but what defines

culture is a range. There is almost everything as cultural. It cannot have anything which is outside of the range of culture. So everything that is talked about, everything that people engage with in the daily conversations, in the daily discourses of life and intellectual persons, they all come under culture.

So in that sense, cultural studies can be seen as a study of everything, right. That is one of the difficulties as well as the complexities of this particular sub-discipline if you will. So the quality of life, the effects in human terms of mechanization, the division of labour and the creation of a mass society, have all been discussed within the logic and finds of what Raymond Williams has called the Culture and Society debate.

So we have already studied Raymond Williams. We have drawn this book and we have seen how Williams is obviously one of the seminal figures in cultural studies but the point that Hebdige is making over here is it has this entire range of attention, an entire range of (()) (15:50) quality of life, the effects on human terms of mechanization, division of labour, mass society. So all these things come under culture and studies and cultural and society.

It was through this tradition of dissent and criticism that the dream of the organic society, of society as an integrated, meaningful whole was largely kept alive. Now this entire idea of an organic culture, an integrated culture, as a culture which is healthy and robust and will stay together, as an integrated whole is something which was eighteenth century phenomenon, eighteenth century imaginary.

So when you see someone like Matthew Arnold for instance, he talks about how culture constitutes what is best and society, so culture is what is best, what is most intellectual, what is most civilized and that is what keeps us alive according to Arnold. This Arnold in way of looking at culture is that.

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been used by English intellectuals and literary figures to focus critical attention on a whole range of controversial issues. The 'quality of life', the effects in human terms of mechanization, the division of labour and the creation of a mass society have all been discussed within the larger confines of what Raymond Williams has called the 'Culture and Society' debate (Williams, 1961). It was through this tradition of dissent and criticism that the dream of the 'organic society' – of society as an integrated, meaningful whole – was largely kept alive. The dream had two basic trajectories. One led back to the past and to the feudal ideal of a hierarchically ordered community. Here, culture assumed an almost sacred function. Its 'harmonious perfection' (Arnold, 1868) was posited against the Wasteland of contemporary life.

The other trajectory, less heavily supported, led towards the future, to a socialist Utopia where the distinction between labour and leisure was to be annulled. Two basic definitions of



The dream had 2 basic trajectories. One led back to the past and to the feudal ideal of a hierarchically ordered community. Here, culture assumed an almost sacred function. Its harmonious perfection was posited against the Wasteland of contemporary life. So the Arnoldian way of looking at culture is a very nostalgic one. It sorts of goes back to the past and it resurrects certain hierarchically defined traditions in terms of the sacrality of those traditions in terms of the holistic quality of these traditions, etc.

Those became very important in the Arnoldian way of looking at culture. So culture becomes only an act of harmonious perfection and was posited against the Wasteland of contemporary life. So culture as a nostalgic category, culture as a memory function is something which is very prevalent even today. So people talk about loss of culture, people talk about the glorious days of culture which are now going away.

So a very common narrative that you find in popular conversations. What culture is a nostalgic looking back rich cultural tradition which is now gone and that is a function, that is a narrative, micronarrative or sub-narrative will, which keeps coming up and almost all kinds of discourses, whether it is intellectual discourses. So people talk about how great Shakespeare (()) (18:03).

We do not have any poets for that tradition whether it is the common questions, common conversations such as people talk about how in their generation, there were great batsman in

cricket and now that kind of batting style is going out of fashion. Now we have different kind of batting style which is not cultured. So whether it is a cricket or Shakespeare, batting style or verse writing, this nostalgic function of culture is something which is very prevalent and that so Hebdige traces back to this Arnoldian tradition of looking at culture as a harmonious perfection.

And use to be harmonious and perfect and holistic and healthy at one point of time but now if suppose Wasteland of contemporary life, it is died a natural death and now it is our job as intellectuals to resurrected. This is Arnoldian way of looking at culture and same is true for almost every age that we live in since then. That is one narrative, that is one trajectory of culture that Hebdige defines.

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the wasteland of contemporary life

The other trajectory, less heavily supported, led towards the future, to a socialist Utopia where the distinction between labour and leisure was to be annulled. Two basic definitions of culture emerged from this tradition, though these were by no means necessarily congruent with the two trajectories outlined above. The first – the one which is probably most familiar to the reader – was essentially classical and conservative. It represented culture as a standard of aesthetic excellence: ‘the best that has been thought and said in the world’ (Arnold, 1868), and it derived from an appreciation of ‘classic’ aesthetic form (opera, ballet, drama, literature, art). The second, traced back by Williams to Herder and the eighteenth century (Williams, 1976), was rooted in anthropology. Here the term ‘culture’ referred to a

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... particular way of life which expresses certain meanings and values not only in art and learning, but also in institutions and

The other trajectory, less heavily supported, led towards the future, to a socialist utopia where the distinction between labour and leisure was to be annulled. So this is a more Marxism, more socialist way of looking at culture and this is obviously less heavily supported. The more hegemonic narrative of culture is a nostalgic narrative.

The narrative of nostalgia where we look back those days of richness and health and fruitfulness, abundance and fecundity and that abundance and fecundity, things of the past is a paradise lost and now culture is seen as an act of resurrection, an act of reconstruction of lost paradise. This the Arnoldian first narrative of culture.

The second narrative of culture that Hebdige defines over here is a less popular one and that looks towards the future, it looks forward towards the future, to a socialist Utopia where the distinction between labour and leisure was to be annulled. And this is a very Utopian kind of a forward looking view of culture, vision of culture. The two basic definitions of culture emerged from this tradition, though these were by no means necessarily congruent with the two trajectories outlined above.

The first, the one which is probably most familiar to the reader, was essentially classical and conservative. It repressed culture as a standard of aesthetic excellence. The best that has been thought and said in the world and it derived from an appreciation of classic aesthetic form, opera, ballet, drama, literature, art. The second, traced back to Williams to Herder and the eighteenth century was rooted in anthropology.

So one way of looking at culture is obviously the Arnoldian way which is culture as an act of excellence, as a system of excellence and perfection which is quite conservative and quality, that kind of narrative and the entire, the culture becomes backward looking, nostalgic narrative as is mentioned in narrative which wants to recover and retrieve. The aesthetic excellence, the best that has been said and done in the world, thought and said in the world, this is Arnold's words.

And it is a precision of classic aesthetic form, opera, ballet, drama, literature, art. So there is a timeless quality about this kind of culture. There is a classical quality about this kind of cultural narrative, cultural perspective. The second perspective which is more a Marxist, more socialist. It is rooted in anthropology. It is more obsessed, more engaged in the constructed quality of culture.

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(Williams, 1976), was rooted in anthropology. Here the term 'culture' referred to a



. . . particular way of life which expresses certain meanings and values not only in art and learning, but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture. (Williams, 1965)



Here the term culture refers to, this is Williams definition that Hebdige is offering us. Culture refers to a particular way of life which expresses certain meaning and values not only in art and learning, but also in institutions and ordinary behaviour. The analysis of culture, from such a definition, is the clarification of the meanings and values implicit and explicit in a particular way of life, a particular culture. So you can ambiguous to see by now.

I mean this is the reason why I chose this particular text at this point of time in this course that by this time, we should be able to demarcate or map all the differences between these two narratives. So one narrative is that of timelessness. One narrative is that of timeless excellence. So it talks about how opera, ballet, Shakespeare great literature on great canonical works which will never go out of fashion.

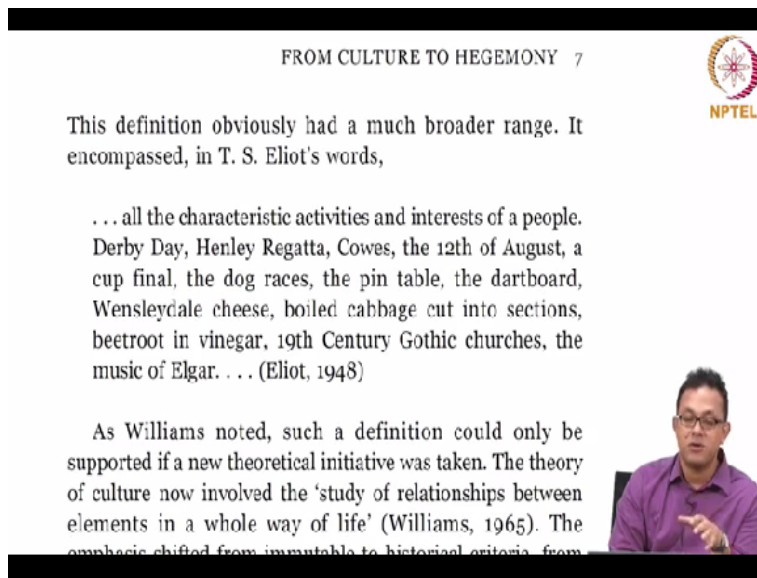
These are timeless cultural components. The other category of culture which is a more Williams socialist category of culture, is a more anthropological in quality which talks about not just great art learning but also ordinary behaviour. How culture is constitutes ordinary behaviour, ordinary daily discourses and this daily necessities ordinariness, is just what, this particular perspective, this particular narrative is more engaged with.

The analysis of culture from such a definition is the clarification of the meanings and values implicit and explicit in a particular way of life, in a particular culture. So the word particular over

here is important in records. It appears twice in the space of really four words and someone like Williams, when he uses a word particular twice, in such a short space, obviously he is trying to communicate or convey a certain sense of the local quality of culture, that topical quality of culture, particular way of life, particular culture, this particularity, the topicality, the local quality is what Williams is interested in.

So the Arnoldian tradition is classical, aesthetic, conservative, nostalgic. The Williams' perspective of culture is forward looking, textual, anthropological, a particular, local, etc., and is more engaged with the ordinariness approaches, one engage with ordinary quality of culture which sees just more interesting as compared to the classical conservative way of looking at culture. So these are two kinds of narratives.

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FROM CULTURE TO HEGEMONY 7

This definition obviously had a much broader range. It encompassed, in T. S. Eliot's words,

... all the characteristic activities and interests of a people. Derby Day, Herley Regatta, Cowes, the 12th of August, a cup final, the dog races, the pin table, the dartboard, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, 19th Century Gothic churches, the music of Elgar. ... (Eliot, 1948)

As Williams noted, such a definition could only be supported if a new theoretical initiative was taken. The theory of culture now involved the 'study of relationships between elements in a whole way of life' (Williams, 1965). The emphasis shifted from immutable to historical criteria, from

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The Hebdige's defining in very interesting sense and this is one of the reasons why this particular book Subculture is such important book for us in cultural studies because it talks about the different ways in which we can look at culture. Different perspectives which we can use to examine culture and what constitutes this culture and it becomes a very seminal text in that sense, this particular book.

Okay, this definition, the Williams' definition obviously had a much broader range. It encompassed in T. S. Eliot's words. These are Eliot's words that Hebdige is quoting and this

should be on the screen. All the characteristic activities and interests of a people, Derby Day, Henley Regatta, Cowes, the 12th of August, a cup final, the dog races, the pin table, the dartboard, Wensleydale cheese, boiled cabbage cut into sections, beetroot in vinegar, 19th century Gothic churches, the music of Elgar.

So again these are random references to different kinds of social phenomenon, cultural phenomenon but what Eliot is trying to convey to us in this seemingly random range, this random collage of components is that randomness of culture, the collage quality of culture, how culture brings together all different kinds of things whether this is a dog race or 19th century Gothic architecture or how to cut cabbage, how to boil cabbage and cut into certain sections, or the music of Elgar, Elgar sorry.

So everything comes under the purview of culture and this is more a key in. This is more related to what Raymond Williams define a culture as the topical, the ordinary, the daily, not just the aesthetic and the classical and a conservative and the timeless, the ancient and the nostalgic but also what is happening now, the nowness of culture, the contemporary entity of culture, the contemporary quality of culture, what is happening now, the way activities operate.

So culture can be seen as narrative of activities, an activity based narrative, not just as an institution, not just as a consolidation, a conservative consolidation which keeps looking back in the past but also an activity based phenomenon, a phenomenon because it brings together different orders of activities. Okay, so as Williams noted, such a definition could only be supported if a new theoretical initiative was taken.

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As Williams noted, such a definition could only be supported if a new theoretical initiative was taken. The theory of culture now involved the 'study of relationships between elements in a whole way of life' (Williams, 1965). The emphasis shifted from immutable to historical criteria, from fixity to transformation:

. . . an emphasis [which] from studying particular meanings and values seeks not so much to compare these, as a way of establishing a scale, but by studying their modes of change to discover certain general causes or 'trends' by which social and cultural developments as a whole can be better understood. (Williams, 1965)

Williams was, then, proposing an altogether broader formulation of the relationships between culture and society,



So now we began to see how cultural studies came into being and this need is understanding of a new narrative, a new theory, to require a new theory, to formulate a new theory that was something which was understood by Williams and Williams and this is the beginning of the systematization of cultural studies as a discipline or as a sub-discipline in humanities.

So this requirement as an urgent need for a new theoretical initiative, the theory of culture now involved the study of relationships between elements in a whole way of life. The emphasis shifted from immutable to historical criteria, from fixity to transformation. So again it is the basic definition or fundamental definition of culture and the difference that it has from the Arnoldian way of culture is used by Williams is historicization of culture.

So everything should be historicized, everything should be topicalized. So every phenomenon, every phenomenon becomes historicized according to Raymond Williams and this historicization also underlines the ordinariness, the dailiness, the daily discursiveness, the discursivity of culture is something which is happening now and which is something sacral about culture.

The sacrality that is embedded in the Arnoldian way of looking at culture as a grand narrative of aesthetics and art and fine thinking, that sacrality is taken away, is done away with in the Williams way of looking at culture and which is he sees a shift from the immutable quality, the historical quality from fixity to transformation where that is something that Hebdige is quite

clearly mapping out for us here.

So this is what Williams says and Williams is quoted by Hebdige over here. An emphasis which from studying particular meanings and values seeks not so much to compare these, as a way of establishing a scale, but by studying their modes of change to discover certain general causes or trends by which social and cultural developments as a whole can be better understood. So the general causes or trends, so trends become very important over here.

Trends become a micro category in culture, right. So he talks about certain trends. So trends have a temporal quality. Trends end. Trends begin and end in some points of time. Trends are finite, temporally speaking. But you can look at trends as the subcultural category, as a micro cultural category and how these micro cultural subcultural categories invested into an understanding of culture as a whole, right.

So the wholeness of culture depends and relies on this micro cultural activities which constitute and include trends, right. So this is something that Williams is highlighting and again we are looking at this local, micro, historical, textual, anthropological way of looking at culture as a daily narrative, as an ordinary narrative, not just a grand narrative of aesthetics and art and classics which is Arnoldian way of looking at culture.

But this is more socialist way of looking at culture. And more important this is forward looking, this looks ahead and in the future. It has a Utopian quality about it as well as Hebdige says an ideal cultural condition according to Williams the difference between leisure and work will never will go away, will it disappear in due course.

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as a way of establishing a scale, but by studying their modes of change to discover certain general causes or 'trends' by which social and cultural developments as a whole can be better understood. (Williams, 1965)



Williams was, then, proposing an altogether broader formulation of the relationships between culture and society, one which through the analysis of 'particular meanings and values' sought to uncover the concealed fundamentals of history; the 'general causes' and broad social 'trends' which lie behind the manifest appearances of an 'everyday life'.

In the early years, when it was being established in the Universities, Cultural Studies sat rather uncomfortably on the fence between these two conflicting definitions – culture as a standard of excellence, culture as a 'whole way of life' – unable to determine which represented the most fruitful line of enquiry. Richard Hoggart and Raymond Williams



So Williams was then proposing an altogether broader formulation of the relationships between culture and society, one which through the analysis of particular meanings and values sought to uncover the concealed fundamentals of history, the general causes and broad social trends which lie behind the manifest appearances of an everyday life. So again what Williams is interested in is the structures which will form everyday life.

And very quickly we will see how this cover an engagement with structure, with then movement of the structuralism and then Hebdige will talk about (()) (30:16) idea of structuralism in which he looks at culture as different kinds of structural activities whether it is about frying chips, whether it is reading mosaic, whether it is reading prose or watching certain kinds of cinema or driving some kind of motorcar.

So these all become different kinds of structural activities which are connected to broader structural activities. And it is all a very structuralist process and so one very good way of looking at culture is through the lens of structuralism, through the prism of structuralism and the analysis of particular meanings and values sort to uncover the concealed fundamentals of history, the general causes and broad social trends which lie behind the manifested appearances of everyday life.

The appearance of everyday life is something which is studied and examined by this very textual

understanding of culture. Now Hebdige (1981) (31:13) to talk about how cultural studies came to being as a discipline. How it began to emerge in universities as a different kind of, as a subcategory inside humanities and how that flourished in the hands of Williams, the other seminal thinkers and how the tree on different kinds of disciplines include this structuralism including gender studies including different kinds of other disciplines such as psychology.

And we have seen in the very beginning of this course how one cannot do cultural studies unless you draw a modest disciplines all the time, psychology, philosophy, gender studies, linguistics, prose that extent and obviously literary studies which we have used already, okay. So this is a point where Hebdige talks about the beginning, the birth of cultural studies as a discipline inside the academics space.

And that is something that is the point, that is the discussion that we will start off with in the next lecture. But with this we end the first lecture on this particular book by Dick Hebdige. Thank you very attention and I will see you at the next lecture. Thank you.