Between the textual and the collectively experiential falls the shadow of the subject. (You and Me, to those who don't like this discursive language.) In major ways this culture is dominated by those Feminist and Third World discourses which have brought the subject, the individual to the fore. Where the signs of language and the collective solidarity of males has provided no apparent culture except that of servitude, the language of becoming is necessarily autobiographical. Yet this autobiography can never be written in the same way as before. No more songs of self-appointed savours - no more Journals of Malcom X - no Nehrus, no more Emma Goldman, Golda Meir, or Anna's M. This new autobiography tries to make sense against the deconstruction of itself by the signs that try to put in its place, but also against the collective solidarities that would claim it. That is its guilt-ridden task. Its guilt lies in to affirm pleasure, desire, experience, Ronald Fraser's making sense of self against class background, psychoanalysis and Marxist solidarity was a major breakthrough in this direction, as is Dick Hebdige's account of his 'father', reprinted in this issue, or Norman Lear's TV series of the 1970s, Mary Hartman! Mary Hartman! or the Frears/Kuritali Sammy and Rosie get Paid. In prison literature, Buek's The Cell, Bryantonche's True Confessions, Adam Michnik's Prison Journal, Nawal el Sadawi's Memoirs from the Women's Prison - provide other examples. But the collective/synthetic different retelling of fractured narratives by women and all of the world's many minorities is the point at which the structuralist allegory explodes into the new collective and does to the subjective voice. They're singing my song - no, not mine, but one with a similar tone. This is my song, I'll sing it, but if you won't listen, steal it. I'd like to hear you sing it again. It will be different, of course. But then we may be able to sing a new song together.

Singing Songs, making film, talking, writing letters to the editor, playing games, having fun a joint project of the textual journeyman, of the collective hologram, of the affirmative self. Cultural Studies is predicated on the probabilities of their integration.

But a few books, before the journals. The Birmingham Centre published several books before its untimely demise at the hands of Thatcher and a frightened professoriat, but Culture, Media, Language (edited by Stuart Hall, Dorothy Hobson, Andrew Lowe and Paul Willis) is still the best overall account of what it was up to (published by Hutchinson in 1980 and reprinted 4 times since). Paul Buhle's collection of articles from Cultural Correspondence, published as Popular Culture in America (University of Minnesota, 1987) is the best introduction to the left populist catalyse of the 1970s, though Todd Gitlin's Watchin' Television (Panther, 1987) is the best collection of what the left populists are now doing, Colin McCabe's High Culture, Low Theory (St. Martin's Press, 1987) though suffering from sloppy editing and thinking, is a British rethinking in the same vein. Frederic Jameson's The Prison House of Language (Princeton, 1972), and John Peck's The Structural Allegory (University of Minnesota Press, 1984) are probably the best introductions to the 'postie' debate, while Bataille's Art After Modernism (Gallison, 1984) is as good a compendium as any in dealing with the aesthetic implications. Two feminist collections - Yale French Studies No. 62 (see below) - and Tania Modleski's Studies in Entertainment (reviewed in Border/Lines 89/10) are important, Andrew Arato's The Essential Frankfurt School Reader is still essential, while Raphael Samuel's collection, People's History and Socialist Theory ( Routledge, 1981), provides the basis of British debates on cultural history. Pierre Bourdieu's Distinction (see below) shows how much we have to learn from France about researching popular culture. On history, literature and theory, Peter Human, Paul Stígant and Peter Wilson have edited [1986] a collection in Methuen's New if you are concerned to write what you do Russell Jacoby's The Basic Books, 1987 in the culture, the above voices, perhaps the generation.

The Journal of Popular Culture is a collection of articles from Cultural Correspondence, published as Popular Culture in America (University of Minnesota, 1987). It is the best introduction to the left populist catalyse of the 1970s, though Todd Gitlin's Watchin' Television (Panther, 1987) is the best collection of what the left populists are now doing, Colin McCabe's High Culture, Low Theory (St. Martin's Press, 1987) though suffering from sloppy editing and thinking, is a British rethinking in the same vein. Frederic Jameson's The Prison House of Language (Princeton, 1972), and John Peck's The Structural Allegory (University of Minnesota Press, 1984) are probably the best introductions to the 'postie' debate, while Bataille's Art After Modernism (Gallison, 1984) is as good a compendium as any in dealing with the aesthetic implications. Two feminist collections - Yale French Studies No. 62 (see below) - and Tania Modleski's Studies in Entertainment (reviewed in Border/Lines 89/10) are important, Andrew Arato's The Essential Frankfurt School Reader is still essential, while Raphael Samuel's collection, People's History and Socialist Theory (Routledge, 1981), provides the basis of British debates on cultural history. Pierre Bourdieu's Distinction (see below) shows how much we have to learn from France about researching popular culture. On history, literature and theory, Peter Human, Paul Stígant and Peter Wilson have edited [1986] a collection in Methuen's New if you are concerned to write what you do Russell Jacoby's The Basic Books, 1987 in the culture, the above voices, perhaps the generation.
(1986) a collection on Popular Fictions in Methuen's "New Accents" series. But if you are concerned about why you write what you do and for whom, Russell Jacoby's The Lost Intellectuals (Basic Books, 1987) is "about a vacancy in culture, the absence of younger voices, perhaps the absence of a generation."

The Journal of Popular Culture, the Journal of American Culture and the Journal of Canadian Culture are products of a curious institution, the Society for the Study of Popular Culture, based in Bowling Green, Ohio, founded as an offshoot of the American Modern Languages Association because it did not take popular culture seriously enough. Like every American institution, it is concerned with coopting all of us to its concerns. There is, of course, no reason why we should not be willingly coopted. They have a lot to offer bubbling energy and a belief that they are the centre of the popular culture world. There is a movement, of course, and it can be seen as a cross between Disneyworld and serious scholarship, or between the pride of place and the pride of particular discoveries. Something of a supermarket idea of popular culture. Hey! you found out that about Huck Finn, or Marilyn Monroe or Lenny Bruce (I plead guilty) or whether Jane Austen was a Lesbian. Popular Culture is whatever you want it to be (see Border Lines #9). Even Alice Munro or Quebec folk singers. Or even Hubert Aquin. Tourists of the culture, solace-seeking. Lost souls among the asphodel.


New Formations. Also now out of Methuen, with strong UK board and US/Canadian connections. Managing Editor: James Donald of Open University, Reviews Editor: Hami Babu of U. of Sussex. First two issues packed with appraisals - on the body, feminism, the "sublime", autobiographical writing, Fanon, popular culture, critical theory, "modernism" and Mary Kelly, essentially concerned with engaging in theoretical debates, but in a readable, lively manner. An essential consequence of the Birmingham/Open University project. Two issues so far. US $16, a single issue, US $30, a year (3 issues) from 11 New Fetter Lane, London EC4P 4E, UK. Ask for a sample copy.

Journal of Communication Inquiry. Published by the Iowa Centre for Communication Study. Is essentially an American journal coming to terms with the European revolution in cultural studies. Reprints strategic pieces from the UK, but also includes a variety of pieces from homegrown encounters with the media monolith. Critically eclectic, though with a barely-concealed agenda to rethink the Birmingham moment in American terms. Recent issues include special issues on feminism (11/1), Stuart Hall (10/2) and Music: TV (10/3). At US $11, for a year's two-issue subscription, the best value by far on the cultural market. From: JCI subscriptions, 293 Communications Center, University of Iowa, Iowa City, IA 52242.

Cultural Critique. New Product of the University of Minnesota, Enigm Colcay, which sponsored W. Godrich's important publishing series on the history and theory of literature. This journal has so far failed to live up to expectations probably because other journals get the copy first, or alternatively because the 'movement' to which it relates is a purely cerebral one with no apparent common institutional or political foundations apart from the presence of the New York Review of Books. Essentially operating on the edge of a Kenneth Burkean US sensibility and a preoccupation with European-derived concerns with Culture as Meaningful, Important, Vital. A post-post Frankfurt school journal. (If you want the real thing, see below). Subscriptions US $15/6, from Dept. of English, U. of Minnesota, Minneapolis, Mn. 55455.
New German Critique is established product of German, Central European at University of Wisconsin. The essential journal for studying the Frankfurt school and the debates around the Kant/Hegel/Marx paradigm. A certain immediacy of discovering lost or unread manuscripts by Benjamin, Adorno et al. One of the three central journals in the USA which are based on retrieving and developing European critiques (the others are Telos, Yale French Studies - see below). Recent issues include a complete reappraisal of Benjamin based on the publication in German of the Arcades project (No. 38) and a special issue on German films (No. 36). Subscriptions US $16, for 4 issues. From German Dept., Box 413 University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53201.

Subscription: US $24, for 4 issues from Telos, 431 East 12th St., New York, N.Y. 10009.

Yale French Studies, in a sense its title sets it apart from the New German Critique or Telos. The audience here is clearly university departments who are concerned with being avant-garde in their chosen discipline. Therefore it is eclectic, not exploring any paradigms in depth but giving regio to all. But, given that language is 'its raison d'être', it is locked into the 'Post'-syndrome with textualism as the ultimate. But some useful issues, notably French Freud (64), a feminist issue (46) and a Cinema one (60). It's deconstructive clone is Glyph which is exclusively concerned with textuality and through less hooked into the French paradigm, is in many ways the ultimate Derridian flipover. If you want to know about "abuse, authority and the text", this is your journal. Yale French Studies appears four times a year at $38, and Glyph twice a year at $34, and both are available from Cambridge Subscription Service, 70 Mccomb Rd., Scarborough, Ont. M1S 4S5.

Actes de la recherches en sciences sociales. The longest continuous publication devoted to cultural studies, a product of Pierre Bourdieu's centre de sociologie europeenne, the most systematic research institute anywhere which deals with all aspects of culture. Output includes studies of photography, film, newspapers, art gallerists, universities, schools, advertising, cycling, cocking, fashion, the magnum opus probably being Bourdieu's La Distinction translated as Distinction by Richard Nice and published by Harvard U.P. in 1984 reviewed in Bt, 83). The journal itself not only publishes the results of its own research but also articles by non-Centre authors from Eric Hobsbawm to Stuart Hall and Raymond Williams. Bourdieu is the consummate sociologist - no aspect of culture is outside his purview and his task is none other than to take social and cognitive structural boundaries to their limits and ask in what ways we can determine ourselves against the determinants. Part-Durkheimian, part-Marxian, he offers a non-Derridean change, strongly informed by a sense of history which is lived, rather than experienced through the sense of language. Influential in all aspects of Quebec cultural studies, though (where it exists) in English Canada mainly through translations of his work on pedagogy and curriculum. His work, however, may outline the strategic moment of the "Post". The Actes are published 5 times a year at $50.22 from Cambridge (see above).
from Routledge and Kegan Paul). History Workshop is the major catalyst for disciplined, theoretically aware historical scholarship that takes as its text the opening lines of Marx’s Eighteenth Brumaire, and with a network of working-class scholars across Britain to support it. The foundation of Marxist scholarship is an integral part of the New Left Review in an experimental Marxist. Attempts by Thatcher’s government to saddlesock Rusk in College are directly related to the significance of History Workshop in British Marxist studies and practice. History Workshop appears twice a year and costs $40.80 from Canadore (see above). Recently [sic] with Conjunction in Canada) it has been edited by a series of revolving editors (members of the Editorial Collective who each take on one issue at a time).

Social Text. Once in a while, a journal emerges out of the US Left which makes all of us hope for real discourse. Social Text does just that: open to the British, the French, the Central European, and the American experimentalizations with meaning, it takes text as a debating point: your text is my piece of cost-cutting clothing, but not unimportant because I throw it away. If ‘retrievability’ has any meaning, Social Text displays it. Causes, long lost in the first world are taken up again in this, the stumping ground of lost hopes. Social Text displays the energy of discourse, where everything written has to be weighed, thought about, used. Among many good issues, its best was probably #16 where under the rubric of “Theory and History” we were exposed, hold, and told how to get on with it. The controlled passion of Social Text suggests that it is written for the living rather than the instantly dead in academic Iluzies. Subscription (for 3 issues) US $16. (student US $12.3) from Social Text, P.O. Box 1474 Old Chelsea Station, New York, N.Y. 10011.

New Left Review has been through at least three transformations since it was founded in 1969 out of a merger of E.P. Thompson and John Saville’s New Reasoner and the Oxford-based Left Review. For its first two years, under the editorship of Stuart Hall, it sanitised the left populist cultural position, particularly through the writing of Hall, Raymond Williams, E.P. Thompson, and Peter Worsley. After a coup de main by Young Turks from Oxford (Perry Anderson, Quentin Hoare, Ben Brewster, Gareth Stedman-Jones, Tom Nairn) it became the British voice of the Continental Left - from Sartre and Adorno through Benjamin to Althusser and Barthes - producing a massive series of translations and an Althusserian critique of British society. This took it to the beginning of the eighties when a harsher political economy took over under the editorship of Bob Gough and its approach to cultural studies became less eclectically. Recently (since 1984) and following the Frederic Jameson-organized meetings at the University of Illinois at Chicago, students debate across now well-established cultural studies positions has become prominent, though very much in the context of a revitalisation of a left political agenda in Europe and the USA. Although not strictly a ‘cultural studies’ journal, NLR-like Tempos Modernes in France and Social Text in the USA has become so closely identified with all the radical debates in its native country that its importance in monitoring cultural studies is essential.

Several other journals in Britain have developed over the years in juxtaposition to NLR’s major preoccupations. In the mid-1960s View’s journal funded by an independent sponsor became the refuge for those excluded by the Young Turk coup. Still later in the 1970s and early 1980s m/j, the Marxist-feminist quarterly became the centre of feminist discourse, while Marxism Today, the monthly theoretical journal of the Communist party, became the central meeting point of old left, new left and new new left. Their discourses were weighted toward the cultural. John Saville and Ralph Milliband started the annual Socialist Register in the mid-1960s which, while narrowly political and third and a half internationalist Marxist, ‘played, displayed, over the years, the problem of why cultural studies was not seen as being integral to Marxist politics, though E.P. Thompson gave it a great verbal wing. (The Third International without Trotsky or Gramsci, as it were). However, with the addition of Leo Panitch to the editorial committee, this narrow definition of politics may be in the process of correction. The 1987 issue includes a piece by Scott Forsythe on Rambo. An American equivalent, The Year Left: An American Socialist Yearbook, with a whole section on culture, is in its third year, published by Verso and distributed in Canada by Scholten.

Screen and Screen Education were journals, founded by the British Film Institute which took movies and television seriously, though for a long period totally controlled by the Althusserian paradigm, went out and the problematics of The Post. Caught between the dilemmas of how to read, touch and politically situate the plastic arts, Screen ultimately new reading as providing the site both for practice and pedagogy. But the heavy debates of the 1970s are gone. Today Screen is about teaching and its readership is presumed those who make it their life’s work to display the product. The American counterpart Jump-Cut keeps the old tensions alive.

New Left Review is available at $25 for six issues from NEP, P.O. Box 339, London, WC1X 8NS, U.K.

m/j. Views exist no longer and Marxism Today is under sentence of death by the Communist Party of Great Britain. Socialist Register appears once a year and is available at $14 for the 1988 issue from Merlin Press, 3 Manchester Rd., London E. 14. The topic of this issue is Problems of Socialist Renewal East and West’. Screen appears 4 times a year, costs US $32. From Crystal Management Liaison Ltd., 40 Theobalds Rd., London WC1X 8NW, U.K.