

Between the textual and the collectively experiential falls the shadow of the subject. (You and Me, to those who don't like this discursive jargon). In major ways this culture is dominated by those Feminist and Third World discourses which have brought the subject, the individual to the forefront. 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 sagas of self-appointed saviours - no more Journals of Malcom Xs, no Nehrus, no more Emma Goldmanns, Golda Meirs, or Anais Nins. The new autobiography tries to make sense against the deconstruction of itself by the signs that try to put it in its place, but also against the collective solidarities that would claim it. That is its guilt-ridden task. Its guiltless task is 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/Kureishi *Sammy and Rosie get laid*. In prison literature, Bienek's *The Cell*, Breytenbach's *True Confessions*, Adam Michnik's *Prison Journal*, Nawal el Sa'adawi's *Memoirs from the Women's Prison* - provide other examples. But the collective/separate/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 down to the subjective voice. They're singing my song - no, not mine, but one with a similar tune. 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 journeymen, of the collective hologram, of the affirmative self. Cultural Studies is predicated on the probabilities of their integration.

Major Journals in Cultural Studies

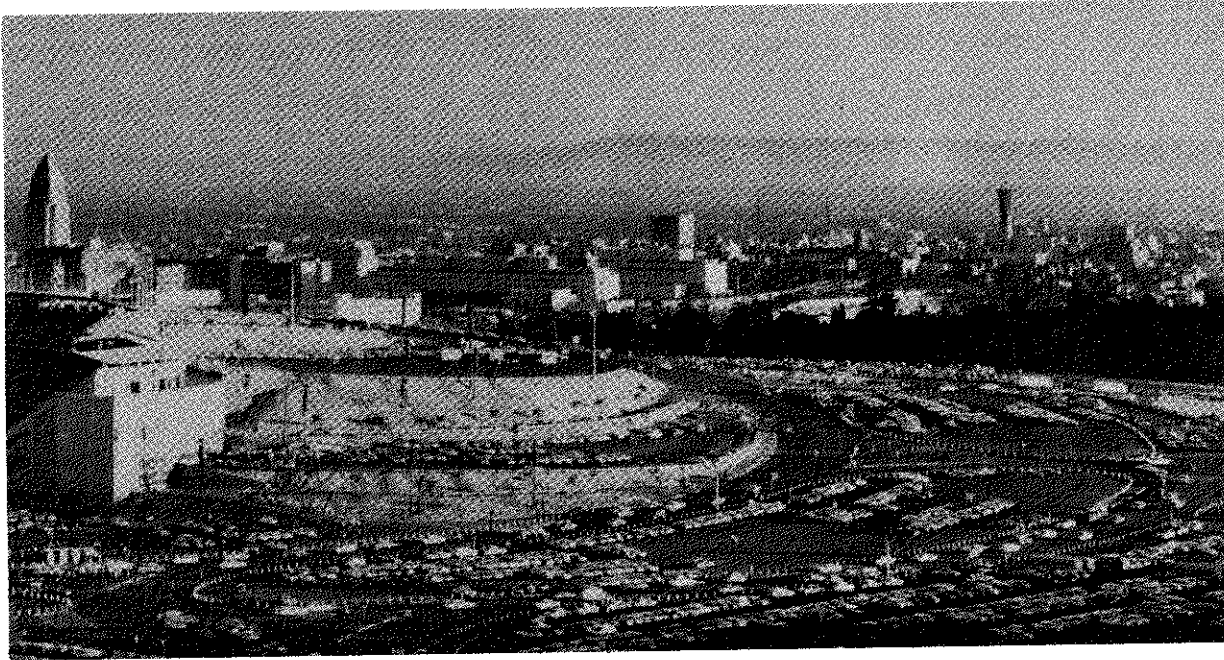
Ioan Davies

By no means is this list/appraisal definitive. On the whole I have chosen to list those journals which seem to me to have illustrated the theoretical/movement points of departure. My selection is bounded by Canada, Britain, USA, France, Australia as geographical entities and, more or less by journals (as opposed to newspapers) and cultural studies (as opposed to specific genres - science fiction, theatre, etc.) except where the journals seem to be saying something which relates to ourselves as cultural actors. My concern, above all, is to what they say to us in Canada. My distinction, crudely made, is between those journals which think about the culture as opposed to those who simply report it (with whatever prejudices), between reviews of the action (*New York* or *London Review of Books*, or *Books in Canada*, which I ignore at my peril) and rethinking what the action means. I am not interested in journals which take their own genre as the only world worth talking about (any academic journal concerned purely with politics, or sociology, or literature, or music), but with journals which see themselves as part of a wider concern. But the entries in my notebook of journals are very selective. The issue is to provide discourse. I apologize to Italians, Germans, Spaniards, Portuguese who may have marvellous journals, centres which debate their own culture. I haven't read them, nor pretend to know what they might be about. I only read the authors in translation, and therefore never the journals. In addition I do not discuss Quebec, Feminist or Third World journals which will provide theme pieces in subsequent issues of *Border/Lines*.

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 over-all account of what it was up to (published by Hutcheson 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 catalyst of the 1970s, though Todd Gitlin's *Watching Television* (Pantheon, 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 Fekete's *The Structural Allegory* (University of Minnesota Press, 1984) are probably the best introductions to the 'Postie' debate, while Brian Wallis' *Art After Modernism* (Godine, 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* #9/10) - 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 culture/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 Humm, Paul Stigant and Peter Widdowson have edited

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(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 Jaccoby'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* #3). Even Alice Monro or Quebec folksingers. Or even Hubert Aquin. Tourists of the cultural roller-coaster. Lost souls among the asphodel.

The Journal of American Culture costs US \$25., for four books, the *Journal of Canadian Culture* costs US \$12.50 for two issues, and the *Journal of Popular Culture* costs US \$25. for four issues, from Bowling Green University Popular Press, Bowling Green, Ohio 03403.

Cultural Studies. new journal, distributed by Methuen, with strong UK/Australian/Canadian bases. Editor: John Fiske (coauthor of *Reading Television*) of the Western Australian University of Technology. Reviews Editor: Tim O'Sullivan, Polytechnic of Wales. Strong on practices and texts, evolved out of *Australian Journal of Cultural Studies*. Reflective of a postmodernistic left populist position, with an emphasis on the politics of culture and the culture of everyday life. Three issues so far including one edited by Angela McRobbie. US \$14. single copy, US \$35. a year (3 issues). From 11 New Fetter Lane, London EC4P4E, UK. Ask for a sample copy.

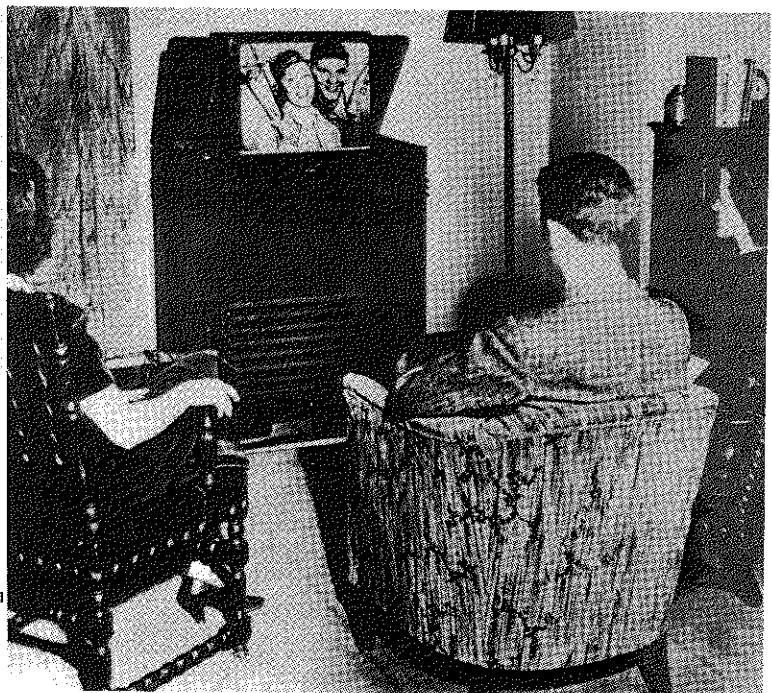
New Formations. Also new out of Methuen, with strong UK board and US/Canadian connections. Managing Editor: James Donald of Open University, Reviews Editor: Homi Bhaba of U. of Sussex. First two issues packed with appraisals - on the body, feminism, the 'sublime', autobiographical writing, Fanon, popular 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 \$38. a year (3 issues) from 11 New Fetter Lane, London EC4P4E 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 specials on feminism (11/1), Stuart Hall (10/2) and Music TV (10/1). At US \$11. for a year's two-issue subscription, the best value by far on the cultural market. From: JCI subscriptions, 205 Communications Center, University of Iowa, Iowa City, IA 52242.

Cultural Critique. New Product of the University of Minnesota, Emigré Colony, which sponsored Wlad Godzich'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 \$17.50, from: Dept. of English, U. of Minnesota, Minneapolis, Mn. 55455.

New German Critique. Established product of German, Central Europeans at University of Wisconsin. The essential journal for studying the Frankfurt school and the debates around the Kant/Hegel/Marx paradigms. 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. 39) and a special issue on German films (No. 36). Subscriptions US \$16. for 3 issues. From: German Dept., Box 413 University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53201.



Telos. For most of the 1970s considered as the Lukacs school-in-exile, its editorial board and writers being mostly Hungarians who lived in New York, Australia or Peterborough, though masterminded by the Italian Gramscian and Marxist phenomenological scholar Paul Piccone. Fruitful discussions on Hegelo-Marxism, though as if the post-structural debate was in another world, (but it did publish an important interview with Foucault after the 1971 Attica riots and was the major promoter of Baudrillard's work in the USA). More recently has adopted the stance that the 'Post' debate should be taken as read: Central European Culture was there before. Has a passion for debating the predicament of the intelligentsia.

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 *avante-garde* in their chosen discipline. Therefore it is eclectic, not exploring any paradigms in depth but giving reign to all. But, given that language is its *raison d'être*, it is locked into the 'Post'-syndrome with textuality as the ultimate. But some useful issues, notably French Freud (#48), a feminist issue (#62) and a Cinema one (#60). It's deconstructive clone is *Glyph* which is exclusively concerned with textuality and though less hooked into the French paradigm, is in many ways the ultimate Derrid-erian flipover. If you want to know about "absence, 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 McGrisco Subscription Service, 70 McGriskin 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 européens, the most systematic research institute anywhere which deals with all aspects of culture. Output includes studies of photography, film, newspapers, art galleries, universities, schools, advertising, cycling, cooking, 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 B/L #3). 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 determinisms. Part-Durkheimian, part Marxist he offers a non-Derridean difference, 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 outlive the strategic moment of the 'Post'. The *Actes* are published 5 times a year at \$58.22 from Canebco (see above).

Tel Quel. The moment you have been waiting for. The journal of The Post, where it all has been happening from Levi-Strauss, to Lacan, Bakhtin, Barthes, Kristeva, Derrida and Irigaray. The moment of Saussure and the logocentricity of being. Elimination of the subject, reclamation of the subject. Escaping from, framed by the Prison house of language. Empowered by the osmosis of semiosis, free to talk about anything, but at a price: impotence and after. Masculinity deconstructing itself until the Other takes over. Ultimately Other took over: *Tel Quel* became the terrain for feminist rethinking of language (with its attendant problems: see Charles Levin in B/L #7/8). But *Tel Quel* is published no longer and survives as an archival quest.

Les Temps Modernes. Founded by Sartre, Camus, de Beauvoir and others during the second World War, TM effectively replaced Andre Gide's *Nouvelle Revue Francaise* as the vehicle of the left intellectual avant-garde. Throughout the 50s and 60s the battleground of engaged French writing. Somewhat lost in the 1970s when post-structuralism via *Tel Quel* became the dominant intellectual trend, but recovered ground when Albert Camus alias Saul Lanzman (director of the film SHOAH) became editor. TM discovered a link between the Annales school, existentialism (or what was left of it) and critical autobiography. Recent issues of TM willingly display that tension. The most remarkable survival in French intellectual history. *Les Temps Modernes* is published 12 times a year at \$120.98 from Canebco (see above).

History Workshop, a journal and a workshop, based at Ruskin College, Oxford, since the mid 1960s. Listed here not because it is the only journal of its kind (*Radical History*, in the USA, *Labour/Le Travailleur* in Canada and *Annales* in France are at least as important), but because it is the one with which this author is most familiar, and because (as with Bourdieu's *Actes*) it uses its institutional affiliation to invite a large number of people to debate with it, as is instanced by its special issues (*People's History and Socialist Theory*, 1981, *Culture, Ideology and Politics*, 1982, *Sex and Class in Women's History*, 1984, *Late Marx on the Russian Road*, 1984, and *Making Cars*, 1985, all

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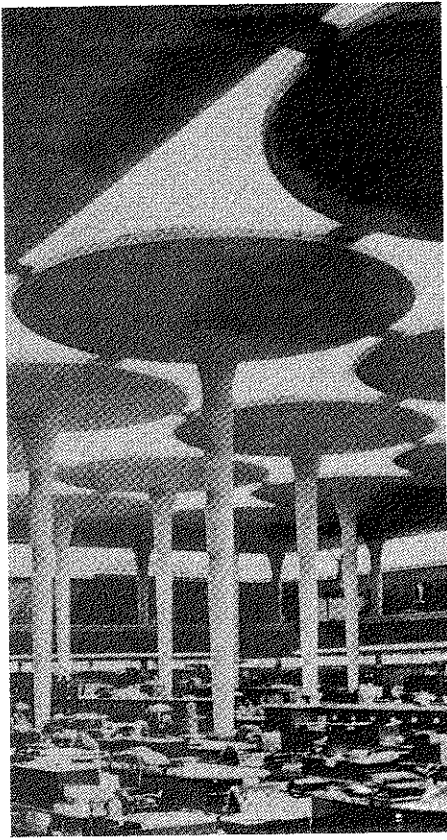
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from Routledge and Kegan Paul). *History Workshop* is the major catalyst for disciplined, theoretically aware historical scholarship that takes as its text the opening lines of Marx's *Eighteenth Brumaire*, and with a network of working-class scholars across Britain to support it. The fountainhead of British Marxist scholarship with roots (unlike *New Left Review*) in an experiential Marxism. Attempts by Thatcher's government to sabotage Ruskin College are directly related to the significance of *History Workshop* in British Marxist studies and practice. *History Workshop* appears 2 times a year and costs \$40.80 from CanebSCO (see above). Recently (as with *CineAction* 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 experimentations with meaning, it takes 'text' as a debating point; your 'text' is my piece of cast-away clothing, but not unimportant because I threw 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 stomping 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, laid bare 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 libraries. Subscription (for 3 issues) US \$16. (student US \$13.) 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 1960 out of a merger of E.P. Thompson and John Saville's *New Reasoner* and the Oxford-based *Universities and Left Review*. For its first two years, under the editorship of Stuart Hall, it established 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 economism took over under the editorship of Robin Blackburn and its approach to cultural studies became less eclectic. Recently (since 1984) and following the Frederic Jameson-organized meetings at the University of Illinois at Champaign-Urbana, debate across now well-established cultural studies positions has become prominent, though very much in the context of a reevaluation of a left political agenda in Europe and the USA. Although not strictly a 'cultural studies' journal, *NLR* like *Temps 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 *Views* a journal funded by an independent sponsor became fleetingly the refuge for those excluded by the Young Turk coup. Still later in the 1970s and early 1980s *m/f*, 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 Miliband started the annual *Socialist Register* in the mid-1960s which, while narrowly political and third and a half internationalist Marxist, 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 Schoken.

Screen and *Screen Education* were journals, fostered by the British Film Institute which took movies and television seriously, though for a long period totally controlled by the Althusserian paradigm, semiotics and the problematics of The Post. Caught between the dilemmas of how to read, teach and politically situate the plastic arts, *Screen* ultimately saw reading as providing the site both for practice and pedagogy. But the heady debates of the 1970s are gone. Today *Screen* is about teaching and its readership is presumably 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 *NLR*, P.O. Box 339, London, WC1X 8NS, U.K.

m/f, *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 that issue is 'Problems of Socialist Renewal East and West'. *Screen* appears 4 times a year, costs US \$32. from Crystal Management Liaison Ltd., 46 Theobalds Rd., London WC1X 8NW, U.K.