the condition of popular culture with mass culture, "either as threat or solution." Finally, the perspective which most closely approximates the dominant interpretation of popular culture with an emancipatory and utopian optimism where the practices of subaltern groups are conceptualized to be resources for imagining an alternative future society." Rowe and Schelling recognize this as the first step to exploring the question, but adds a second point that is more pointed at the root of the analysis. According to Anna Grimshaw, the editor of this anthology, these "case studies" were specific instances of a larger project on the relations between the cultural possibilities of individuals and societies organized by relations of industrial capitalism. In his travels from the colonies to the metropoleis, James studied how mass cultural forms integrate elements of the populations and dominant cultures, the social relations which make this process meaningful, as well as the historical evolution of the place of the audience.

This process began in the 1930s with the research for Black Jacobins, James' best-known book. The history of Latin America's first war of nation-building in Haiti (1791-1803) is that of a black people making revolution without an organizer, and then a study of the confined European cultural leadership in the pursuit of self-government in the colonies, followed by a study of the vanguard of the evidence of a tri-umphant social movement within industrial capitalism. Later when James began writing American Civilizations, he moved from the case of the daily life of the working people, the emerging social protagonist - for source material with which to integrate social history, dominant art forms and popular culture. James' interpretation of the Haitian revolution and the emerging protagonistic role of the working people in the new world was confirmed by the independence struggles after 1845. As Grimshaw states in her introduction, "James also believed the West Indies were in a privileged position to contribute to the liberation of the colonial world. Fifty years and more than one hundred and fifty years the region has experienced the spontaneous opposition of working people to the capitalist system, the exploitation of their daily lives, and the struggle of the new generations to create a new society." The creative integration of social experience by working people in the new world conforms to James' belief that American civilization had lost the cultural initiative. The study of the cultural studies of the Western world can only begin with the theatrical vision of Black Jacobins, the section from American Civilization in which the work of Whitman and Melville is compared, and the section from Beyond a Boundary on the definition of art should be more than enough, but this anthology includes many other pieces that recommend it as worthwhile reading. The study of American revolutions helped him understand that there is a liberation tradition in Latin America that does not depend on European leadership and that understanding the way human experience has been integrated (in the West Indies) and what new strategies have emerged for understanding the process. In his own words, "to establish his own identity, Callison, after three centuries, must himself pioneer into regions Caesar never knew" to discover the ways in which the working people in the West Indies made their own road as they traveled it.

**Beyond Boundaries**

**BY W. F. Santiago Valles**


It cultural studies addresses the relation between cultural industries and the people who produce them, then it is a project through which meaning is negotiated, the historical understanding of the popular sectors and their cultural practices with an integrated overview of the social processes of communication, then it would be sad to say that C.L.R. James is a pioneer in the field within a Latin American perspective that is critical of European and North American cultural history (Beyond a Boundary). James writes that if you begin from what people do in their daily life, it is possible to understand their goals and values, their consciousness of obstacles and their strategies to overcome them. If we go by the last forty years, social debate in Latin America has turned on the character of our social formations, on the problem of society, on its political, on the applicability of the concept of hegemony on the possibilities that limited economic growth, that the problem of hybridization, the way in which forms of the poor separated from the economic centres, and the loss of control of the cultural industries. These new circumstances, the possibilities of the Cultural industries, the possibilities of the post-colonial anti-capitalist revolution, and on the possible expansion of democracy beyond the limitations of the existing order. For James, as for others, since notably Agustina Cuen (author of La Tierra Muriade 1987) and later with Thule Muvirhoro (1989), the separation of economic and cultural domination of the working people, the daily lives of people in the periphery are organized by state terror. The advice from progressive intellectuals in the North, for gradual reforms in the South is based on denial, as it is the notion that social relations in the West Indies are beyond the reach of reform in the South. The hopeful thing is that C.L.R. James had been researching and writing about the place of social processes of communication in the organization of daily life within industrial capitalism, and about the relations between European civilization and the new world. His interest in the relations between working people and dominant society had been pursued through sports, labour relations, film, jazz, comic strips, the stories of marginalized women, soap operas on radio, West Indian self-government, and detective stories. According to Anna Grimshaw, the editor of this anthology, these "case studies" were specific instances of a larger project on the relations between the cultural possibilities of individuals and societies organized by relations of industrial capitalism. In his travels from the colonies to the metropoleis, James studied how mass cultural forms integrate elements of the population and dominant cultures, the social relations which make this process meaningful, as well as the historical evolution of the place of the audience.

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between the formal support of democratic freedoms and state repression (both under Stalinism and McCarthyism). In a letter to Constance Webb (included in this collection), James insists that by giving the working people access to great art the cultural industries are making the contrast with their exploitation in production only more dramatic. The experience of reaching out for dominant knowledge could encourage a social movement that would reach out for everything in defense of the general interest. This protagonist of the social subject in the now world was characteristic of industrial capitalism according to James. In another of the essays included in this anthology—"Preface to Criticism"—the author outlines a method of analysis whose evolution is described in Beyond a Boundary. In both cases, the role of the audience, working people with a central role in history, is underscored. As the performance is symbolic of a larger social conflict, it gives the audience a better understanding of reality by increasing its awareness of the relations between the parts of the whole. The event is the interaction and confrontation with the audience—whether it is a film, drama, dance or sport competition. In Beyond a Boundary James discussed the role of the newspaper in connecting world issues with daily life, in forging the natural popular that since Marxism has written about. Another ingredient in the process of nation building is the continuity of a revolutionary goal and values in a historical context, in order to make sense of collective, collective conscious, which succeeded because the leadership knew when to follow the working people.

In articles such as "Popular Art and the Cultural Tradition" included in this selection, James identifies the mass audience as an urban characteristic of capitalist culture, whose logic also organizes the cultural industries (particularly film). Since mass culture conditions their lives, James thought that cultural criticism also had to connect with mass audiences, divided by economic crisis and therefore denied access to critical experience. This separation kept filling the movie houses because films presented a contrast with their daily life. This is the integrated approach to the study of social processes of communication as social relations that Carlos Monsiváis and Jesús Martín-Barbero have continued and complemented.

According to Girmanov, James had a method which started by expecting the colonized middle class which was busy imitating their British masters. Through direct observation of the conversion of the connected world and events, the other connected worlds, James collected detailed information about how traditional culture and modern culture worked to create a synthesis from these memories, a synthesis that locates the relations between the popular and the elevated in the context of social conflict. The discussion of this method can be found in the "Preface to Criticism," which is also in this volume. Whether the pretext was Moby Dick or cricket, the purpose of the research was to create a new science of collective conscious, whichJames began his book by remarking that many readers will interpret the photo as evidence of the imposition of Western culture on a remote aboriginal community. The text on this Christmas card suggests this, but also notes that the community has set up its own broadcast station, "The Walpiti Media Association—"to try to defend its unique culture from Western cultural imperialism. Tomlinson writes about the book with this image because he wants to argue that something rather different is happening in organizations like the Walpiti Media Association—It's a very good story. Tomlinson states that the reader's attention from a serious practical limitation of this book. Tomlinson has written a book on cultural imperialism which draws only on materials published in the English language. The book is based on a very selective range of published sources. Tomlinson turns his attention to writers on media and concludes that Herbert Schiller and Armand Mattelart.

The Saeculare Old-Testament
BY Alan O'Connor


Everyone (or, at least, all readers of this magazine) would maintain that cultural imperialism is a bad thing. Bigъ cultural and intellectual movements generally agree that countries with powerful media industries should not impose their products on Third World and traditional societies. John Tomlinson's main argument about the subject is that the past against cultural imperialism is usually made by intellectuals and elites who might not speak for the ordinary person. The epigraph for his book is a reminder by Gilmore Deleuze to Michel Foucault: "You were the first to teach us something absolutely fundamental! The indigene has spoken to us.

The overall effect of the book is to leave the field to the organic intellectuals of the global south who, in part, are the true authors of this work. They have no inclination in today's world to trace the connections between the past and present.

In his introduction, Tomlinson acknowledges the irony of writing a book on media imperialism from England and publishing it in one of the world's hegemonic languages. He deals with this by invoking Blaise Pascal's advice to a young nobleman about his position of privilege. The advice was to remember that in his dealings with others that he was a nobleman only by accident of birth. This astronomer adds that this is the problems of understanding. He notes that the reader's attention from a serious practical limitation of this book. Tomlinson has written a book on cultural imperialism which draws only on materials published in the English language. The book is based on a very selective range of published sources. This book will be very useful for students of mass media studies, and Tomlinson's arguments will be very relevant to students of media studies in general.

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He makes two moves against their generalizing argument. First, he asks that U.S. media dominate the world. The first argument is to separate the realm of the economic from that of the cultural. Tomlinson doesn't mean that only the United States media dominate the world in practice. But he argues that he has a broader impact on the way in which the world determines the terms of its own interaction with the world. Tomlinson's main argument about the subject is that the past against cultural imperialism is usually made by intellectuals and elites who might not speak for the ordinary person. Tomlinson's main argument about the subject is that the past against cultural imperialism is usually made by intellectuals and elites who might not speak for the ordinary person. Tomlinson's main argument about the subject is that the past against cultural imperialism is usually made by intellectuals and elites who might not speak for the ordinary person. Tomlinson's main argument about the subject is that the past against cultural imperialism is usually made by intellectuals and elites who might not speak for the ordinary person. It is somewhat astonishing to find such an insularity on cultural imperialism from economic studies. Such a claim was made in Althusser's "Ideology and Ideological State Apparatuses" essay. It has been widely criticized, by Raymond Williams among others, as hopelessly inadequate to the multiple ways in which culture and economy are intertwined in consumer societies. As a result of the limitations in Althusser's essay, cultural studies turned its attention to Gramsci and to studies of the institution of meaning, value and power.}

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