

Cultural Studies
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Module No. # 04
Cultural industries,Cultural Forms
Lecture No. # 10
Conclusion

Welcome back to NPTEL, the National Program on Technology Enhanced Learning, being brought to you by the Indian institutes of technology and the Indian institute of science. Today is the last lecture in our forty lecture series on cultural studies. It has indeed been a most wonderful journey for me. I must say, today, that in the course of recording this lectures, I too have learnt a lot, not only about cultural studies but also about virtual classes, about the importance of long distance learning and teaching.

And I welcome you heartily to this last lecture of the series which is entitled 'Summing up'. Since this is a lecture where we sum up, what we have learnt so far, we are not today going to have any question answer session in this lecture nor are we going to mention that the key source texts of each lecture; you may go back to the individual lectures. However, we will of course have the brief recap of what we did in the last lecture.

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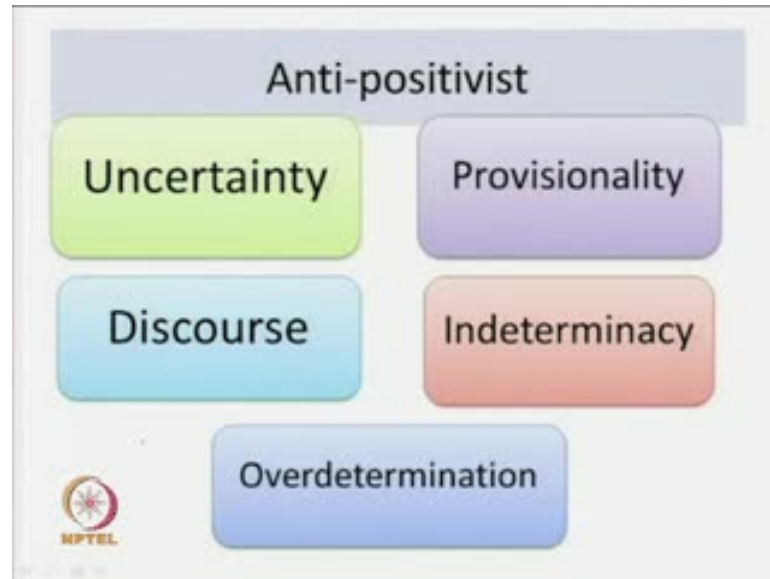


The last lecture, you will recall, was devoted to a critique of cultural studies, we called it critiquing cultural studies; and we saw that critique involves both criticism, that is, saying that is, scrutinizing any domain, any area, any object, any form, right, in a bid to show some of its, you know, some of the lacuna or gaps in those areas. And it also involves, you know, an enquiry into the basic premises and axioms in hearing or inherent in any field of study.

So, with that, we first talked about in the some of the lacuna gaps or some of the criticisms that have been levied over the year since cultural studies began as a discipline, and we found- let us look at this slide here- we found that some of the adjective and phrases that have been used to describe and criticize cultural studies have been these: many have found cultural studies too trendy, and academic fashion it has found it to be not truly scholarly, and it has gone so far as to say that there is no real research and cultural studies, and it is not a discipline proper.

We then towards the end of, you know, the last lecture also defended cultural studies, by saying that, cultural studies never claims to be a discipline proper, as we saw, it was so inter disciplinary in nature, and it had to be inter disciplinary in nature because all the disciplines really fall, and there subject matter fall under culture and the great rubric of culture.

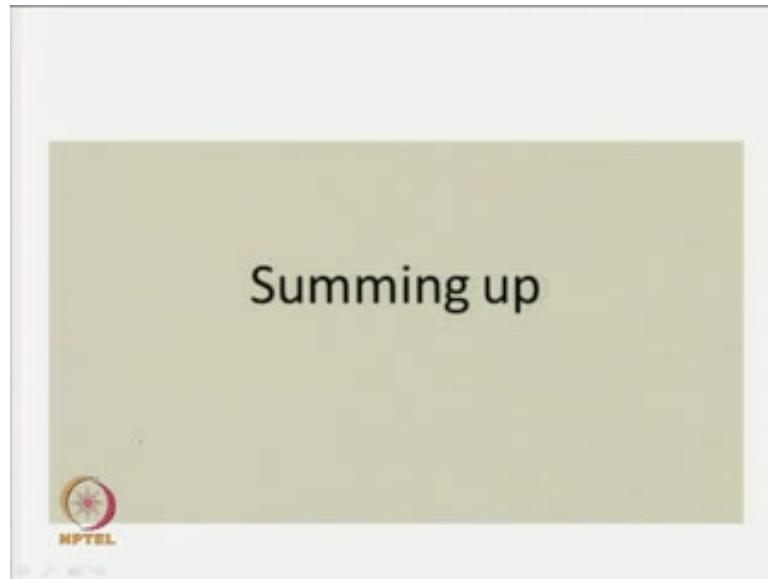
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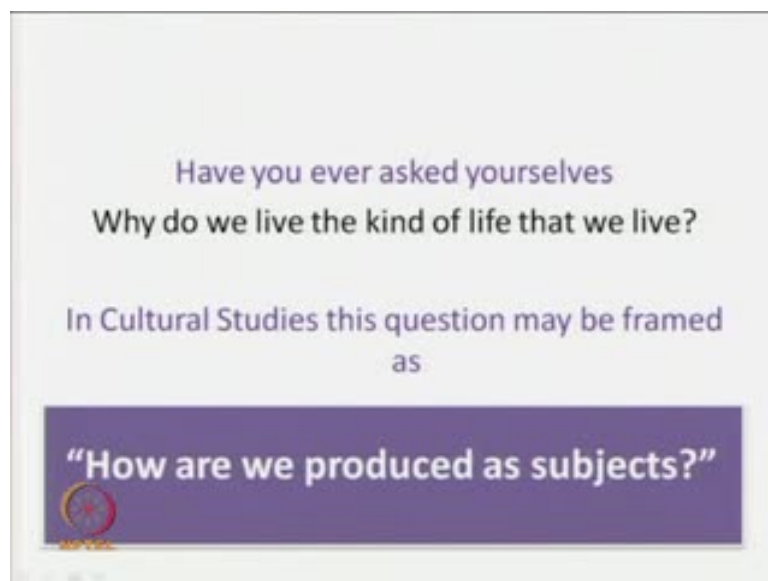
We also went on to defend cultural studies by saying that, some of the, sort of, some of the critiques and the criticisms came from those who found the anti-positivist impulse of cultural studies difficult to swallow, and these are voices really, that perhaps could not accept- let us look at this slide here- the uncertainty and provisionality of knowledge that was argued by cultural studies, the discursive nature of cultural studies; we saw that cultural studies was a way of speaking, usually alternative discourses, alternative ways of description and signification were encouraged, and indeterminacy becomes a virtue in cultural studies, why, as we saw, to be too deterministic.

Again let us to the pitfalls of positivisms, where there was no self reflexiveness, and where there was no understanding of the fact that knowledge was created by human beings with particular competitor structures. And also finally, over determination defied, found many want to have well delineated, well identifiable causes to phenomena, and over determination may not go down well with some critics.

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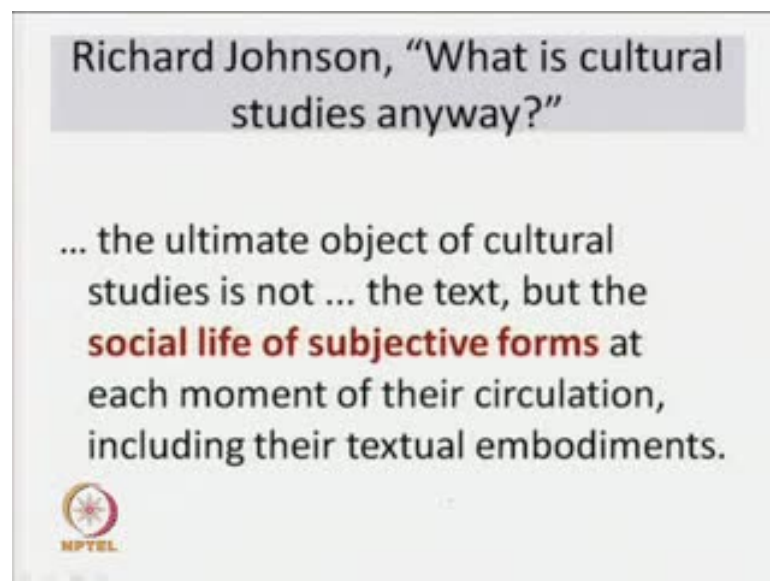


Anyhow, well, let us now after having done this brief recap go onto sum up what we have learnt in our lectures. Do you recall this important question which is posed in lecture one, and where I asked, have you ever asked yourselves, why do we live the kind of life that we live? This question, we found was immensely important, because if we do not make an inquiry into why we do things, why we like certain things, why we do not like certain things, why we have certain kind of social arrangement, cultural practices, why is there inequality in this world, why is there racism in this world, why is there ethnic strife in this world, what is identity, what is subjectivity that make us, that define

us, then we are leading a life without any thinking really. So, we said it is important for us to pose this question- why are we living the kind of lives that we live? And then please look at this slide: we said that there are ways of framing this question in cultural studies, and one of the ways is this, that in cultural studies this question may be framed as: how are we produced as subjects?

So we call a person in cultural studies, we do not call a person a person, we call a person a subject: a subject who feels, a subject who is an agent, subject who has an inner life and an outer identity, and a subject who holds certain values to be dear and those to himself or herself, and those values go on to finally, you know, make that person or take decisions and undertake certain actions. So this is we found, and I have to reiterate this, this is a very important question- how are we produced as subjects?

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Then we saw through Richard Johnson in his essay, What is cultural studies anyway?, we found that this is how he talks about the domain of cultural studies; he say that, the ultimate object, quoting from him, "the ultimate object of cultural studies is not the text, but the social life of subjective forms at each moment of their circulation including their textual embodiments".

So, again if we look at, go back to the lecture before this, and if you go and at look at the critique of cultural studies, we saw there the textualism or what many feel, you know, a

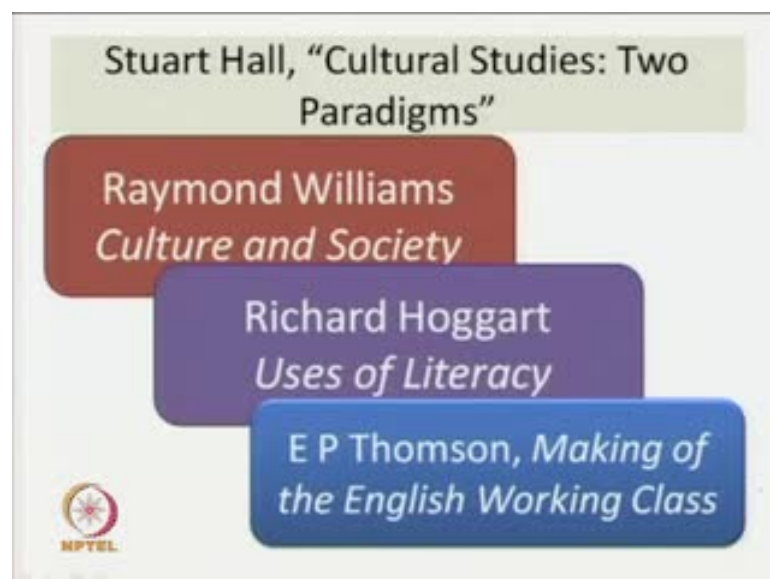
lot or too much emphasis on text and the textuality, and discursive nature of cultural practices, was one of the criticisms levied on cultural studies.

But Johnson here defends cultural studies by saying that, it is not the text which is sacrosanct, it is not the text which is the central focus in cultural studies; he goes on to say that, it is the social life of the text, it is the social life of subjective forms, and by subjective forms... why are we calling forms subjective? We are terming you know, we are terming these forms subjective because after all they are produced by human beings at particular moments in history, in particular spaces and times.

So, in that case, we saw the objectivity is something that we cannot accept, at least as it is, you know; nothing called absolute objectivity. Every domain of knowledge including the sciences cannot be completely objective as long as it is human beings who are creating them. So, what we look at is not the text, but very importantly the social life of a text, and how it as circulated, and how it as produced, and how it is distributed, and how ultimately it is consumed.

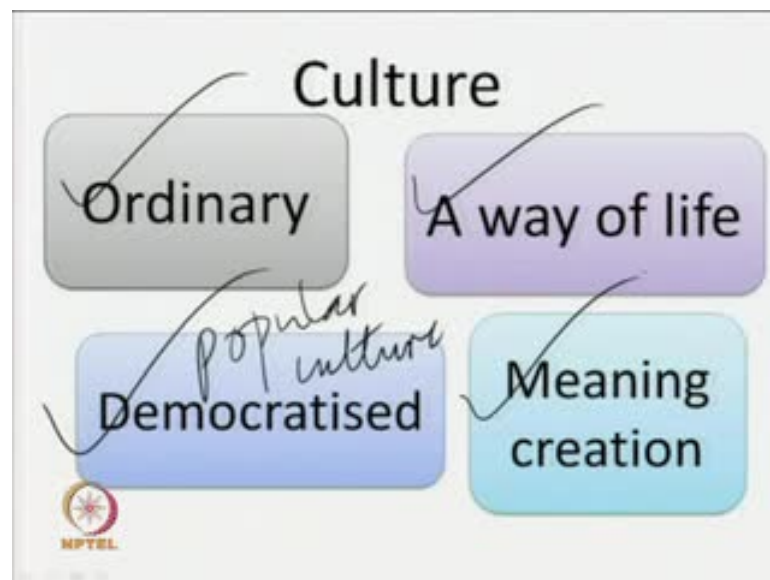
Secondly, what are the texts that are in circulation, in the first place? And we found that, the reason why certain texts are in circulation in the first place in lieu of others is a matter of power and of ideology.

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Fine, then we talked about a very important essay, if you remember, in the first lecture, entitled 'Cultural studies: Two Paradigms', and we know by now that Stuart Hall is one of the most important theorist you have to read if you have to understand cultural studies. And Stuart Hall in this essay took us back to the beginning of cultural studies, and he says that cultural studies has definite legacy, in the sense that... We have to point to three scholars who really began this alternative way of looking at culture, and these are: Raymond Williams, Richard Hoggart and EP Thomson. And their books were respectively, which are important in genealogy of cultural studies are- Culture in Society, Uses of Literacy, and The Making of the English Working Class.

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These books, and some of the other works that were around in circulation, so to speak, in that time, says Stuart Hall, showed culture as ordinary. So, we know that in our series we are considering culture in specific ways, a is that, culture is ordinary, culture is not to do with what we understand as high culture or classical music or dance forms or theater etcetera. Culture is every day practices, everyday culture forms is one... this definition or this description, if you want to say the label of culture as ordinary, was importantly given to us by Raymond Williams.

Then we saw that culture is a way of life, is a way of life of people, and we the owners in cultural studies is also to investigate the way of life, why we have certain ways of life and not others. Third, culture is seen as, from this point onward, as democratized, that is

culture of the people. And with democratization comes in a very important area which was not really hitherto seen as something worthy, may be of study, and it was a bringing in of, if I may write this here, the bringing in of the study of popular culture into the mainstream academic domain. And again Richard Hogarth and Raymond Williams were instrumental in demanding and establishing the study of popular culture in academia.

Finally, we also found that culture is understood as meaning creation, the generation of meaning, the circulation of meaning, is also an important part of cultural studies. Here mainly it is a poststructuralist turn and semiological turn which many say is a later addition to the usually materialists school that was inaugurated by Richard Hogarth and Raymond Williams.

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So, then we also saw, that few of the way is in which culture is seen in cultural studies is: culture is the tool with which we construct our lives, culture is like a language, culture is about the artifacts and forms that we produce and create, culture is a way of life, and culture is to do, very importantly, with the workings of power.

So, essentially speaking in our course, if you look back, you will realize that these are more or less the important points around which the courses are really revolving- culture as a tool, culture as language, culture as artifacts, culture as the way of life and culture as power.

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Chris Barker

- Cultural Studies is not only interdisciplinary but **postdisciplinary** in the sense that there is a willing 'blurring' of boundaries between itself and other subjects.
- There is no claim to any originality here, only the forming of **new patterns and ways of seeing.**

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Then, Chris Barker has been with us all this while, and his book, as I mentioned earlier, *Cultural Studies: Theory and Practice*, is our seminal book. Or you see, or if we are to identify one book which may remain with us as our text book in this course, it has been Chris Barker's *Cultural studies: Theory and Practice*. We also had other books by Chris Barker, for instance, important, *The Sage Dictionary of Cultural Studies*, served thus immensely well in understanding concept, and also, *Making Sense of Cultural Studies*, was another book by Chris Barker.

And let us again recall what Barker had said in his works, that I am quoting from him "Cultural studies is not only interdisciplinary but post disciplinary, in the sense that there is a willing blurring of boundaries between itself and other subjects".

Cultural studies has been celebrated by his proponents as one of, perhaps the most interdisciplinary field in the humanities and the social sciences, and his detractors have found it unmanageable, have found the interdisciplinary too shifting, and they found too many borrowings from cultures, from different disciplines.

So, Barker therefore calls it post disciplinary, post disciplinary domain, in the sense that, this blurring of the boundaries between say, anthropology and cultural studies, literature and cultural studies, sociology and cultural studies, political economy and cultural studies- kindred domains, it is not that the borrowings are done because you cannot help

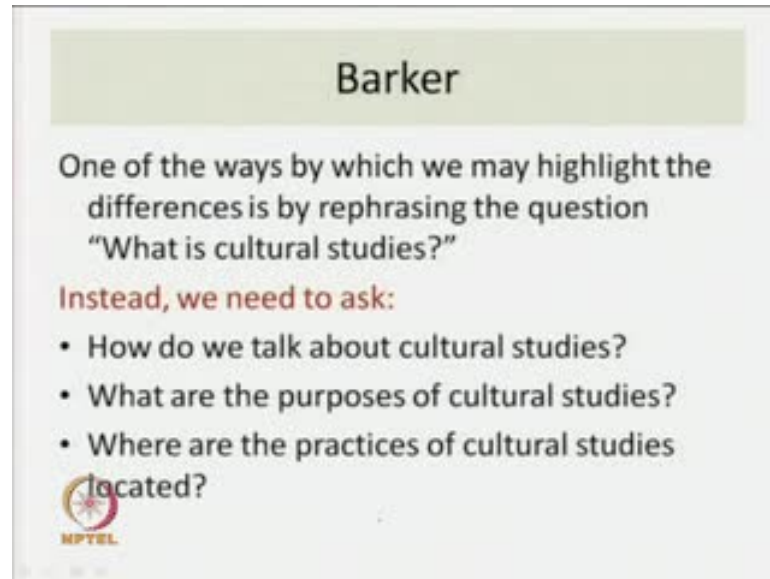
it; there is in fact a willing breaking down of boundaries between itself and these kindred domains.

Then, Barker also said that, there is no claim to any originality here- Many who remember, in the last lecture we saw that the fact that it is not a discipline proper is one of the criticisms of cultural studies- Barker on the other hand says that it is, cultural studies, it is defined in fact by, it is identified by the fact that it does not want to be a discipline, its interdisciplinary nature is its very nature. So there is no point saying that this is not a discipline proper, and there are no margins, no boundaries; this is the whole enterprise of cultural studies, methodology of cultural studies.

So, there is no, what is focused on rather than, you know, maintaining the disciplinary boundaries, what is focused here are the identification of new patterns and ways of seeing. Remember, we have said that re-describing, re-signification as a political tool is the methodology of cultural studies. And to see newer patterns and to identify new pattern, so that habitual ways of thinking, habitual ways of the description and definition that naturalize some ways of seeing, and some text, so that, these are broken; that is why we have to find out new patterns and new connections and new ways of seeing.

And we also recall that the political aspect of cultural studies is most important aspect, in the sense that, this is the aspect that distinguishes it from all other domains. It is not to the say that domain like anthropology, the sociology, literary theory, do not have as its, one of its, one of their aims, the revealing of power and structures of power, but perhaps no other discipline has as its main goal, the revealing of the workings of power, and the betterment of life, and the reducing of inequality etcetera. So, this is what Barker had told us, and it is found in the beginning of our lectures.

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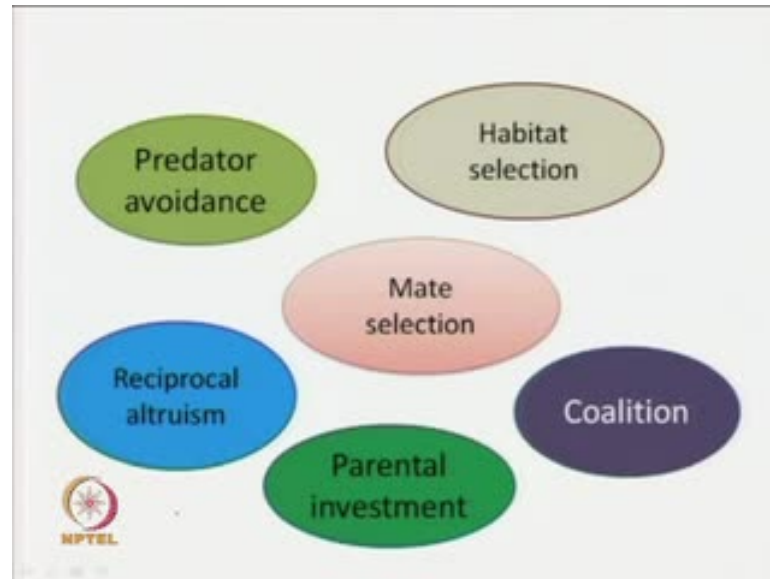
The slide features a title 'Barker' in a light green box at the top. Below it, the text reads: 'One of the ways by which we may highlight the differences is by rephrasing the question "What is cultural studies?"'. This is followed by the phrase 'Instead, we need to ask:' in red. A bulleted list contains three items: 'How do we talk about cultural studies?', 'What are the purposes of cultural studies?', and 'Where are the practices of cultural studies located?'. The MPTEL logo is visible in the bottom left corner of the slide.

Then, Barker says that one of the ways by which we may highlight the differences is by rephrasing the question, what is cultural studies? And then we found very importantly that we instead you know, if somebody asks us what is cultural studies, then we do not really have an answer; and that is why many have been able to kind of target culture statistician, and to say that this is too nebulous an area, it is too restless an area, you know, some area, it is an area you go and to split in to it and you can come out of it, because it does not demand any methodological rigor in it. But there is a different kind of rigor that is demanded by cultural studies, and one that requires certain amount of courageousness, in the sense, that instead, as walker says, of asking what is cultural studies, we are to ask, how do we talk about cultural studies. So it celebrates a plethora of multiplicity of definitions, of meaning, how many different ways can we talk about cultural studies.

Then what are the purposes of cultural studies? What are the aims? Why do cultural studies in the first place? Very few disciplines I think would, you know, have this as one of the questions at the fore front: What are the purposes of a discipline? What are the purposes of doing cultural studies?

And thirdly, where are the practices of cultural studies located? Remember we devoted a whole module, module three I think it was, on sites of cultural studies, where we tried to see, where cultural happens, where these practices are located. The body, for instance was a site for us, and so also was consumption, and even space and time

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Fine, so, really, after the introductory lectures, what did we go to, what did we talk about, if you remember we said that before going into cultural studies, you know the ((before going to, talking about the theories and the key concept etcetera. We said the we are going to look at what science has to tell us about culture; and why we did this was because one of the increasing criticism of cultural studies, especially in recent times, Barker has also mentioned is that, culture studies hitherto had not been able to show certain rigor, that training that comes with studying science.

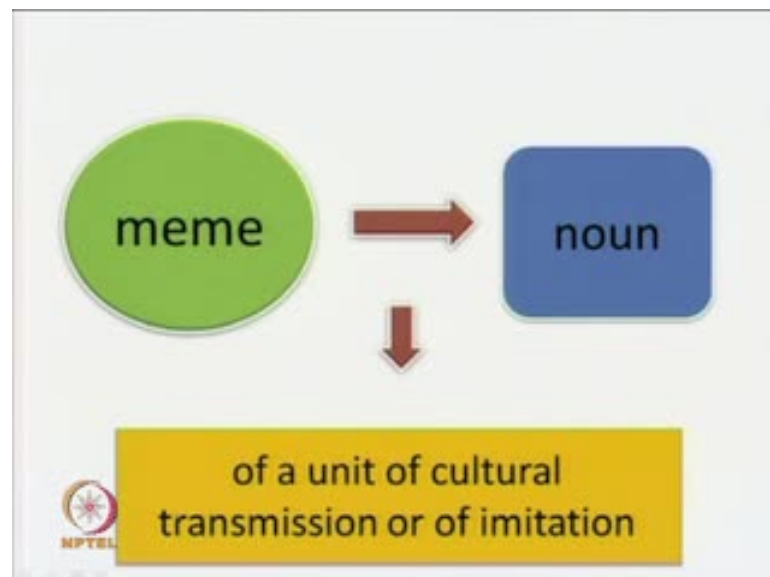
And secondly, some of the important contributions that science had to give us, particularly biology- because we are also biological being apart from being cultural beings, if at all we can make a difference between biology and culture, and we saw that we should not make a difference- anyhow, we saw that evolutionary psychology in understanding why we have, why we live, you know, the kind of life that we live, one of the reasons we can find in our evolutionary past, in an evolutionary history, and for instance, why we, you know, have certain deep structures in ours, why we have certain fears, why we have certain emotions which; and the proof of this is that, you know, these are common across, you know, people in all communities.

So, therefore, in this slide, let us look at this slide, we found in, I think the third lecture, that things like, of propensities like predator avoidance, habitat selection, mate selection,

coalition, parental investment and reciprocal altruism, these are part of us through our evolutionary lineage and this are still in us.

So, this is what science tells us, this is what the study of evolution, and particularly evolutionary psychology has given us; these need to be incorporated, more research needs to be done in the interface between science- particularly biology- and the humanities; because even though we have queried science, we also have said that science works- the finding from science may still be provisional, no doubt- but we find that science works better than any other discipline as a knowledge, domain of knowledge.

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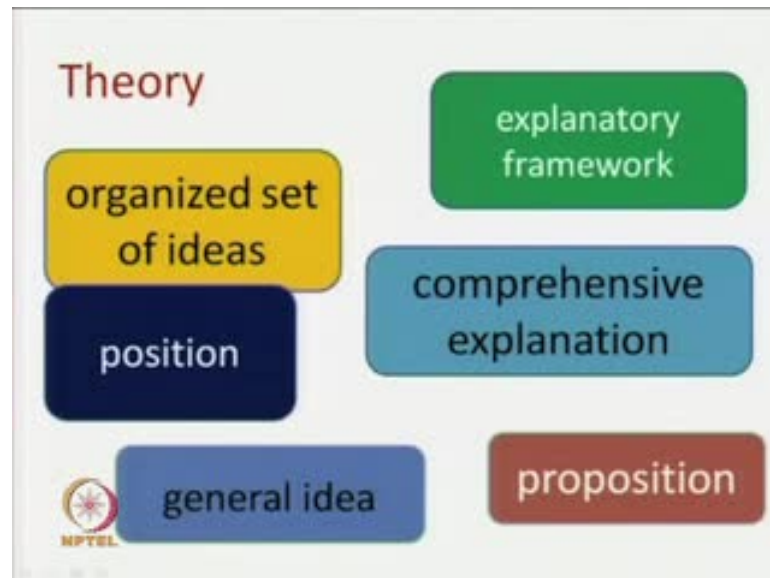


So, that is why we devoted three of four lectures to the scientific understanding of culture, and we then also after talking about evolutionary psychology, its five principles in recall and talking about, we came to the idea of memes as given to as Richard Dawkins. And we found in, I think our sixth lecture that the meme is the unit of cultural transmission or of imitation, and that it is noun like the gene, and the analogy was made by Dawkins; it was shown by Richard Dawkins is his chapter on mimetic between the gene and the meme.

And we talked about, if you remember, meme complexes, we talked about the god meme, and you know, we tried to understand how these basic units of culture transmitted themselves from brain to brain; we also talked about the characteristics that these cultural units, elementary cultural units should have if they were to survive at all; and we saw

culture also in terms of evolution. So, we have culture evolution on the one hand and genetic evolution on the other hand. So, this was, by now this lecture, we came to the end of three or four lectures that were devoted to the scientific understanding of culture.

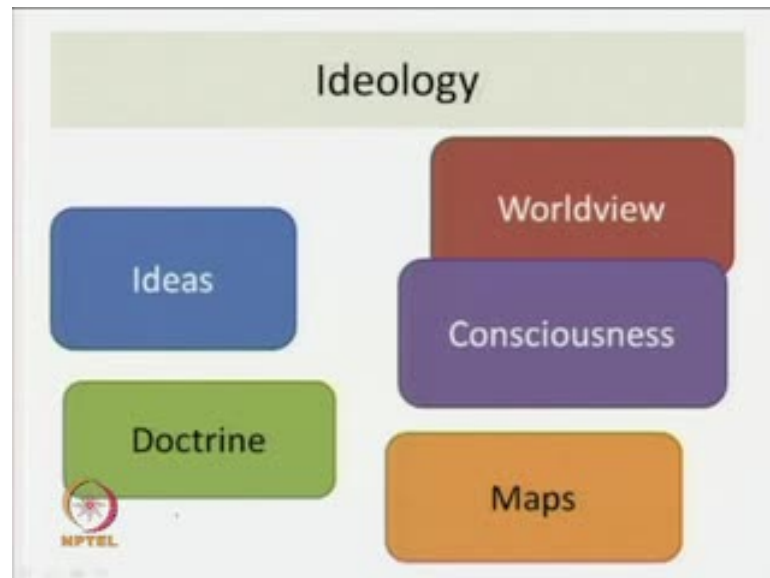
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Then we went on to, really, what we call the crux of our lectures, and we talked about the theory, and we have also said there was no need to be afraid of theory, there was no need; theory is a way of speaking using certain terminologies you have. If you are not scared of theoretical physics then why should you be scared of theory in cultural studies? We saw theory as an organized set of ideas, an explanatory framework, position that we take, a comprehensive explanation, a general idea or a proposition.

This was in a show... this was in a bid to show the scope of theory, and what we can do. And of course, if we talk about anything, you cannot really have a proper discourse without having a framework, an explanatory framework or an organized set of ideas; and that is why we talked about the importance of doing theory in cultural studies.

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We also saw that theory is important because theory shows the workings of ideology, and we saw ideology, we defined ideology which was one of the key concepts.

In our course, the second module was devoted to key concepts, and we found that, ideology could be also alternatively called a world view: a way of seeing the world, ideas as doctrine, as maps of meaning, and as consciousness.

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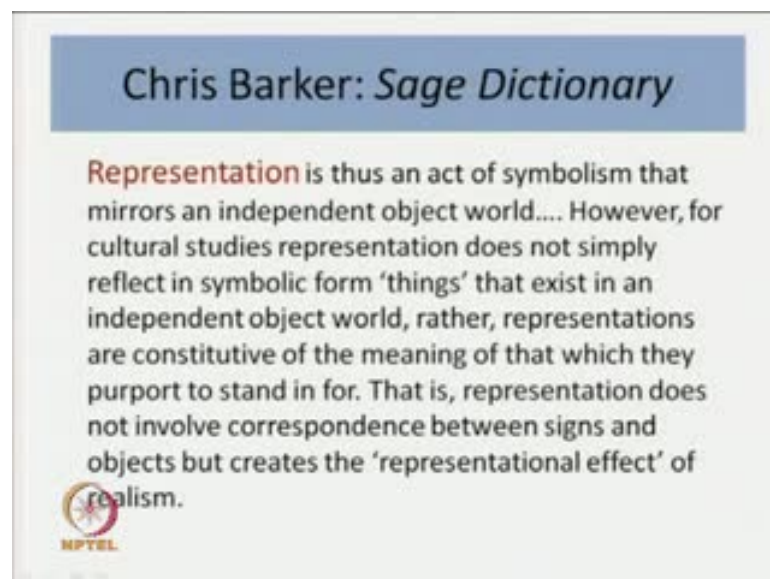
The slide features a bullet point: "• A structuralist understanding of culture is concerned with the 'systems of relations' of an underlying structure (usually language) and the grammar that makes meaning possible." Below the text is a yellow rounded rectangle containing the text "systems of relations". A small MPTEL logo is in the bottom left corner.

Then we took, we went to our first, into our first theoretical school, and I had said that there are several theoretical schools, and because of paucity of time we cannot go into all

of them, but three important ones that were identified, at least by Chris Barker in his work was: structuralism, Marxism and post-structuralism

So, we looked first at structuralism, and we saw that structuralism or the structuralist understanding of culture was deeply related or borrowed heavily from structuralist linguistics as was given to us by the (()) by study of semiotics or meaning; and we found that the culture in, was found to be like a language, was like semiological system where as we find in the slide here, culture is a system of relations, like words operate, and take on their meaning in a system of relations, culture also takes on meaning by difference, by relations in among units in a system of relations. So structuralist understanding of culture, we found, is concerned with the systems of relations of an underlying structure- usually language- and the grammar that makes meaning possible; so, even cultural arrangements was seen as grammatical, as laid out like a language.

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Then, we look that at Marxism, in fact, we devoted two lectures to Marxism, and we saw that the contribution of Karl Marx and of Friedrich Engels is seminal to an understanding of culture. We talked about, if you recall, we talked about the base and the super structure, and how the ruling ideas of each age were actually the ideas of the ruling class. And we talked about how Marx had shown that every epoch is characterized by system of exploitation, the forms are different from era to epoch, but the nature of the exploitation continues, in the sense that; there are those who have, you know, control

over the means of production, and there are those who are always dominated, and who are exploited, in the sense that, their labour is not adequately compensative for, in the sense that, they are not to allow share in the profit that arises from labour.

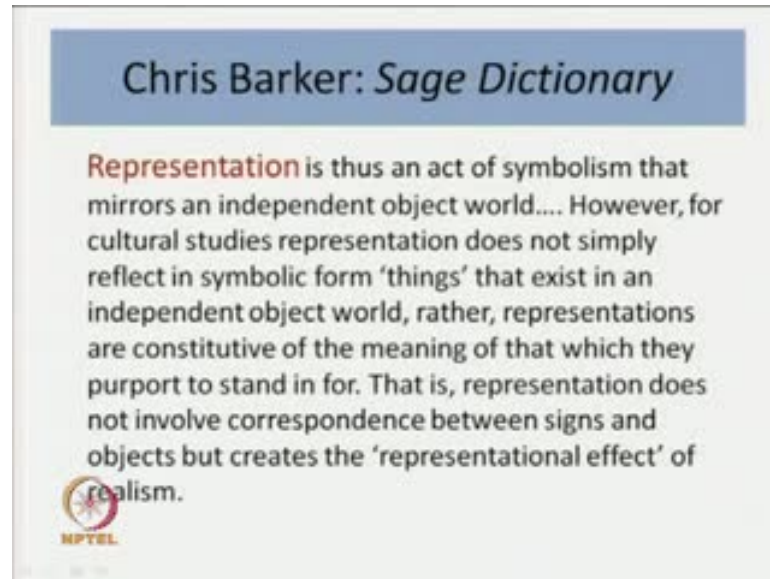
We also, very importantly, that history moves on in a dialectical process which Hegel called: Thesis, antithesis and synthesis. And according to Karl Marx and Friedrich Engels, whenever there is, whenever the forces of production come into conflict with existing relations of production, then society enters a new mode of production, there is a revolution, and society enters in a new mode of production.

We also saw that the history of mankind may be seen as a struggle, a struggle among classes, and between two major classes, which as we saw were, took different forms in different time, for instance, beginning with ancient slavery; we find these in masters and slaves in feudalism, we find the **surfs**, sorry the lord, the over lord and tenants of the **surfs**, and in bourgeois society in capitalism that is, we found that there were those who controlled capital, the bourgeois class, and those who worked or sold their labour were the proletariat. And we also saw that these continued in the form of other phases like neo liberalism or imperialisms, and also we found that Marxism believed that eventually there would be a classless society with the revolution of the proletariat.

Marxism, we also understood was one of the, one of the forbearers so to speak of cultural studies, in the sense that, even today the legacy of cultural studies is first always Marxism, is always materialism as we found in the work of Richard Hogarth and Raymond Williams.

And then we talked about post structuralism where we found that it carried on it was, you know, it carried on the argument given by (()) about the significant, signify, but it added a very important element, in the sense that, it saw the, say you know the, no one signified but it saw a series of the potential signified, and it also pointed out true scholars like, you know, philosopher like Derider, about what he called, you know, the meta physics of presence in western culture, and how they are always in the binary opposites. Cultural is seen through binary oppositions of say, good and bad, dark and light, light and dark culture or nature and culture etcetera. And that these binary needed to be dismantled if we have to understand culture and all its complexity.

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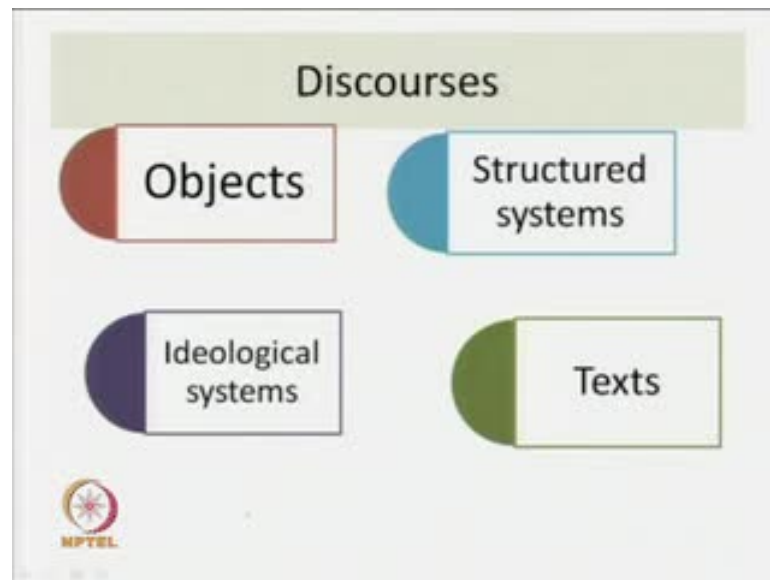
Then, we moved on to the next module. The second module was devoted to key concepts, and we said that without key concepts which are the tools of cultural studies, tools that give rise to the methodology of doing cultural studies, we cannot really continue to talk about culture studies. We have to understand what are the concepts and ideas, what are, what is a, what are the words that make the terminology, and the terminological tool if you will of cultural studies, and we found the identity, subjectivity, representation, discourse, power, these among others, some of the key terms and concepts in cultural studies.

For instance, we saw this word called representation, and we devoted two lectures for representation, and we saw through Chris Barker and his Sage Dictionary of Cultural Studies, that representations is an act of symbolism, alright, but in cultural studies representation does not simply reflect in symbolic form things, it does not involve correspondence between signs and objects but creates very importantly the representational effect of things.

So, in this whole process of representing something, in talking about things, for instance, the representation of women, for instance, as we saw in media, in advertisement, it is not everything that is there to be represented about, it is not true representation of, proper of, whole total representation of what a women is; it is a effect that is created, and that is guided by certain goals in mind.

So, also not only in advertising, we find that representation processes are deeply imbued by issues of power and politics. Why one representation works and another does not is a matter of ideology, is a matter of ruling ideals of the ruling classes, as Marx would have it.

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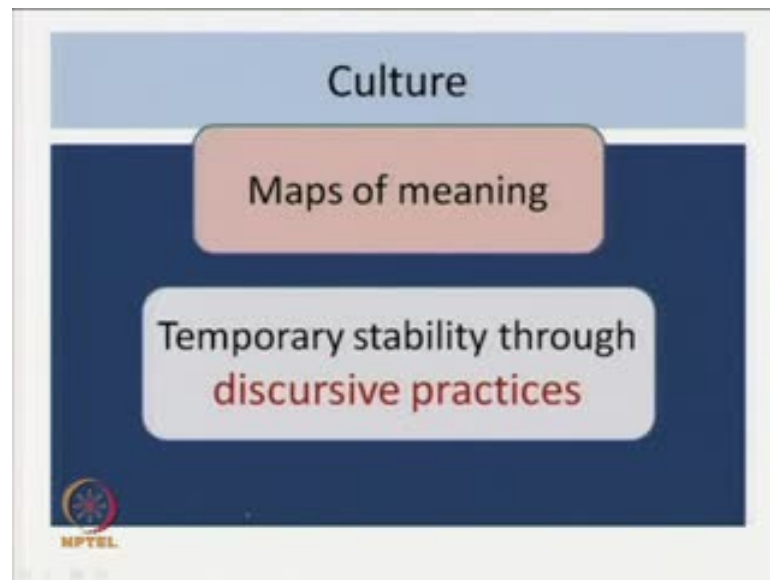


Then we talked about discourses, and we saw that the discourse was immensely important term of, key term in cultural studies, because discourse is, you know, every discourse is a way of talking about something, for instance, we saw you know, the idea the man, for instance, man as an object of study is defined in different ways, for instance, medical sciences would have a way of describing what man is: we talk about man in terms of biology, in terms of diseases, in terms of what is health, for instance; on the other hand religion would talk about man in a totally different sense, and literature would again talk about man, and its passion, and its emotions. So all these ways are discourse, all these ways are ways of talking and describing what man is.

I am only giving, we only talked about the idea of man, but everything, for instance that are cultural, that are cultural practices, cultural products, everything is defined in different ways. So, that is why cultural studies hold that there is, you know, no one way, no one legitimate way of describing anything. All descriptions are descriptions with a purpose, are also as many would say, are descriptions with which, you know, sort of, want to show themselves as the best way or the right way of describing something.

So, we saw the discourses are therefore, may be defined as objects, as structured systems, discourses definitely are also text, and they are ideological system. Now, we understand why discourses are ideological, because they, every discourse wishes to show that this is, you know, the best way to describe itself or describe an object.

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Then, we also saw the culture itself, if we define culture as a maps of meaning, we say that these maps of meanings are always shifting, and should be so, because we in cultural studies accept the fact that these maps of meaning, these meanings acquired a certain stability, that the stability is an illusion, really, why because, these are temporary stabilizations. Temporary stability is achieved through discursive practices, and whenever, discourse, we move from discourse to discourses, stability is broken and any object... if you saw a man, for instance, begins to take on different **views** and colors and descriptions, as we move on from discourse to discourse, and also within a discourse as we move through time as a discourse changes.

And we saw that Michel Foucault, the French philosopher, is one of the most important persons in this. Whenever we talk about other concept like power, like discourse, then Foucault is the one who has given us, or who has really thrown up in so many areas, and particularly the nexus between power and knowledge, and power and discourse is what we got through Michel Foucault.

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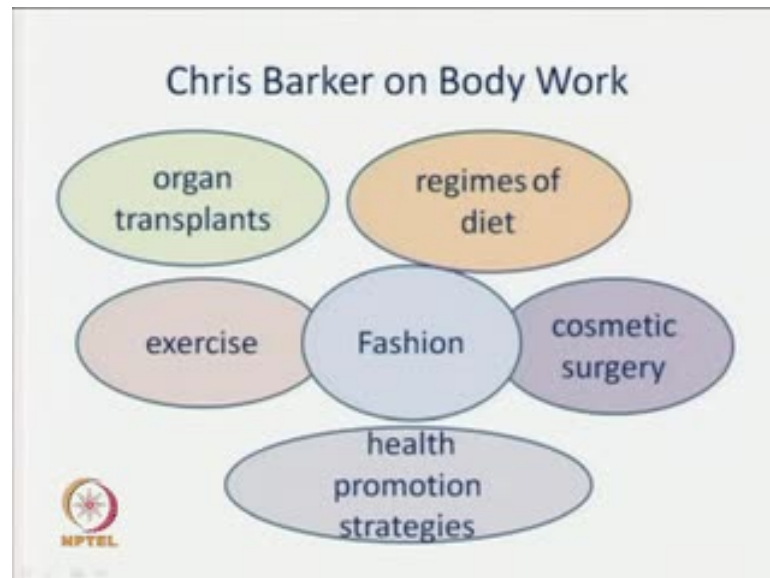
The slide is titled "The Illusion of Gender" in a large, bold, black font at the top center. Below the title, the name "Butler:" is written in a smaller, bold, black font. Underneath, there are two bullet points. The first bullet point reads: "• The effect of gender . . . must be understood as the mundane ways in which bodily gestures, movements, and styles of various kinds constitute the **illusion** of an abiding gendered self." The word "illusion" is highlighted in red. The second bullet point reads: "• Critique of 'traditional' feminism". At the bottom left of the slide, there is a small logo for NPTEL, which consists of a stylized 'N' and 'P' in a circle, with the letters "NPTEL" written below it.

Then, we also, gender came in. We had two, we devoted two lectures to gender, and we said that we are not going to talk only about feminism, we going to talk about the construction of gender, and the identity that comes in the construction the gender. And we found that gender today is an, you know, not understood in the traditional way of understanding; gender is something, you know, different from sex, and that sex was biological essential, you know, sexual identity, and gender was, you know, discursive or constructed terms or social terms.

We found that both sex and gender are descriptive terms, are matters of discourse, that is not again to deny the materiality, the reality of the body, but beyond that even as we go on to describe sexual identity, you are using words, you are using discourses; so, in that sense, we have the idea of the illusion of gender as given to us by Judith Butler, one of the staunch proponents in queer theory, and you know, in post feminism.

And Butler says that the effect of gender must be understood as the mundane ways in which bodily gestures, movements and styles of various kinds constitute the illusion of an abiding gendered self; this is very important. If you think that to have an abiding, a fixed general identity, that is only an illusion, and therefore, we found that there was a critique of traditional feminism, in you know, a newer ways of looking at gender as a key concept in cultural studies.

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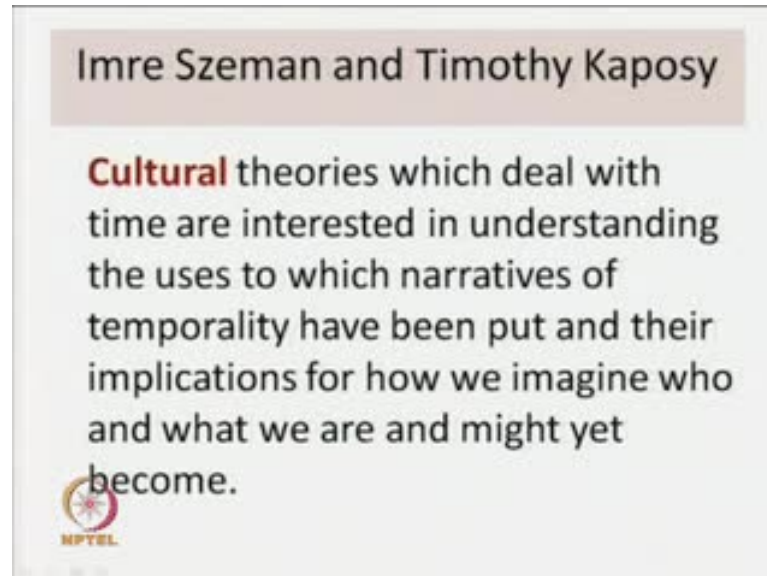


Then, we moved on to the next module which was called sites of culture studies, and I said while ago, you know, sites means way is cultural, where are cultural studies located, are way the culture happen. And one of the first topic we took at or we talked about was body, and many before this probably many of us thought that the body was just given, it was only of flesh and blood, but we found that the body was also a text, body also the matter of discourse, and while talking about bodies among other things, we saw that Chris Barker talks, given us this idea of body work that, remember identity and subjectivity are the two most important elementary terms in cultural studies, and we saw that identity, if we make a very kind of elementary distinction, and I know this much more than this, but subjectivities is your inner life as you understand what does it feels to be me, whereas, identity is understood as the label that is given to you by a community, by a society, by culture, and we found that studies of, you know, sites hinge around this areas of identity, subjectivity, power, representation, gender etcetera.

So, Chris Barker while talking about the body gives us the important concept of body work, and he says that identities and subjectivities are tied to the work we do on the body; we dress up the body, we have gestures, we have certain ways of being in the body; and body work includes regimes of diet, it include fashion, it include cosmetic surgery, exercise, health promotion strategies and even organ transplants. This, the work that we do on the body, and once we do this work on the body, the body becomes a site

of cultural practice, the body does not simply remain something only of flesh and blood to be studied by biology, body becomes a cultural affair.

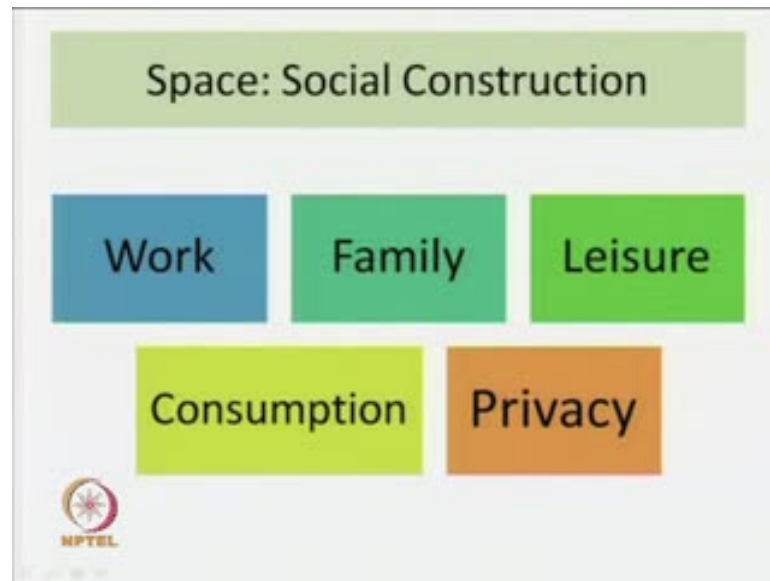
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Then, we talked about time, we talked about space and time, really, and we found, we brought in Imre Szeman and Kaposy, and where in, let me quote from their work “Cultural studies which deal with time are interested in understanding the uses to which narrative of time have been put”. Now, we saw that of course, time is one of the most important aspect of physics, but we saw that while in physics we are trying to understand the nature of time, we in cultural studies are not interested in understanding the nature of time- we are interested in trying to see how time has been put, understandings of time have been put to use, have been put to use by power through representation.

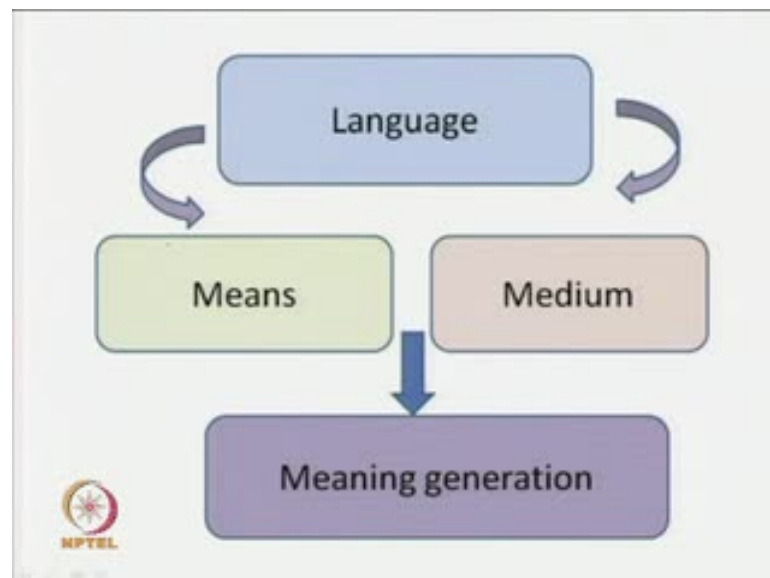
For instance, we saw that in, within saying that some nations are belated, are late in development; so, we have act of power here because we are defining some nations, countries as under developed only because they are in a sort of, you know seen, has been in a sort of time lag as far as development or mainstream development is concerned in so called developed countries.

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Space was another site, and we saw that space is not simply topographical or geographical; space is social construction, importantly because space is related to work family, leisure, consumption and privacy.

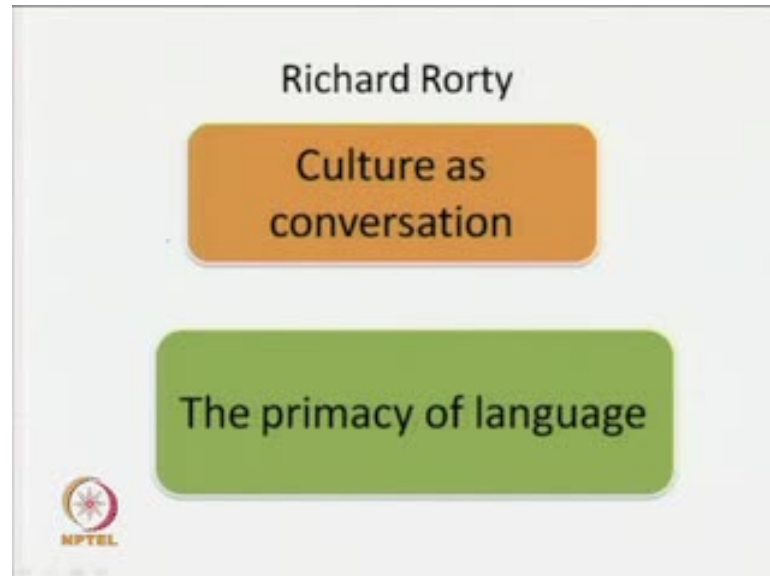
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Then, of course language is also a site, and we saw that language is a site in a different way, because language is both a site, and it is constitutive of discourse, constitutive of cultural studies. And we saw language as the, you know, if culture studies, one of the

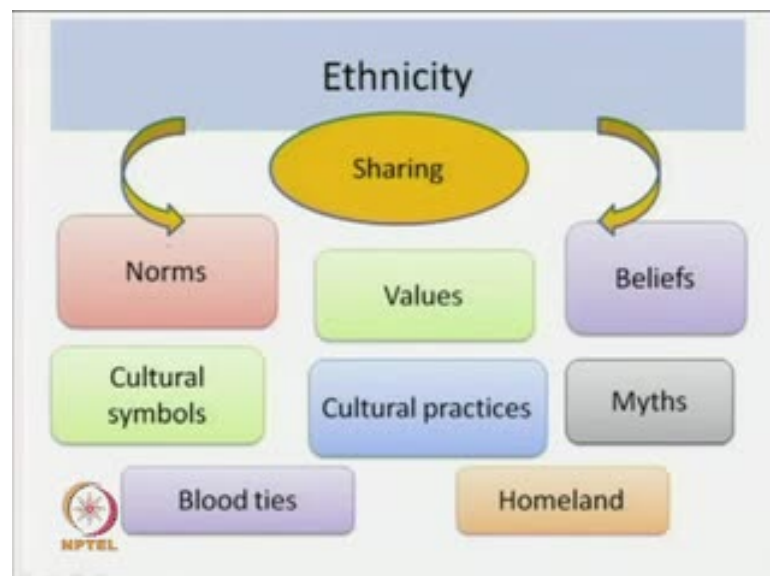
main tasks of cultural studies is **impairing in t**o meaning generation, the languages is the means and medium of meaning generation.

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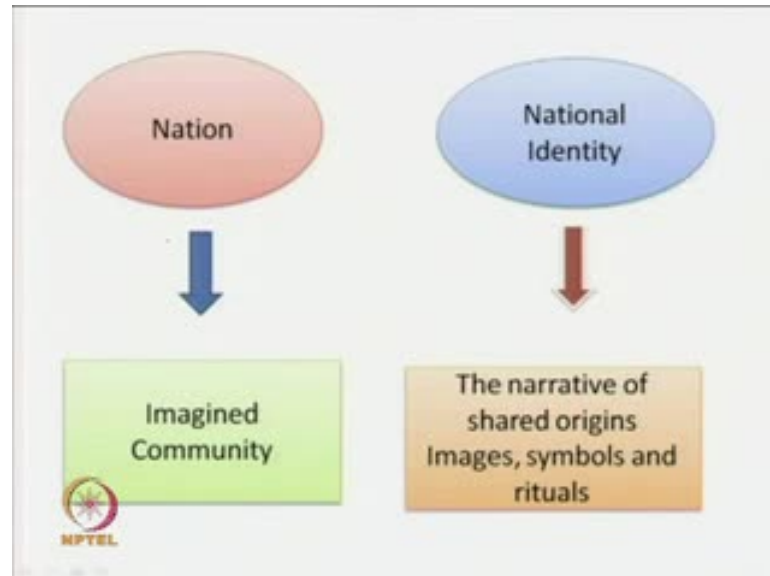
And we saw through Richard Rorty, the philosopher, that culture therefore, can be seen as a language, cultural can be seen as a conversation, and he also points to the primacy of language as far as talking about cultural and cultural product is concerned, there is no other way in which we can do it, and that is why language is both a site and constitute of element of culture.

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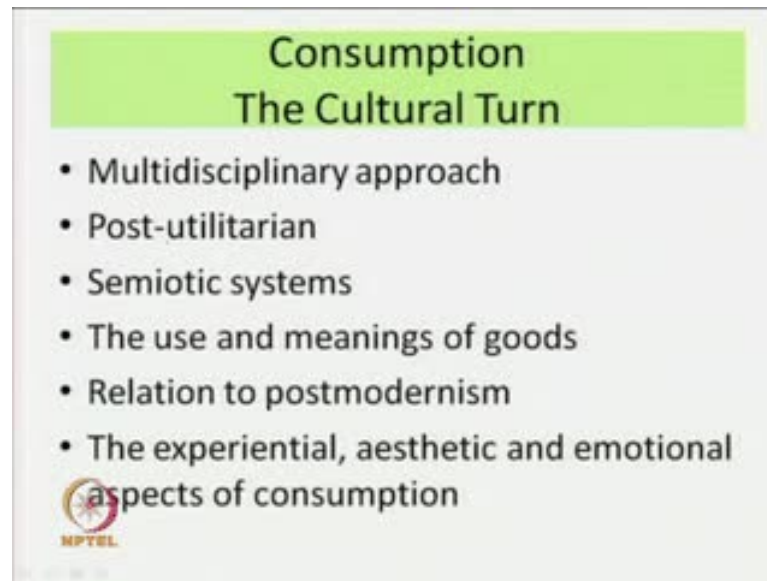
Then, we talked about, ethnicity, race and nation, and we went on to say that ethnicity was about sharing, sharing norms, values, cultural practices, blood ties and homeland.

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And we talked about nation, and we said, we made difference, we distinguished between nation and national identity, and we said that the nation was more than just, you know, more than geography and boundaries, and maps (()), sorry, nation was also, as shown to us by Benedict Anderson in his book, Imagined Communities, nation is an imagined community, and national identity was the matter of the narrative, a narrative of shared origins, images, symbols and rituals, therefore, nation is also discursive. Nation is what gives us our, these imagined communities are formed by these shared symbol, which give us our identity and subjectivity as you know, members of a certain nation.

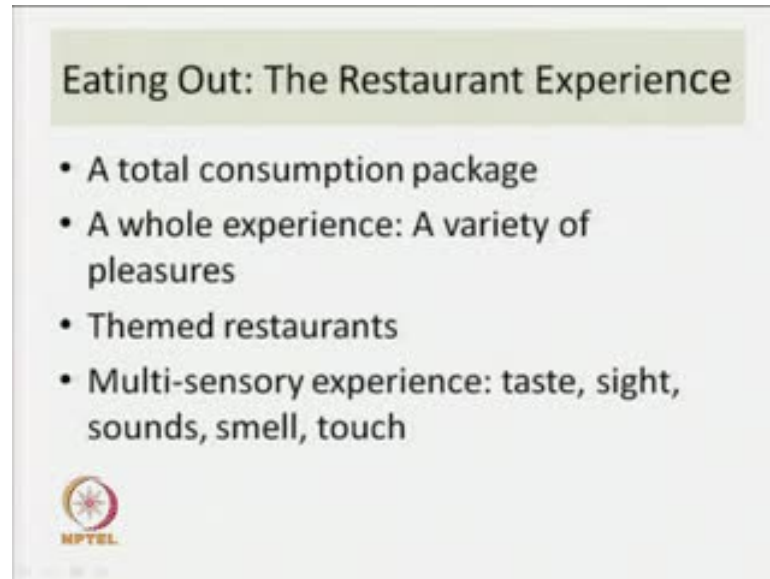
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Then, we talked, towards the end of module three, we talked about consumption, in fact, we devoted two lectures to consumption because we are also consuming agents, and we consume, we saw that, it is not that we only go and buy things, and consume food etcetera., we also consume ideas, we consume media products, media form (()) we consume cultural artifact.

So consumption is very important site because that is where again cultural happen, cultural practice happen. And we saw that though consumption was studied in sociology and perhaps anthropology, the cultural turn in consumption studies brought in many other aspects, for instance, it was an multidisciplinary approach, and it was not only about utility, it was a post utilitarian approach. And it focused on semiotic systems, in the meanings inherent in consumption, and the uses on meanings of goods, and therefore, it was related, we saw to postmodernism, and especially the experience of consumption. Cultural studies talks about the aesthetic, and the experience of consumption, and the emotional aspects of consumption which forms only a part, really, of the traditional way of looking at consumption or studying consumption.

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Then, one lecture was devoted in consumption to eating out: the restaurant experience. And we saw two scholars like (()) etcetera., that restaurant, the whole process of eating out was not simply to do it-gratification- it is we found that if, even though we felt these are our decisions to eat, you know, that the decision to eat out or that we felt empowered as, you know, consumers when we go eat out; because on the other hand there was also a package that was already kind of, you know, created, and made ready for us, and this whole, as the scholars have pointed out, this whole identity construction etcetera. That we feel, we are, you know, this feeling of the agent in the consumption process was actually a simulated experience.

For instance a restaurant experience, you know, is a total consumption package, that is pre, kind of, packaged for you, and, including themed restaurant, and whole experience of the restaurants, experience was also a constructed one.

So, again if the consumer felt that he or she was constructing meaning... on the other hand eating out studies show us that it is already present, you know, the only, this, it is a whole, it is an illusion when we think that as consumers we are constructing our identity.

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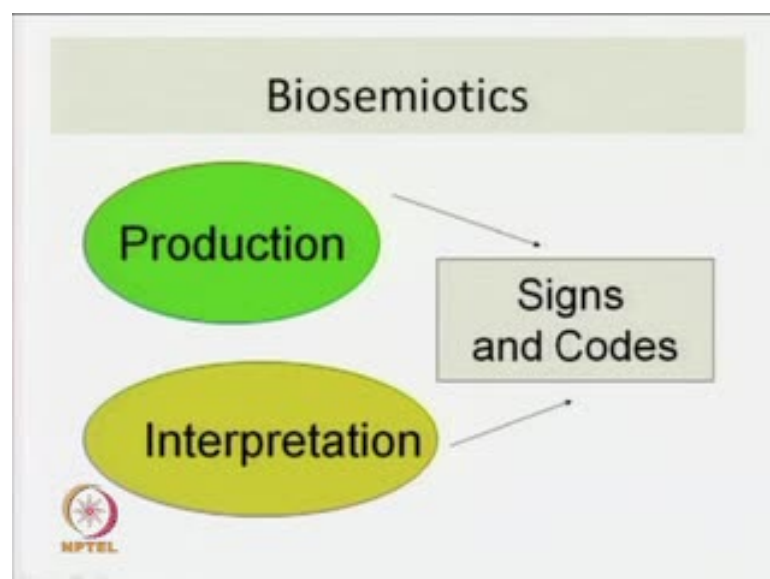
The new orientation in the higher classes

- Cultural Omnivorousness
- Valuing variety for its own sake
- Equating the experience of a wide range of alternatives = cultural sophistication

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Then, we also found that there was a new orientation in the higher classes, we called it cultural omnivorousness, that is variety, valuing variety for its own sake; this also was in distinction to, or it is, it is distinguishable from earlier, you know, status oriented consumption practices, distinction oriented consumption practices. Today we also find people willingly going in for different consumption experiences in order to even make a claim of being culturally sophisticated through a variety of experience.

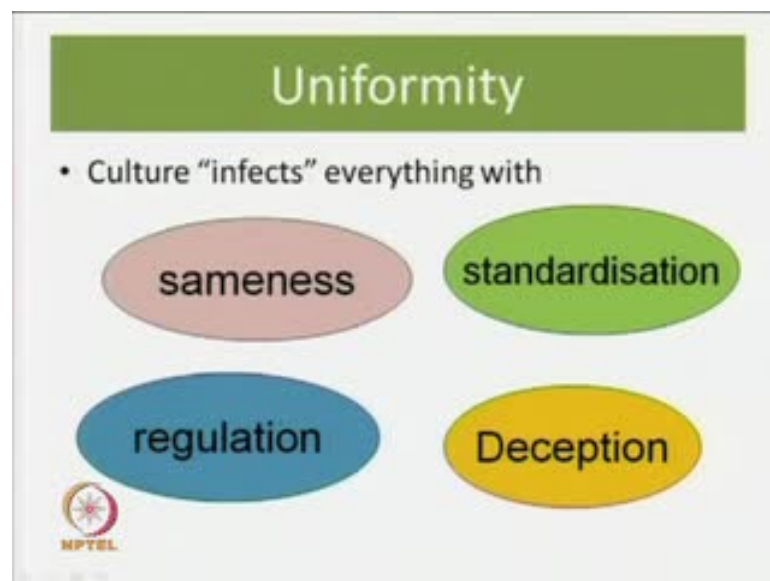
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Then, finally, in the last lecture in module three we found, that biosemiotics, this, you know, is an important, again biology is a site, many would think, well how is biology a site for cultural studies? And we found that cultural studies has shown us that even in, even life may be seen as system of signs and codes. If we look at organisms carefully, we will find that organisms also produce signs and interpret signs; and we on the on, again we interpreted those signs according to our own, you know, scientific training and our own technology.

So, in fact, many would, many even want to say that the universe itself is a system of codes which we have not been able to decipher and decode in its entirety. So, the universe and our planet with all its biological forms are also, you know, in a sort of, what we make a call semiosphere- giving out meanings, communicating with codes, and decoding, and encoding and decoding meanings.

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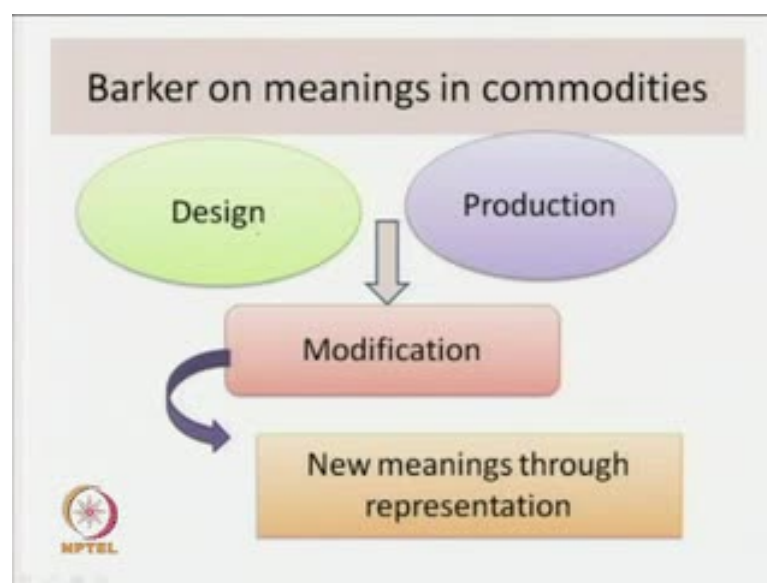


Then, we moved on to the last module, the last module was entitled 'Cultural industries, Cultural forms'. And we first begin by talking about the cultural industry, and our main text there was Cultural Industry by Theodor Adorno and Max Horkheimer from the, you know, Frankfurt school, and they made this important point that mass cultural, look at this slide please, infects everything with sameness, standardization, regulation and deception, whereas, if we thought that we as consumers of mass culture, we are making the meanings.

Adorno and Horkheimer said importantly that mass culture was so uniform, and was so in, you know, in sort of infected with, if I may use the word, sameness and standardization, and these were also regulated.

Ultimately we should not, we may even claim that as consumer, we have, of mass cultural we have been sort of deceived because there is in fact, standardization that ultimately becomes a repetition, and again from point of view powers becomes you know, sort naturalizing of these standardize goods.

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Then, we talked about the commodity as, you know, the equivalent of the molecule, really, in cultural studies, in the equivalent, as you find in biology. And Barker said, Chris Barker on meanings and commodities, he pointed out an important issue here which we found in that lecture was that, you know, commodities when they are designed and produced, the design and production processes are modified, and new meanings are created through new representation processes.

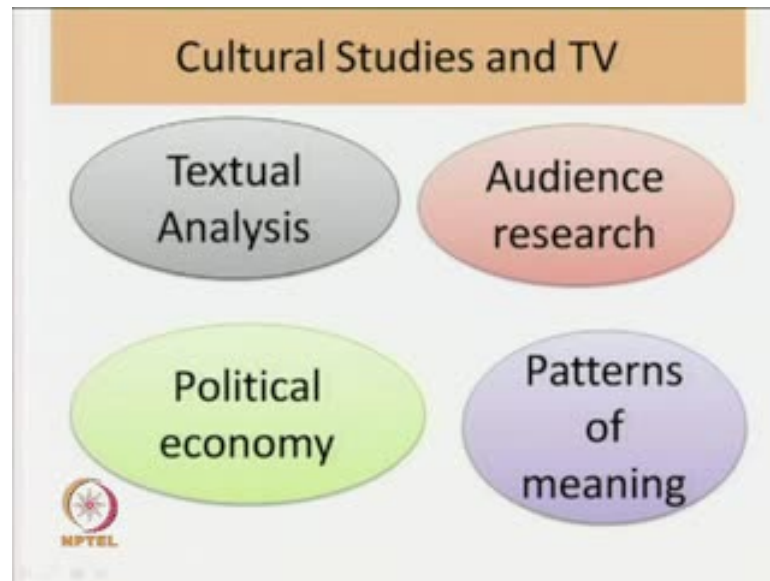
So, it is not that, you know as we found in Adorno and Horkheimer arguments, we found that there was repetition, there was standardization, sameness; Barker says that, well even commodities undergo change, to the changes in design and production which are modified, and they create new meanings, and also the customer feedback, consumer feedback also propels the creation of new design; so, it is not so static, it is also very dynamic process.

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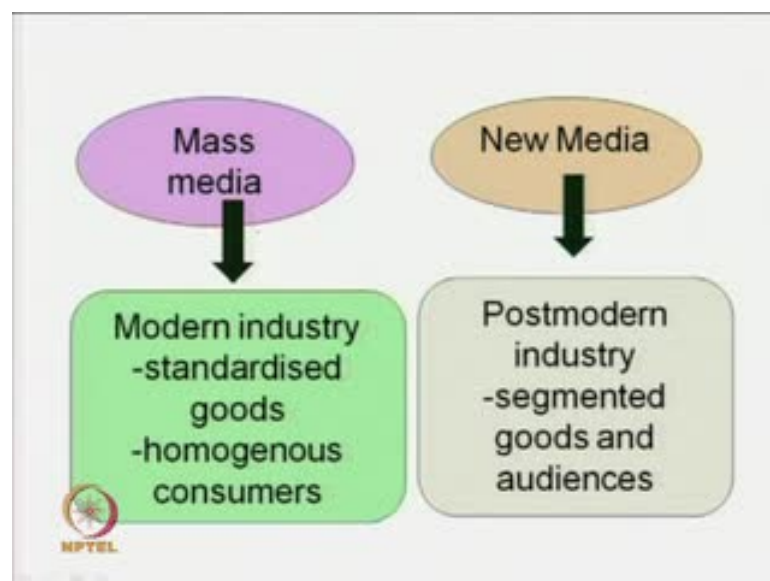
Then, we talked about the media, and we found that cultural studies and media studies should not be conflated, because cultural studies brought in a new aspect, a new perspective in media studies, it is not, the media studies was not there before cultural studies, on the other hand cultural studies comes in and gives semiological aspect, and because it talks about the politics of the sign, and it sees media, all media forms as texts or media processes as practices. And cultural studies begins to talk about how meaning is generated in this media, you know, product, be they books, be they television, you know, program etcetera. And secondly those identities based media criticism, and the study of media representation.

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Then, one lecture was devoted solely to television, as in a bid to talk about, focus in one form of media, and we found that cultural studies exploration of a television brought in more textual analysis, and importantly audience research, it again, one of the driving forces was that we do not look at audience as simply passive consumer, we look at audience as also contributing new meanings, then, of course, the identification of new pattern of meaning, and the political economy of television; these are the things cultural studies have made or have fortified in an already existing media studies domain.

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Then, we talked about new media as postmodern industry, and we differentiated new media as, where, from mass media by saying that, a mass media may be in digital forms, but once, but if it is not exhibited and distributed then it, through the electronic medium, then it cannot be called new media.

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Cyberculture: Key Issues

- Globalization, Technocapitalism, Cybercultures
- Materiality and Corporeality
- The Digital Divide
- E-governance
- Civil Society
- Identity and Subjectivity
- Race and Class
- Genders and Sexualities

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And then we talked about Cyberculture. The keys issues in cyberculture were identified as always identity and subjectivity, race and class, materiality, technocapitalism, the digital divide etcetera.

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Cultural policy

Regulation Management

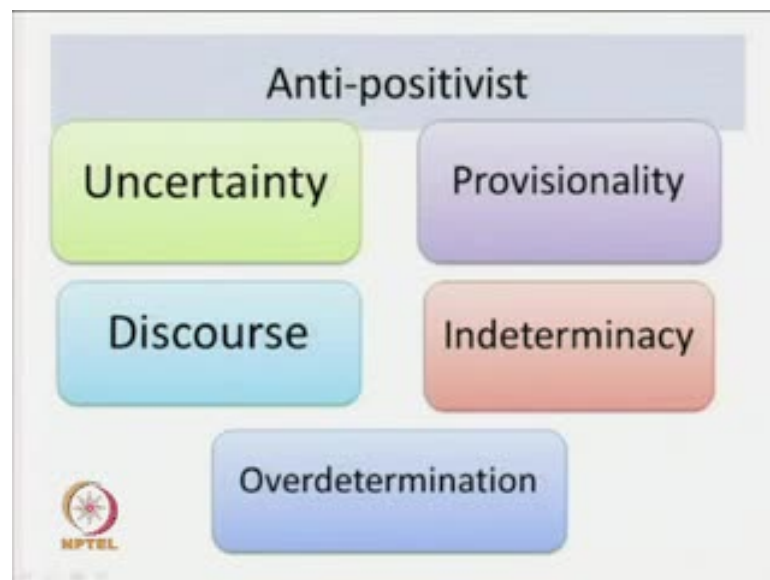
Administration

Institutions that produce and govern the form and content of cultural products

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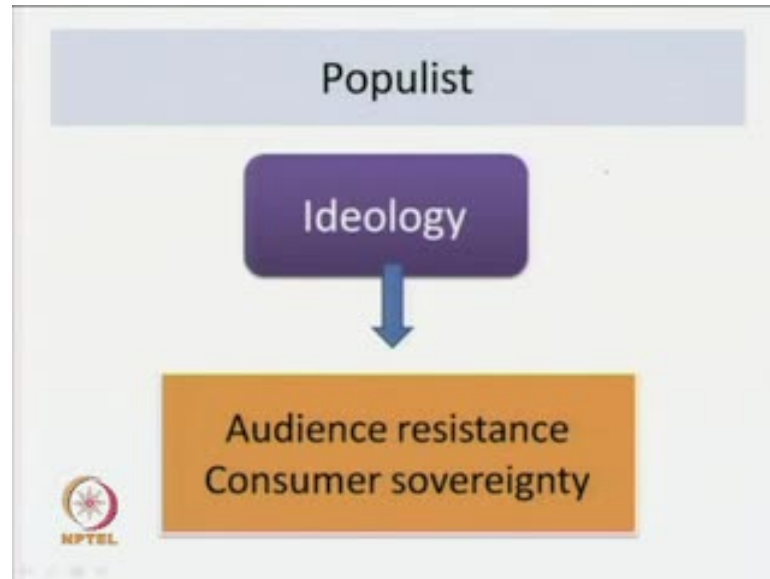
Then, we talk about cultural policy, and the cultural policy was seen as the regulation and management and the administration of cultural forms, and that there were institution and government bodies, and for instance, museum, and art and cultural councils that were, you know at the helm of affairs. We also saw through critics like Tony Bennett, you know, there was the great need of cultural studies, you know, scholars and academician to contribute to cultural policy to guide cultural policy making, and this divided between policy, if you call the policy, the criticism policy debate polarity was to be broken, and more and more academician need to come in the formulation in helping the government to form cultural policy.

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Then, we also saw, I know a, you also did the recap on anti-positive you know cultural studies being targeted by many as a discipline, that is, it does not have clear answer, and we found that these were main in the, main those who could not sort of, could not accept the uncertain, the whole the fact that the cultural studies itself is you know is imbued with uncertainty, provisionality and indeterminacy, and these are the virtues of cultural studies as we argued in the end.

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And it is also seen as, you know, if you are not careful then it may definitely, it may instantiate, reconstitute dominant ideologies, and in giving too much importance to audience and audience resistance, it may give lopsided it you know power to consumer sovereignty.

So, this was brief summing up of, you know, all the modules in this course, in this video course on cultural studies. I may have just missed out one or two lectures, but in the main this is what we have seen, that we have done in our, you know, in these lectures on various aspects of cultural studies.

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Hall, "Signification, Representation, Ideology"

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

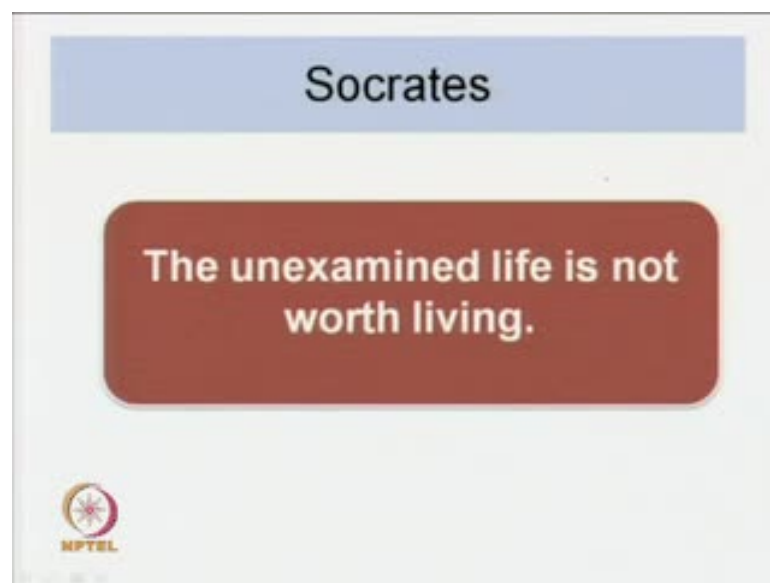


And I would in the end like to bring back to you one of the formulation given by Stuart Hall, and would like to end with this really, the signification, representation and ideology is the essay; and therein we talked about this and, you know, in one of the lecture, I think first lecture if I am not mistaken, and I am bringing back it to here, to you here, he say: Social relations do exist. We are born in to them. They exist independently of our will. They are real in their structure and tendency... Social relations exist, independent of mind, independent of thought. And yet they can only be conceptualized in thought, in the head.

This really is one of the ways in which you can defend culture studies cultural studies. Cultural studies, like, as Halls says, never says that there is no, you know, reality or at least there is no real arena in which things happen, does not contest also the fact that there are cultural forms are tangible, that the body real, for instance, it is made of flesh and blood, and that there are these, you know, modes of production that ultimately determine the way of life we lead. But as Hall says, when one has to conceptualize these things then one has to write it out and talk about it in a certain way, and the way of talking of cultural studies happens, it happens in thought as he say, it happen in the head. Now, this is what some many find the paradox, so, this have something tangible, but then it becomes you know textual.

The point is, it happens to a huge extent in language, in discourse, and we have to understand that in talking about these things: issues of power, issues of representation, feedback in to the very reality of things, feedback into the whole, even the tangible aspect, and the materiality of things, so much that the material is also textual. So, if you understand this, and you will have to understand the business of culture studies is different from the business of other domains. And one, therefore, as long as you have this judicious balance between the text and its, and the production process the political economic of the text you cannot go wrong in cultural studies.

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So, finally, let me leave you with these words by, the person was perhaps the greatest of all philosopher that is Socrates, and this is what we began, you know, our lectures with. And am going to leave you with these words: “The unexamined life is not worth living”. Thank you so much.