

## Stuart Hall

### CULTURAL STUDIES AND ITS THEORETICAL LEGACIES

#### EDITOR'S INTRODUCTION

**T**HIS SHORT EXERCISE in intellectual autobiography by Stuart Hall, arguably the most influential figure in contemporary cultural studies, is surprisingly downbeat. That's because it was written at the moment when cultural studies was taking off as an academic discipline in the US, attracting money and notoriety, and triggering an extraordinary theoretical "fluency" or textual "ventriloquism" as Hall puts it. This called into question the discipline's seriousness – read its political commitment – and its history. Here Hall reaffirms the first, using the example of AIDS to argue for theory's "deadly seriousness," and recapitulates a personal version of the second.

While recognizing that cultural studies has many histories and legacies (he has particular difficulty with the "Britishness" of "British cultural studies"), Hall insists that, for him at least, the field emerges out of the 1950s disintegration of classical Marxism in its Eurocentrism and its thesis that the economic base has a determining effect on the cultural superstructure. (Hall does not mention the decline of class as an identity-forming category amongst the young in Britain at that time.) Hall acknowledges that cultural studies has been, and must be, formed in interruptions to its trajectories and perceived mission – notably, early on, by feminism and anti-racism. Nevertheless, he argues, what is stable in cultural studies is a Gramscian understanding of "conjunctural knowledge" – knowledge situated in, and applicable to, specific and immediate political or historical circumstances; as well as an awareness that the structure of representations which form culture's alphabet and grammar are instruments of social power, requiring critical and activist examination. It is this kind of examination that is at jeopardy in a professionalised cultural studies, Hall implies.

It is interesting to think about the relation of this essay to the work of cultural studies dissidents such as Tony Bennett, or to the work of openly philosophical theorists such as Judith Butler, or finally of US critics closer to Hall's understanding of radical intellectual practice but who write in a conjuncture he does not quite share, such as Lauren Berlant and Michael Warner (all collected in this volume).

*Further reading:* Bennett 1998; Dworkin 1997; Morley and Chen 1996; Morris 1990; Mouffe 1979.

My title suggests a look back to the past, to consult and think about the Now and the Future of cultural studies by way of a retrospective glance. It does seem necessary to do some genealogical and archaeological work on the archive. Now the question of the archives is extremely difficult for me because, where cultural studies is concerned, I sometimes feel like a *tableau vivant*, a spirit of the past resurrected, laying claim to the authority of an origin. After all, didn't cultural studies emerge somewhere at that moment when I first met Raymond Williams, or in the glance I exchanged with Richard Hoggart? In that moment, cultural studies was born; it emerged full-grown from the head! I do want to talk about the past, but definitely not in that way. I don't want to talk about British cultural studies (which is in any case a pretty awkward signifier for me) in a patriarchal way, as the keeper of the conscience of cultural studies, hoping to police you back into line with what it really was if only you knew. That is to say, I want to absolve myself of the many burdens of representation which people carry around – I carry around at least three: I'm expected to speak for the entire black race on all questions theoretical, critical, etc., and sometimes for British politics, as well as for cultural studies. This is what is known as the black person's burden, and I would like to absolve myself of it at this moment.

That means, paradoxically, speaking autobiographically. Autobiography is usually thought of as seizing the authority of authenticity. But in order not to be authoritative, I've got to speak autobiographically. I'm going to tell you about my own take on certain theoretical legacies and moments in cultural studies, not because it is the truth or the only way of telling the history. I myself have told it many other ways before; and I intend to tell it in a different way later. But just at this moment, for this conjecture, I want to take a position in relation to the 'grand narrative' of cultural studies for the purposes of opening up some reflections on cultural studies as a practice, on our institutional position, and on its project. I want to do that by referring to some theoretical legacies or theoretical moments, but in a very particular way. This is not a commentary on the success or effectiveness of different theoretical positions in cultural studies (that is for some other occasion). It is an attempt to say something about what certain theoretical moments in cultural studies have been like for me, and from that position, to take some bearings about the general question of the politics of theory.

Cultural studies is a discursive formation, in Foucault's sense. It has no simple origins, though some of us were present at some point when it first named itself in

that way. Much of the work out of which it grew, in my own experience, was already present in the work of other people. Raymond Williams has made the same point, charting the roots of cultural studies in the early adult education movement in his essay on 'The future of cultural studies' (1989). 'The relation between a project and a formation is always decisive', he says, because they are 'different ways of materializing . . . then of describing a common disposition of energy and direction.' Cultural studies has multiple discourses; it has a number of different histories. It is a whole set of formations; it has its own different conjunctures and moments in the past. It included many different kinds of work. I want to insist on that! It always was a set of unstable formations. It was 'centres' only in quotation marks, in a particular kind of way which I want to define in a moment. It had many trajectories; many people had and have different trajectories through it; it was constructed by a number of different methodologies and theoretical positions, all of them in contention. Theoretical work in the Centre for Contemporary Cultural Studies was more appropriately called theoretical noise. It was accompanied by a great deal of bad feeling, argument, unstable anxieties, and angry silences.

Now, does it follow that cultural studies is not a policed disciplinary area? That it is whatever people do, if they choose to call or locate themselves within the project and practice of cultural studies? I am not happy with that formulation either. Although cultural studies as a project is open-ended, it can't be simply pluralist in that way. Yes, it refuses to be a master discourse or a meta-discourse of any kind. Yes, it is a project that is always open to that which it doesn't yet know, to that which it can't yet name. But it does have some will to connect; it does have some stake in the choices it makes. It does matter whether cultural studies is this or that. It can't be just any old thing which chooses to march under a particular banner. It is a serious enterprise, or project, and that is inscribed in what is sometimes called the 'political' aspect of cultural studies. Not that there's one politics already inscribed in it. But there is something *at stake* in cultural studies, in a way that I think, and hope, is not exactly true of many other very important intellectual and critical practices. Here one registers the tension between a refusal to close the field, to police it and, at the same time, a determination to stake out some positions within it and argue for them. That is the tension – the dialogic approach to theory – that I want to try to speak to in a number of different ways in the course of this paper. I don't believe knowledge is closed, but I do believe that politics is impossible without what I have called 'the arbitrary closure'; without what Homi Bhabha called social agency as an arbitrary closure. That is to say, I don't understand a practise which aims to make a difference in the world, which doesn't have some points of difference or distinction which it has to stake out, which really matter. It is a question of positionalities. Now, it is true that those positionalities are never final, they're never absolute. They can't be translated intact from one conjuncture to another; they cannot be depended on to remain in the same place. I want to go back to that moment of 'staking out a wager' in cultural studies, to those moments in which the positions began to matter.

This is a way of opening the questions of the 'wordliness' of cultural studies, to borrow a term from Edward Said. I am not dwelling on the secular connotations of the metaphor of worldliness here, but on the worldliness of cultural studies. I'm

dwelling on the ‘dirtiness’ of it: the dirtiness of the semiotic game, if I can put it that way. I’m trying to return the project of cultural studies from the clean air of meaning and textuality and theory to the something nasty down below. This involves the difficult exercise of examining some of the key theoretical turns or moments in cultural studies.

The first trace that I want to deconstruct has to do with a view of British cultural studies which often distinguishes it by the fact that, at a certain moment, it became a Marxist critical practice. What exactly does that assignation of cultural studies as a Marxist critical theory mean? How can we think cultural studies at that moment? What moment is it we are speaking of? What does that mean for the theoretical legacies, traces, and after-effects which Marxism continues to have in cultural studies? There are a number of ways of telling that history, and let me remind you that I’m not proposing this as the only story. But I do want to set it up in what I think may be a slightly surprising way to you.

I entered cultural studies from the New Left, and the New Left always regarded Marxism as a problem, as trouble, as danger, not as a solution. Why? It had nothing to do with theoretical questions as such or in isolation. It had to do with the fact that my own (and its own) political formation occurred in a moment historically very much like the one we are in now – which I am astonished that so few people have addressed – the moment of the disintegration of a certain kind of Marxism. In fact, the first British New Left emerged in 1956 at the moment of the disintegration of an entire historical/political project. In that sense I came into Marxism backwards: against the Soviet tanks in Budapest, as it were. What I mean by that is certainly not that I wasn’t profoundly, and that cultural studies then wasn’t from the beginning, proudly influenced by the questions that Marxism as a theoretical project put on the agenda: the power, the global reach and history-making capacities of capital; the question of class; the complex relationships between power, which is an easier term to establish in the discourses of culture than exploitation, and exploitation; the question of a general theory which could, in a critical way, connect together in a critical reflection different domains of life, politics and theory, theory and practice, economic, political, ideological questions and so on; the notion of critical knowledge itself and the production of critical knowledge as a practice. These important, central questions are what one meant by working within shouting distance of Marxism, working on Marxism, working against Marxism, working with it, working to try to develop Marxism.

There never was a prior moment when cultural studies and Marxism represented a perfect theoretical fit. From the beginning (to use this way of speaking for a moment) there was always-already the question of the great inadequacies, theoretically and politically, the resounding silences, the great evasions of Marxism – the things that Marx did not talk about or seem to understand which were our privileged object of study: culture, ideology, language, the symbolic. These were always-already, instead, the things which had imprisoned Marxism as a mode of thought, as an activity of critical practice – its orthodoxy, its doctrinal character, its determinism, its reductionism, its immutable law of history, its status as a meta-narrative. That is to say, the encounter between British cultural studies and Marxism has first to be understood as the engagement with a problem – not a theory, not even

a problematic. It begins, and develops through the critique of a certain reductionism and economism, which I think is not extrinsic but intrinsic to Marxism; a contestation with the model of base and superstructure, through which sophisticated and vulgar Marxism alike had tried to think the relationships between society, economy, and culture. It was located and sited in a necessary and prolonged and as yet unending contestation with the question of false consciousness. In my own case, it required a not-yet-completed contestation with the profound Eurocentrism of Marxist theory. I want to make this very precise. It is not just a matter of where Marx happened to be born, and of what he talked about, but of the model at the centre of the most developed parts of Marxist theory, which suggested that capitalism evolved organically from within its own transformations. Whereas I came from a society where the profound integument of capitalist society, economy, and culture had been imposed by conquest and colonization. This is a theoretical, not a vulgar critique. I don't blame Marx because of where he was born; I'm questioning the theory for the model around which it is articulated: its Eurocentrism.

I want to suggest a different metaphor for theoretical work: the metaphor of struggle, of wrestling with the angels. The only theory worth having is that which you have to fight off, not that which you speak with profound fluency. I mean to say something later about the astonishing theoretical fluency of cultural studies now. But my own experience of theory – and Marxism is certainly a case in point – is of wrestling with the angels – a metaphor you can take as literally as you like. I remember wrestling with Althusser. I remember looking at the idea of 'theoretical practice' in *Reading Capital* and thinking, 'I've gone as far in this book as it is proper to go'. I felt, I will not give an inch to this profound misreading, this superstructuralist mistranslation, of classical Marxism, unless he beats me down, unless he defeats me in spirit. He'll have to march over to me to convince me. I warred with him, to the death. A long, rambling piece I wrote on Marx's 1857 'Introduction' to *The Grundrisse*, in which I tried to stake out the difference between structuralism in Marx's epistemology and Althusser's, was only the tip of the iceberg of this long engagement. And that is not simply a personal question. In the Centre for Contemporary Cultural Studies, for five or six years, long after the anti-theoreticism or resistance to theory of cultural studies had been overcome, and we decided, in a very un-British way, we had to take the plunge into theory, we walked right around the entire circumference of European thought, in order not to be, in any simple capitulation to the *Zeitgeist*, Marxists. We read German idealism, we read Weber upside down, we read Hegelian idealism, we read idealistic art criticism.

So the notion that Marxism and cultural studies slipped into place, recognised an immediate affinity, joined hands in some teleological or Hegelian moment of synthesis, and there was the founding moment of cultural studies, is entirely mistaken. It couldn't have been more different from that. And when, eventually, in the 1970s, British cultural studies did advance – in many different ways, it must be said – within the problematic of Marxism, you should hear the term problematic in a genuine way, not just in a formalist-theoretical way: as a problem; as much about struggling against the constraints and limits of that model as about necessary questions it required us to address. And when, in the end, in my own work, I tried to

learn from and work with the theoretical gains of Gramsci, it was only because certain strategies of evasion had forced Gramsci's work, in a number of different ways, to respond to what I can only call (here's another metaphor for theoretical work) the conundrums of theory, the things which Marxist theory couldn't answer, the things about the modern world which Gramsci discovered remained unresolved within the theoretical framework of grand theory – Marxism – in which he continued to work. At a certain point, the questions I still wanted to address in short were inaccessible to me except via a detour through Gramsci. Not because Gramsci resolved them but because he at least addressed many of them. I don't want to go through what it is I personally think cultural studies in the British context, in a certain period, learned from Gramsci: immense amounts about the nature of culture itself, about the discipline of the conjunctural, about the importance of historical specificity, about the enormously productive metaphor of hegemony, about the way in which one can think questions of class relations only by using the displaced notion of ensemble and blocs. These are the particular gains of the 'detour' via Gramsci, but I'm not trying to talk about that. I want to say, in this context, about Gramsci, that while Gramsci belonged and belongs to the problematic of Marxism, his importance for this moment of British cultural studies is precisely the degree to which he radically *displaced* some of the inheritances of Marxism in cultural studies. The radical character of Gramsci's 'displacement' of Marxism has not yet been understood and probably won't ever be reckoned with, now we are entering the era of post-Marxism. Such is the nature of the movement of history and of intellectual fashion. But Gramsci also did something else for cultural studies, and I want to say a little bit about that because it refers to what I call the need to reflect on our institutional position, and our intellectual practice.

I tried on many occasions, and other people in British cultural studies and at the Centre especially have tried, to describe what it is we thought we were doing with the kind of intellectual work we set in place in the Centre. I have to confess that, though I've read many, more elaborated and sophisticated accounts, Gramsci's account still seems to me to come closest to expressing what it is I think we were trying to do. Admittedly, there's a problem with his phrase 'the production of organic intellectuals'. But there is no doubt in my mind that we were trying to find an institutional practice in cultural studies that might produce an organic intellectual. We didn't know previously what that would mean, in the context of Britain in the 1970s, and we weren't sure we would recognize him or her if we managed to produce it. The problem about the concept of an organic intellectual is that it appears to align intellectuals with an emerging historic movement and we couldn't tell then, and can hardly tell now, where that emerging historical movement was to be found. We were organic intellectuals without any organic point of reference; organic intellectuals with a nostalgia or will or hope (to use Gramsci's phrase from another context) that at some point we would be prepared in intellectual work for that kind of relationship, if such a conjuncture ever appeared. More truthfully, we were prepared to imagine or model or simulate such a relationship in its absence: 'pessimism of the intellect, optimism of the will'.

But I think it is very important that Gramsci's thinking around these questions certainly captures part of what we were about. Because a second aspect of Gramsci's

definition of intellectual work, which I think has always been lodged somewhere close to the notion of cultural studies as a project, has been his requirement that the 'organic intellectual' must work on two fronts at one and the same time. On the one hand, we had to be at the very forefront of intellectual theoretical work because, as Gramsci says, it is the job of the organic intellectual to know more than the traditional intellectuals do: really know, not just pretend to know, not just to have the facility of knowledge, but to know deeply and profoundly. So often knowledge for Marxism is pure recognition – the production again of what we have always known! If you are in the game of hegemony you have to be smarter than 'them'. Hence, there are no theoretical limits from which cultural studies can turn back. But the second aspect is just as crucial: that the organic intellectual cannot absolve himself or herself from the responsibility of transmitting those ideas, that knowledge, through the intellectual function, to those who do not belong, professionally, in the intellectual class. And unless those two fronts are operating at the same time, or at least unless those two ambitions are part of the project of cultural studies, you can get enormous theoretical advance without any engagement at the level of the political project.

I'm extremely anxious that you should not decode what I'm saying as an anti-theoretical discourse. It is not anti-theory, but it does have something to do with the conditions and problems of developing intellectual and theoretical work as a political practice. It is an extremely difficult road, not resolving the tensions between those two requirements, but living with them. Gramsci never asked us to resolve them, but he gave us a practical example of how to live with them. We never produced organic intellectuals (would that we had) at the Centre. We never connected with that rising historic movement; it was a metaphoric exercise. Nevertheless, metaphors are serious things. They affect one's practice. I'm trying to redescribe cultural studies as theoretical work which must go on and on living with that tension.

I want to look at two other theoretical moments in cultural studies which interrupted the already interrupted history of its formation. Some of these developments came as it were from outer space: they were not all generated from the inside, they were not part of an inner-unfolding general theory of culture. Again and again, the so-called unfolding of cultural studies was interrupted by a break, by real ruptures, by exterior forces; the interruption, as it were, of new ideas, which decentred what looked like the accumulating practice of the work. There's another metaphor for theoretical work: theoretical work as interruption.

There were at least two interruptions in the work of the Centre for Contemporary Cultural Studies: the first around feminism, and the second around questions of race. This is not an attempt to sum up the theoretical and political advances and consequences for British cultural studies of the feminist intervention; that is for another time, another place. But I don't want, either, to invoke that moment in an open-ended and casual way. For cultural studies (in addition to many other theoretical projects), the intervention of feminism was specific and decisive. It was ruptural. It reorganized the field in quite concrete ways. First, the opening of the question of the personal as political, and its consequences for changing the object of study in cultural studies, was completely revolutionary in a theoretical and practical way. Second, the radical expansion of the notion of power, which had

hitherto been very much developed within the framework of the notion of the public, the public domain, with the effect that we could not use the term power – so key to the earlier problematic of hegemony – in the same way. Third, the centrality of questions of gender and sexuality to the understanding of power itself. Fourth, the opening of many of the questions that we thought we had abolished around the dangerous area of the subjective and the subject, which lodged those questions at the centre of cultural studies as a theoretical practice. Fifth, ‘the re-opening’ of the closed frontier between social theory and the theory of the unconscious – psychoanalysis. It’s hard to describe the import of the opening of that new continent in cultural studies, marked out by the relationship – or rather, what Jacqueline Rose has called the as yet ‘unsettled relations’ – between feminism, psychoanalysis and cultural studies, or indeed how it was accomplished.

We know it was, but it’s not known generally how and where feminism first broke in. I use the metaphor deliberately: as the thief in the night, it broke in; interrupted, made an unseemly noise, seized the time, crapped on the table of cultural studies. The title of the volume in which this dawn-raid was first accomplished – *Women Take Issue* – is instructive: for they ‘took issue’ in both senses – took over that year’s book and initiated a quarrel. But I want to tell you something else about it. Because of the growing importance of feminist work and the early beginnings of the feminist movement outside in the very early 1970s, many of us in the Centre – mainly, of course, men – thought it was time there was good feminist work in cultural studies. And we indeed tried to buy it in, to import it, to attract good feminist scholars. As you might expect, many of the women in cultural studies weren’t terribly interested in this benign project. We were opening the door to feminist studies, being good, transformed men. And yet, when it broke in through the window, every single unsuspected resistance rose to the surface – fully installed patriarchal power, which believed it had disavowed itself. There are no leaders here, we used to say; we are all graduate students and members of staff together, learning how to practise cultural studies. You can decide whatever you want to decide, etc. And yet, when it came to the question of the reading list . . . Now that’s where I really discovered about the gendered nature of power. Long, long after I was able to pronounce the words, I encountered the reality of Foucault’s profound insight into the individual reciprocity of knowledge and power. Talking about giving up power is a radically different experience from being silenced. That is another way of thinking, and another metaphor for theory: the way feminism broke, and broke into, cultural studies.

Then there is the question of race in cultural studies. I’ve talked about the important ‘extrinsic’ sources of the formation of cultural studies – for example, in what I called the moment of the New Left, and its original quarrel with Marxism – out of which cultural studies grew. And yet, of course, that was a profoundly English or British moment. Actually getting cultural studies to put on its own agenda the critical questions of race, the politics of race, the resistance to racism, the critical questions of cultural politics, was itself a profound theoretical struggle, a struggle of which *Policing the Crisis* was, curiously, the first and very late example. It represented a decisive turn in my own theoretical and intellectual work, as well as in that of the Centre. Again, it was accomplished only as the result of a long, and sometimes bitter – certainly bitterly contested – internal struggle against a



resounding but unconscious silence. A struggle which continued in what has since come to be known, but only in the rewritten history, as one of the great seminal books of the Centre for Cultural Studies, *The Empire Strikes Back*. In actuality, Paul Gilroy and the group of people who produced the book found it extremely difficult to create the necessary theoretical and political space in the Centre in which to work on the project.

I want to hold to the notion, implicit in both these examples, that movements provoke theoretical moments. And historical conjunctures insist on theories: they are real moments in the evolution of theory. But here I have to stop and retrace my steps. Because I think you could hear, once again, in what I'm saying a kind of invocation of a simple-minded anti-theoretical populism, which does not respect and acknowledge the crucial importance, at each point in the moves I'm trying to renarrativize, of what I would call the necessary delay or detour through theory. I want to talk about that 'necessary detour' for a moment. What decentred and dislocated the settled path of the Centre for Contemporary Cultural Studies certainly, and British cultural studies to some extent in general, is what is sometimes called 'the linguistic turn': the discovery of discursivity, of textuality. There are casualties in the Centre around those names as well. They were wrestled with, in exactly the same way I've tried to describe earlier. But the gains which were made through an engagement with them are crucially important in understanding how theory came to be advanced in that work. And yet, in my view, such theoretical 'gains' can never be a self-sufficient moment.

Again, there is no space here to do more than begin to list the theoretical advances which were made by the encounters with structuralist, semiotic, and post-structuralist work: the crucial importance of language and of the linguistic metaphor to *any* study of culture; the expansion of the notion of text and textuality, both as a source of meaning, and as that which escapes and postpones meaning; the recognition of the heterogeneity, of the multiplicity, of meanings, of the struggle to close arbitrarily the infinite semiosis beyond meaning; the acknowledgment of textuality and cultural power, of representation itself, as a site of power and regulation; of the symbolic as a source of identity. These are enormous theoretical advances, though of course, it had always attended to questions of language (Raymond Williams's work, long before the semiotic revolution, is central there). Nevertheless, the refiguring of theory, made as a result of having to think questions of culture through the metaphors of language and textuality, represents a point beyond which cultural studies must now always necessarily locate itself. The metaphor of the discursive, of textuality, instantiates a necessary delay, a displacement, which I think is *always* implied in the concept of culture. If you work on culture, or if you've tried to work on some other really important things and you find yourself driven back to culture, if culture happens to be what seizes hold of your soul, you have to recognize that you will always be working in an area of displacement. There's always something decentred about the medium of culture, about language, textuality, and signification, which always escapes and evades the attempt to link it, directly and immediately, with other structures. And yet, at the same time, the shadow, the imprint, the trace, of those other formations, of the intertextuality of texts in their institutional positions, of texts as sources of power,

of textuality as a site of representation and resistance, all of those questions can never be erased from cultural studies.

The question is what happens when a field, which I've been trying to describe in a very punctuated, dispersed, and interrupted way, as constantly changing directions, and which is defined as a political project, tries to develop itself as some kind of coherent theoretical intervention? Or, to put the same question in reverse, what happens when an academic and theoretical enterprise tries to engage in pedagogies which enlist the active engagement of individuals and groups, tries to make a difference in the institutional world in which it is located? These are extremely difficult issues to resolve, because what is asked of us is to say 'yes' and 'no' at one and the same time. It asks us to assume that culture will always work through its textualities – and at the same time that textuality is never enough. But never enough of what? Never enough for what? That is an extremely difficult question to answer because, philosophically, it has always been impossible in the theoretical field of cultural studies – whether it is conceived either in terms of texts and contexts, of intertextuality, or of the historical formations in which cultural practices are lodged – to get anything like an adequate theoretical account of culture's relations and its effects. Nevertheless I want to insist that until and unless cultural studies learns to live with this tension, a tension that all textual practices must assume – a tension which Said describes as the study of the text in its affiliations with 'institutions, offices, agencies, classes, academies, corporations, groups, ideologically defined parties and professions, nations, races, and genders' – it will have renounced its 'worldly' vocation. That is to say, unless and until one respects the necessary displacement of culture, and yet is always irritated by its failure to reconcile itself with other questions that matter, with other questions that cannot and can never be fully covered by critical textuality in its elaborations, cultural studies as a project, an intervention, remains incomplete. If you lose hold of the tension, you can do extremely fine intellectual work, but you will have lost intellectual practice as a politics. I offer this to you, not because that's what cultural studies ought to be, or because that's what the Centre managed to do well, but simply because I think that, overall, is what defines cultural studies as a project. Both in the British and the American context, cultural studies has drawn the attention itself, not just because of its sometimes dazzling internal theoretical development but because it holds theoretical and political questions in an ever irresolvable but permanent tension. It constantly allows the one to irritate, bother and disturb the other, without insisting on some final theoretical closure.

I've been talking very much in terms of a previous history. But I have been reminded of this tension very forcefully in the discussions on AIDS. AIDS is one of the questions which urgently brings before us our marginality as critical intellectuals in making real effects in the world. And yet it has often been represented for us in contradictory ways. Against the urgency of people dying in the streets, what in God's name is the point of cultural studies? What is the point of the study of representations, if there is no response to the question of what you say to someone who wants to know if they should take a drug and if that means they'll die two days later or a few months earlier? At that point, I think anybody who is into cultural studies seriously as an intellectual practice, must feel, on their pulse, its ephemerality, its insubstantiality, how little it registers, how little we've been able

to change anything or get anybody to do anything. If you don't feel that as one tension in the work that you are doing, theory has let you off the hook. On the other hand, in the end, I don't agree with the way in which the dilemma is often posed for us, for it is indeed a more complex and displaced question than just people dying out there. The question of AIDS is an extremely important terrain of struggle and contestation. In addition to the people we know who are dying, or have died, or will, there are the many people dying who are never spoken of. How could we say that the question of AIDS is not also a question of who gets represented and who does not? AIDS is the site at which the advance of sexual politics is being rolled back. It's a site at which not only people will die, but desire and pleasure will also die if certain metaphors do not survive, or survive in the wrong way. Unless we operate in this tension, we don't know what cultural studies can do, can't, can never do; but also, what it has to do, what it alone has a privileged capacity to do. It has to analyse certain things about the constitutive and political nature of representation itself, about its complexities, about the effects of language, about textuality as a site of life and death. Those are the things cultural studies can address.

I've used that example, not because it's a perfect example, but because it's a specific example, because it has a concrete meaning, because it challenges us in its complexity, and in so doing has things to teach us about the future of serious theoretical work. It preserves the essential nature of intellectual work and critical reflection, the irreducibility of the insights which theory can bring to political practice, insights which cannot be arrived at in any other way. And at the same time, it rivets us to the necessary modesty of theory, the necessary modesty of cultural studies as an intellectual project.

I want to end in two ways. First I want to address the problem of the institutionalization of these two constructions: British cultural studies and American cultural studies. And then, drawing on the metaphors about theoretical work which I tried to launch (not I hope by claiming authority or authenticity but in what inevitably has to be a polemical, positional, political way), to say something about how the field of cultural studies has to be defined.

I don't know what to say about American cultural studies. I am completely dumbfounded by it. I think of the struggles to get cultural studies into the institution in the British context, to squeeze three or four jobs for anybody under some heavy disguise, compared with the rapid institutionalization which is going on in the United States. The comparison is not valid only for cultural studies. If you think of the important work which has been done in feminist history or theory in Britain and ask how many of those women have ever had full-time academic jobs in their lives or are likely to, you get a sense of what marginality is really about. So the enormous explosion of cultural studies in the United States, its rapid professionalization and institutionalization, is not a moment which any of us who tried to set up a marginalized Centre in a university like Birmingham could, in any simple way, regret. And yet I have to say, in the strongest sense, that it reminds me of the ways in which, in Britain, we are always aware of institutionalization as a moment of profound danger. Now, I've been saying that dangers are not places you run away from but places that you go towards. So I simply want you to know that my own feeling is that the explosion of cultural studies along with other forms of critical theory in the academy represents a moment of extraordinarily profound danger.

Why? Well, it would be excessively vulgar to talk about such things as how many jobs there are, how much money there is around, and how much pressure that puts on people to do what they think of as critical political work and intellectual work of a critical kind, while also looking over their shoulders at the promotions stakes and the publication stakes, and so on. Let me instead return to the point that I made before: my astonishment at what I called the theoretical fluency of cultural studies in the United States.

Now, the question of theoretical fluency is a difficult and provoking metaphor, and I want only to say one word about it. Some time ago, looking at what one can only call the deconstructive deluge (as opposed to deconstructive turn) which had overtaken American literary studies, in its formalist mode, I tried to distinguish the extremely important theoretical and intellectual work which it had made possible in cultural studies from a mere repetition, a sort of mimicry or deconstructive ventriloquism which sometimes passes as a serious intellectual exercise. My fear at that moment was that if cultural studies gained an equivalent institutionalization in the American context, it would, in rather the same way, formalize out of existence the critical questions of power, history, and politics. Paradoxically, what I mean by theoretical fluency is exactly the reverse. There is no moment now, in American cultural studies, where we are *not* able, extensively and without end, to theorize power – politics, race, class and gender, subjugation, domination, exclusion, marginality, Otherness, etc. There is hardly anything in cultural studies which isn't so theorized. And yet, there is the nagging doubt that this overwhelming textualization of cultural studies' own discourses somehow constitutes power and politics as exclusively matters of language and textuality itself. Now, this is not to say that I don't think that questions of power and the political have to be and are always lodged within representations, that they are always discursive questions. Nevertheless, there are ways of constituting power as an easy floating signifier which just leaves the crude exercise and connections of power and culture altogether emptied of any signification. That is what I take to be the moment of danger in the institutionalization of cultural studies in this highly rarified and enormously elaborated and well-funded professional world of American academic life. It has nothing whatever to do with cultural studies making itself more like British cultural studies, which is, I think, an entirely false and empty cause to try to propound. I have specifically tried not to speak of the past in an attempt to police the present and the future. But I do want to extract, finally, from the narrative I have constructed of the past some guidelines for my own work and perhaps for some of yours.

I come back to the deadly seriousness of intellectual work. It is a deadly serious matter. I come back to the critical distinctions between intellectual work and academic work: they overlap, they abut with one another, they feed off one another, the one provides you with the means to do the other. But they are not the same thing. I come back to the difficulty of instituting a genuine cultural and critical practice, which is intended to produce some kind of organic intellectual political work, which does not try to inscribe itself in the overarching meta-narrative of achieved knowledges, within the institutions. I come back to theory and politics, the politics of theory. Not theory as the will to truth, but theory as a set of contested, localized, conjunctural knowledges, which have to be debated in a dialogical way. But also as

a practice which always thinks about its intervention in a world in which it would make some difference, in which it would have some effect. Finally, a practice which understands the need for intellectual modesty. I do think there is all the difference in the world between understanding the politics of intellectual work and substituting intellectual work for politics.