

培文书系·人文科学系列



— AN ANTHOLOGY —
INTERNATIONALIZING CULTURAL STUDIES
国际文化研究选集



[英] 阿克巴·阿巴斯 约翰·N.厄尼 主编



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前言

如何使用本书

■ 基本目标

本文集使用了“文化研究”这一术语来概括那些在批评的、跨学科的、多方法的、有政治取向的基础上建立起来的知识；这些知识涉及文化、社会和权力之间的关系。由于不同的知识和历史发展，这些知识的语境既是国内的，也是跨国界的。文化研究的政治—知识运动起源于英国社会的特殊形势，半个世纪以来，“伯明翰传统”不仅在实践上而且在理论上都使得国际研究呈现出勃勃生机。到目前为止，它的发展已经远远超越了文化研究的英国性。尽管作为一种北大西洋的思想或者意识形态或教育实践，这种文化研究的支配性是明显的，但是这一思想仍已成为一种国际意识的组成部分、一个通过它可以看到批判性的文化研究运动在世界上其他地方发展的透镜、一种具有潜在的反思和自我挑战能力的话语。

本文集批判性地呈现了在国家(主义者)对后国家(主义者)体系、经典对对话体系、北大西洋对离散对后殖民体系方面文化研究的形成、趋势和成就。这些多样的框架体系目前在我们的文化研究中已经形成了一种国际景观的生命力。对理解这一景观来说，在寻求研究跨越这些不同框架体系(不同文化?)的文化研究中所遭遇的失败同困境一样都是有益的。与此同时，现今的大学课程也显示出了在文化研究中涵盖诸如哲学、政治学、传播与媒介、性别研究、社会学、公共健康、世界金融、生态学、种族和种族矛盾、宗教、教育和人类学等形形色色国际研究的重要性。

本文集基于这样一个前提：在当今社会，一门文化研究的基础课应该训练学生去领略广阔的世界图景，当然，它应该使学生能够理解北大西洋的历史、原则和惯例体系以及经典文化研究。但是它也应该说服学生把这一学科作为一个整体进行批判性的思考。因此，本书的主题和章节挑选没有任何强加的支配性定论、使用说明或在国际范围中思考文化研究发展的方法，而只是尽可能地去描述、分析、批判、建议、激发和督促。学生必须认真考虑这些引起争议的问题。本文集提供的知识和概念体系力图使学生尽力理解它们，在不同情势的范围内带着真诚的投入和批判性的反思认真地参与研究，清楚地阐释国际性的文化研究——后国家主义者、后殖民主义者、离散等——不管他们正在研究世界上的哪一部分。同样，对各部分

的撰稿人来说也是如此——他们的基本使命是为一种特别的文化研究话题提出多样的主张——不管这些撰稿人居住和工作在哪里,或者属于哪个种族/人种/国家。

■ 本文集的主要特色

本文集的概念框架建立在概述和每一主题部分的导论中。每一部分的框架——绝对没有任何“包罗万象”的企图——都包括世界上不同地方出现的文化研究的历史发展和一部分特性、理论上的普遍论对特殊论的两难、当地文化惯例/工业的建构及其权力和它们与政治之间的互相作用、北大西洋和北大西洋构成之间的关系。一些主要话题则贯穿了本文集的不同部分,如在全球化时代中不断变化的地方和地区性的概念、正在变化的现代性/后现代性的构型、文化研究里(特别是在那些文化研究和建立在权力上的社会运动相结合的方面)逐渐扩张中的认同作用、关于文化研究本身的特性和目标在思想上的明显同化、调整和挑战。

下面是一些对整个文集都有影响的想法:

1. 文化政治是地区语境中的而非外部空间里的政治。有人可能会因此而提出文化研究的研究立场应当集中在不同的地区进行——比如说非洲、巴基斯坦、中国、美国、埃及、法国的文化研究。这样一种观点能够对来自不同国家的历史和政治文化语境进行研究。但是本文集则试图揭示出一种不同的路径。文化研究的独特性一直以来都表现在它在国际范围里的发展(因此要承认本文集的标题多少有点冗余)。因此它特意强调的是既要在国际视野中解读当地,也要解读国际景观与当地的社会内部斗争之间的重要关系,尽管本文集中的许多篇章都把重点放在在一个或另外一个本地环境中被体验的文化政治上,但我们仍鼓励学生使用这些“案例”去应对跨国家的历程、斗争和政治。
2. 对于一本提供了一种源于诸多不同学科领域或运动的文集来说,其明显的边界在哪里呢?显然,若是秉持一种阻隔对相关领域进行深入探究的实证主义的文化、社会或政治态度,我们是难以辨别出这样的边界的。全书不同章节中的不同“案例”来自不同的学科(人种学、表演研究、政治经济学、媒介研究、文学、电影研究等),它们与广泛的理论材料相互作用(关于身份政治,关于认识论,关于现代性,关于抵抗等),从而为国际文化研究构筑了一张相关的知识网络。这样,这一领域的读物对于来自不同的人文与社会学术背景下的大学生来讲,也就更容易被接受。通过吸纳有着不同学术背景、不同文化或者国家背景的学生,文化研究课程也会大大受益。
3. 一本试图呈现出来自世界上不同地方文化研究著作的重要典范的文集会产生这样一种特性,即重视那些“不同凡响”的关键知识分子的研究,而忽略那些通常的“可疑人物”。无可否认的是,这样做代表着西方学术中存在的一种明显的趋势。但是与众不同,本文集重视

的则是那些在文化研究经典著作的目录里通常鲜为提及的具有批判性的政治研究的发源地,和那些相关的关键人物——既包括已有建树的,也包括初露头角的。

■ 本文集的使用建议

国际文化研究的资料太过庞杂,以至于大多数课程都不能一一涵盖。根据话题可利用的时间和课程目标,教师的选择可以是多元的。以下建议仅供参考:

尽管主题章节被设计成了一种如同常用地图形式的国际文化研究整体和概念框架,但却并不需要一成不变地去教授它们。学习的时候,每一部分都既可以独立成章,也可以用另外一种次序去研究。例如,因为教师往往致力于不同范围的文化研究,所以他们也就会或多或少地倾向于注重现代性/后现代性的问题,或是相对于文本分析更强调惯例构成,或是更关注世界上某一特定区域。因此,这本文集不止有一个目录:第一个目录依据主题安排章节,第二个目录根据预测的知识分子立场来编排,第三个目录根据地域分类来安排章节。

Preface: How To Use This Book

■ Basic Purposes

This anthology uses the term “cultural studies” to include all critically grounded, interdisciplinary, multimethod, politically oriented scholarships on the relations among culture, society, and power, scholarships which are found in both national and international contexts, in the recognition of diverse intellectual and historical trajectories. A mere half century after the politico-intellectual movement of cultural studies was born out of the specific contour of British society, the “Birmingham tradition” informs both the practice and theory of international work that has, by now, gone far beyond cultural studies’ Britishness. Although the dominance of cultural studies as a North Atlantic ideal or ideology or educational practice is evident, that ideal has become a part of international consciousness, a lens through which to see the development of critical cultural studies movements elsewhere in the world, as well as a discourse capable of potent reflexivity and self-challenge.

The anthology critically samples the forms, tendencies, and achievements of cultural studies in national(ist) vs. postnational(ist) frames, canonical vs. dialogical frames, North Atlantic vs. diasporic vs. postcolonial frames. These various frames now form an indelible part of our international landscape of cultural studies. The failures as well as the dilemmas in seeking to work on cultural studies projects across these diverse frames (diverse cultures?) are equally instructive for an understanding of that landscape. Today’s university curriculum evidences the significance of including international works in cultural studies for fields of study as diverse as philosophy, government, communication and media, gender studies, sociology, public health, world finance, ecology, racial and ethnic conflict, religion, education, and anthropology.

The anthology builds on the premise that a basic course in cultural studies today should educate students to see the “big international picture.” Of course it should enable students to understand the histories, doctrines, and institutional structures of North Atlantic, canonical cultural studies. But it should also persuade students to think critically about the subject as a whole. Thus the topics and chapter selections here describe, analyze, criticize, propose, provoke, and engage, without imposing any dominant dogma, direction, or method for thinking about the development of cultural studies in the international arena. The student must reflect on those vexing questions. The knowledge and conceptual framework provided by the anthology prepares the student seriously engaging with it to work with commitment and critical reflection in a range of positions to articulate cultural studies internationally – postnationalist, postcolonialist, diasporic, and so on – regardless of which parts of the world the student is studying. The same applies to the contributing editors of the various Parts, whose primary charge was to advance an assortment of positions for a specific theme of cultural studies, regardless of where these editors reside and work, or their ethnic/racial/national belongings.

■ Principal Features of the Anthology

The conceptual framework for the Anthology is set forth in the Introduction and each topical part introduction. The framework in each part consists, with no intention of “total coverage” whatsoever, of some of the historical development and character of cultural studies work found in different parts of the world; the dilemmas of theoretical universalism vs. particularism; the architecture of local cultural institutions/industries as well as their powers and interplay with politics; and the relationships between North Atlantic and non-North Atlantic formations. Some major themes run through the different sections of the anthology – for example, changing notions of the “local” and “localities” in the times of globalization, the changing configuration of modernity/postmodernity, the play of identities in the gradual expansion of cultural studies (especially in places where cultural studies articulate with rights-based social movements), the striking adaptation, modification, and challenge of ideas about the nature and purposes of cultural studies itself.

Some understandings informing the entire anthology thus follow:

1. Cultural politics are politics within local contexts, not in outer space. One might therefore argue that the study of cultural studies should concentrate on different locales – say, cultural studies *in* Africa, *in* Pakistan, China, the United States, Egypt, France. Such an approach could offer contextual studies drawn from different national histories and political cultures. This anthology wants to suggest a different path. The distinctive aspect of cultural studies has been its development on the international level (hence, admittedly, a certain redundancy in the anthology’s title). It therefore wants to stress reading the local *in* the international landscape, as well as the vital relationships between that international landscape

and a local society's internal struggles. Although many chapters throughout the anthology focus on cultural politics as experienced within one or another local setting, we encourage the students to use these "cases" to address cross-national processes, struggles, and politics.

2. What are the sensible boundaries of an anthology that is about a field or a movement that has sprung from so many different disciplines? Clearly it could not achieve its goals if it held to a positivist conception of culture, society, or politics that blocked out deeply related fields of inquiry. The diverse "case studies" presented in the chapters come from diverse disciplines (anthropology, performance studies, political economy, media studies, literature, cinema studies, etc.), which interact with broad theoretical materials (on identity politics, on epistemology, on modernity, on resistance, and so on) to form a network of related "scenarios" for international cultural studies. Thus, this range of readings should be readily accessible to university students from varied academic backgrounds in the humanities and social sciences. Cultural Studies courses benefit greatly by including students from such diverse disciplinary backgrounds, as well as from diverse cultural or national backgrounds.

3. An anthology that attempts to present important exemplars of cultural studies work from different parts of the world would bear the characteristic of giving attention to the work of key intellectual figures beyond those "usual suspects." Admittedly, this plays into a visible tendency found in the Western academy. But where critical political work is born out of places that are not usually referenced in typical bibliographies of cultural studies, key figures – both those established and those who are emergent – are a relevant point of attention for such an anthology.

■ Suggestions for Use of the Anthology

International cultural studies materials are too extensive to be covered in most courses. Choice will surely vary among teachers, depending on the time available for a course and the purposes for which the course is offered. Some suggestions follow.

Although the topical sections are designed to serve as a whole as a general map and conceptual framework for international cultural studies, they need not be taught in lock-step. The chapters within each section can be studied independently outside that section, and in a different order from that presented here. Teachers, for example, may prefer more or less stress on questions of "modernity/postmodernity," as they are engaged in cultural studies work from diverse locales, on institutional formations as opposed to the analysis of texts, or on particular regions of the world. Hence there is more than one table of contents in the anthology: the first one arranges the chapters according to topical sections, the second one does so according to estimated intellectual positions represented in the chapter selections, and still a third is arranged through regional categories.

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JNE

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