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AN INTRODUCTION

JOHN STOREY

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- Extensively revised, rewritten and updated
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- new sections on The English Marxism of William Morris, Post-Feminism, and Whiteness
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John Storey is Professor of Cultural Studies and Director of the Centre for Research in Media and Cultural Studies, University of Sunderland, UK. He has published widely in cultural studies, including nine books. The most recent book is *Culture and Power in Cultural Studies: The Politics of Signification* (Edinburgh University Press, 2010). His work has been translated into Chinese, German, Indonesian, Japanese, Korean, Persian, Polish, Portuguese, Russian, Serbian, Slovene, Spanish, Swedish, Turkish and Ukrainian. He has been a Visiting Professor at the universities of Henan, Vienna and Wuhan.

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CULTURAL THEORY AND POPULAR CULTURE

SIXTH EDITION

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Cultural Theory and Popular Culture

An Introduction

Sixth edition

John Storey
University of Sunderland

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for Jenny and Xiangyan

Preface/Acknowledgements

Preface to sixth edition

In writing the sixth edition I have revised, rewritten and edited throughout. I have also added new material to most of the chapters (the book has grown from a first edition of around 65,000 words to a sixth edition that is in excess of 120,000 words). The most obvious additions are the new sections on the English Marxism of William Morris (Chapter 4), Post-Feminism (Chapter 7) and Whiteness (Chapter 8).

The sixth edition is best read in conjunction with its companion volume, *Cultural Theory and Popular Culture: A Reader*, fourth edition (Pearson, 2009).

Preface to fifth edition

In writing the fifth edition I have revised, rewritten and edited throughout. I have also added new material to most of the chapters (the book has grown from a first edition of around 65,000 words to a fifth edition that is in excess of 114,000 words). The most obvious additions are the new chapter 'Race, racism and representation' and the new sections on the panoptic machine (Chapter 6) and convergence culture (Chapter 9). I have also added more diagrams and illustrations.

The fifth edition is best read in conjunction with its companion volume, *Cultural Theory and Popular Culture: A Reader*, fourth edition (Pearson, 2009).

Preface to fourth edition

In writing the fourth edition I have revised, rewritten and edited throughout. I have also added new material to most of the chapters (the book has grown from a first edition of around 65,000 words to a fourth edition that is well in excess of 100,000 words). The most obvious additions are the new chapter on psychoanalysis and the sections on post-Marxism (Chapter 4) and the global postmodern (Chapter 8).

I have also added more diagrams and illustrations. Finally, I have changed the running order of the chapters. The chapters are now chronological in terms of where each begins. However, where each chapter ends may sometimes disrupt chronology. For example, Marxism begins before post-structuralism, but where the discussion of Marxism ends is more contemporary than where the discussion of post-structuralism ends. There seems to be no obvious solution to this problem.

Preface to third edition

In writing the third edition I have sought to improve and to expand the material in the first two editions of this book. To achieve this I have revised and I have rewritten much more extensively than in the second edition. I have also added new material to most of the chapters. This is most evident in the renamed, and reorganized, Chapter 6, where I have added a new section on queer theory, and where I have extended the section on reading women's magazines. Perhaps the most visible change is the addition of illustrations, and the inclusion of a list of websites useful to the student of cultural theory and popular culture.

Preface to second edition

In writing the second edition I have sought to improve and to expand the material in the first book. To achieve this I have revised and I have rewritten. More specifically, I have added new sections on popular culture and the carnivalesque, postmodernism and the pluralism of value. I have also extended five sections, neo-Gramscian cultural studies, popular film, cine-psychoanalysis and cultural studies, feminism as reading, postmodernism in the 1960s, the cultural field.

Preface to first edition

As the title of this book indicates, my subject is the relationship between cultural theory and popular culture. But as the title also indicates, my study is intended as an *introduction* to the subject. This has entailed the adoption of a particular approach. I have not tried to write a history of the encounter between cultural theory and popular culture. Instead, I have chosen to focus on the theoretical and methodological implications and ramifications of specific moments in the history of the study of popular

culture. In short, I have tended to treat cultural theory/popular culture as a discursive formation, and to focus less on historical provenance and more on how it functions ideologically in the present. To avoid misunderstanding and misrepresentation, I have allowed critics and theorists, when and where appropriate, to speak in their own words. In doing this, I am in agreement with the view expressed by the American literary historian Walter E. Houghton: 'Attitudes are elusive. Try to define them and you lose their essence, their special colour and tone. They have to be apprehended in their concrete and living formulation.' Moreover, rather than simply surveying the field, I have tried through quotation and detailed commentary to give the student of popular culture a 'taste' of the material. However, this book is not intended as a substitute for reading first-hand the theorists and critics discussed here. And, although each chapter ends with suggestions for further reading, these are intended to supplement the reading of the primary texts discussed in the individual chapters (details of which are located in the Notes at the end of the book).

Above all, the intention of this book is to provide an introduction to the academic study of popular culture. As I have already indicated, I am under no illusion that this is a *fully* adequate account, or the only possible way to map the conceptual landscape that is the subject of this study. My hope is that this version of the relationship between popular culture and cultural theory will encourage other students of popular culture to begin their own mapping of the field.

Finally, I hope I have written a book that can offer something to both those familiar with the subject and those to whom – as an academic subject at least – it is all very new.

Acknowledgements

I would like to thank students on the 'Cultural Theory and Popular Culture' modules at the University of Sunderland, Wuhan University, and the University of Vienna, with whom I have rehearsed many of the ideas contained in this book. I would also like to thank colleagues in the (University of Sunderland) Centre for Research in Media and Cultural Studies, and friends at other institutions, for ideas and encouragement. I would also like to thank Andrew Taylor of Pearson Education for giving me the opportunity to write a sixth edition.

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We are grateful to all the reviewers who generously gave their comments on this new edition.

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