

of high textual culture over popular or low or mass culture. Fortunately, this false dichotomy is being slowly dismantled not only by the rise of cultural studies intellectually and institutionally but also from within literary studies by many modernist and postmodernist scholars. The title of Antony Easthope's *Literary into Cultural Studies* constructs a grammatical (if not a political) imperative that literary studies incorporate cultural studies. His argument strongly implies that this type of close relation between cultural and literary studies will provide the remodeling of paradigms needed for literary studies to confront the political issues of race, class, and gender.

Talking to a few graduate students about cultural studies, as I did at the University of Washington, makes one realize that it is here (in the discipline) to stay. While I share their stance, my views developed independently of any formalized program in cultural studies, and consequently I know little about the institutional study of popular culture (how many classes in it are offered nationwide, their theoretical backgrounds, their appropriateness for the undergraduate curriculum, or their relation to the literary culture of my English department). Through my textual research and teaching in medieval literature, I have concluded that further credible scholarly work on the relation between literary and cultural studies is required for either to advance. This work must focus on the borderland between the two areas in order to uncover the political issues holding them in tension and to forge a better working relation between them. The two fields should not become a single unit, because each is extensive and diverse and has a unique intellectual history. Their impossible but present opposition has to be kept in mind.

In my work I have arrived at my own provisional definitions of the literary and the cultural. Trained in literary studies, I found myself working on historical documents and bits of material culture, objects that caused me to rethink my training even as I applied it to them. Though medieval popular culture differs from its postmodern counterpart, the act of bridging the gap between the literary and the cultural in both periods is the same. Thus, I have also pursued an active interest in the modern daytime serialized drama on television and its contribution to feminist thought. I find it energizing to deal with a popular cultural artifact as a type of radical literary text. Both literary and cultural studies are transformed and improved when the difficult border between them is crossed.

MARGARET HOSTETLER  
*University of Washington*

Cultural studies seems to make many literature departments uncomfortable, perhaps because most of its formu-

lations reveal the partiality of disciplinary paradigms by including a strong critique of what specific approaches enable and elide. This critique is visible, for example, in Raymond Williams's famous reconceptualization of culture as everyday social practice rather than the elite product of society, which encouraged the study of popular cultural forms and of overlooked authors, foregrounded the possibility that disciplinary agendas reflect their founders' cultures, and opened the canon debates. Yet although this critique need not inhibit collaboration between cultural studies and the literary, these two intellectual pursuits with many vital connections are now often antagonistic toward each other. This is unfortunate, for I think that cultural studies embodies the essential elements of the literary project: an appreciation for the ways that people use their creativity to explore the world around them, a fundamental belief in the importance of the imaginative realm to material reality, and an attention to the use of language and aesthetics in literary and extraliterary spaces. After all, central cultural studies insights on the construction of subjectivity, the role of narrative in discourses of ideological affiliation, such as nationality, and the structuring function of signs arose from literary, or at least text-based, studies. Moreover, by striving to situate the object of study in the web of historical relations that determined its production, reception, and internal functioning, cultural studies provided a bridge to disciplines and materials that have enriched literary analysis.

In my work, I have used both literary and cultural studies approaches. My current project aims to understand how literary works functioned in cold war society, where specific binary oppositions were repeatedly displaced and constantly re-presented in diverse cultural and social spheres, including the literary. I focus on literature that was labeled subversive, for these marginal works most clearly reveal the social norms and conventions of the time by breaking them. In interpreting the often extreme responses to certain works of literature in the United States of the 1950s, I have had to examine both the texts' internal, artistic workings and their historical context to account for the behavior of the literary establishment, the reading public, and governmental investigators. A separation of literary from cultural study would be insupportable in this research, as would doing either one exclusively.

The textual methodology I use depends on techniques of close reading and of attention to rhetoric, tropes, language, tone, nuance, and implication that come from my literary training. Since cold war rhetoric often worked indirectly, through popular metaphors and clichés, the scripts the media followed when talking about certain

events, or the coalescence of public attention around subversive sites, these techniques from literature have proved invaluable. Cultural studies methodology has then helped me apply my insights to the subtle power dynamics involved and to their effect on individuals' subjectivity. By this combination of literary and cultural approaches, I have been able to study the connection between internal cultural events in the United States and international politics without falling into simplistic cold war postures, such as J. Edgar Hoover's constant claim that communist agents, trying to influence and bring down the federal government, were behind teen rebelliousness, violent comic books, Hollywood liberalism, civil rights agitation, and any other cultural movement that went against his political aims.

Finally, I must admit I like cultural studies. Although I could continue to give scholarly or academic justifications for doing it, I confess that at heart my reason is that it is fun. For me, cultural studies is a site for free play of the mind, for games of intellectual what-if. And though some use cultural studies repressively, merely replacing one hierarchy of values with another, its spirit can be equalizing: the interpreter is not automatically placed above either producers of texts or participants in events but is acknowledged as another subject involved in a cultural practice, with just as much or as little agency. Cultural studies has emerged forcefully because the awareness of positionality, context, and difference is endemic to this historical period. The need to acknowledge that there are limits to our models of the world and to think paradigmatically is a gauntlet thrown down by our historical situation, not just by cultural studies. There is plenty of work still to do. I hope to see additional cultural studies of literature and literary studies of culture, for the relation between the literary and the cultural spheres in any period has yet to be adequately articulated.

LILY PHILLIPS  
*Duke University*

For the relation between literary and cultural studies to be productive in Hawaii, students and teachers alike must reckon with the powerful colonial history that continues to shape life on these islands. Despite its place in the American imaginary as a kitsch icon of paradise, Hawaii remains an occupied territory, where Native Hawaiians struggle to gain back land and sovereignty. On the North American continent there is widespread coverage of the same-sex-marriage case in Hawaii but relatively little attention to a state-funded referendum (widely disputed among different sovereignty groups) that asks those with Hawaiian blood, "Shall the Native Hawaiian people elect

delegates to propose a Native Hawaiian government?" For Hawaii's residents, who are far outnumbered by tourists, life is no vacation. Hawaii's image as a haven where those tired of life in the transnational fast lane can escape has been carefully fostered in literature, film, and more ephemeral media, but it has also motivated writers, filmmakers, and activists to produce counterhegemonic representations of these islands.

The legacy of dominant representations of Hawaii requires attention to issues that include but also exceed the literary. For that reason, a number of English faculty members, including me, proposed (and our department passed) a graduate-level concentration on "cultural studies in Asia/Pacific." Without rehearsing all the familiar debates over the inclusion of a cultural studies concentration, I want to focus on two objections. First, there is a mistaken tendency to view cultural studies as the same as interdisciplinary projects traditionally done in literary studies and to claim that it needlessly renames a long-standing practice. While this perspective renders cultural studies less threatening and invites more faculty members to participate, it potentially strips away the field's intellectual history and theoretical commitments, particularly to Marxism. The second objection conflates the emergence of cultural studies with the growing emphasis on theory, with the inclusion of popular literary forms in the curriculum, and with the study of marginalized writers. This definition elides differences among courses on, for example, African oral narrative, protonationalism in early modern texts, and Asian-American literature, compressing these subjects into a narrow version of cultural studies that is contrasted with the broad author, period, and genre offerings of traditional literature classes. Then a "flavor of the month" cultural studies is said to encroach on the domain of literature, which is being eroded by new approaches and media. This position masks the anxious awareness that traditionally constituted English departments may soon be rendered obsolete as technological advances in information delivery continue to transform literacy and the conditions under which knowledge is generated and conveyed. More important to me than such professional anxieties and the policing of disciplinary boundaries are the student and faculty projects that might be better enabled when literary and cultural studies are put in tension and when both must take account of their locations.

A more productive anxiety is the concern that course content have some relevance to students' lives. Instead of shutting out traditionally defined literary texts, as some of my colleagues fear, cultural studies approaches at my university can potentially reveal the relevance of these texts to the Hawaiian context. For example, a course that