

High Theory/Low Culture: Postmodernism and the Politics of Carnival

Myra Mendible

One of the more exciting aspects of academic postmodernism has been the attention it has generated in popular culture. With the dissolution of what Andreas Huyssen called "the great divide" between elite and popular culture, the image of professors as high-brow arbiters of decorum and taste is now often replaced with another, equally reductive perception: the professor as carnival barker, enthusiastically leading young minds away from the cultural center and towards a sideshow of debased or alien social elements. As theorists of popular culture, we shamelessly cast our gaze on cultural productions that once were "beneath us," recognizing pornography, working-class literature, B-movies, pulp fiction, and soap operas as relevant objects of scrutiny. If, as Huyssen asserted in *After the Great Divide*, modernism constituted itself through a conscious strategy of exclusion, "an anxiety of contamination by its Other: an increasingly consuming and engulfing mass culture," then we might say that postmodernism *delights* in this "contamination" (1). It marks the historical moment when academics climb down from the ivory tower and join the carnival in the streets.

The official sponsor of the carnival was of course postmodernism, that rambunctious child of what Fredric Jameson calls "late-capitalism." In theory, postmodernism initiated a symbolic inversion fraught with carnivalesque implications: the margins became central in Western epistemology and the "low" (the popular, the vulgar) achieved a privileged status in "high" theoretical discourse. Academic discourses have translated Mikhail Bakhtin's observations on the anarchic vitality of the carnival spirit into critical trends that celebrate the decanonization of art and culture. In this discussion, I will examine this celebration of the margins in the context of U.S. cultural centers, focusing on carnivalizing strategies that mask or defer identity, collapse borders, channel dissent, and simulate folk rebellion. In the process, I will critique the role of high theory in the production of a mass-mediated pseudo-festival—a festival in which fresh images of "the folk" are embraced and exploited.

In its institutional context, postmodernism emerged in the '60s as legitimized protest. Its various tactics simulated the transgressive and regenerative vitality of Bakhtinian carnival: rejecting ethnocentric notions of self and nation, proclaiming the arbitrary nature of all hierarchies, and celebrating creolization and eclecticism. By emphasizing the importance of "lower" strata of culture as opposed to the uniform, official "high culture," postmodernists resuscitated a project initiated by Bakhtin's work on carnival. Bakhtin's methodology had rejected the cultural centrism that upheld a social and ethnic hierarchy in Russia during the years prior to World War II. In *Rabelais and His World*, Bakhtin argued that Rabelais "summoned all the resources of sober popular imagery in order to break up the official lies and the narrow seriousness dictated by the ruling classes. He did not implicitly believe in what his time 'said and imagined about itself'; he strove to disclose its true meaning for the people" (439). Bakhtin's analysis of the carnivalesque sought to revitalize the connection between "high" and "low" culture, a connection virtually ignored in scholarship since the Renaissance. In Bakhtin's view, "the grotesque tradition peculiar to the marketplace and the academic literary tradition have parted ways and can no longer be brought together.... The link with the essential aspects of being, with the organic system of popular-festive images, has been broken" (109).

With the emergence of formerly colonized or marginalized subjectivities, this link is necessarily reestablished. In recent years, the so-called "third world" seems bound to invert a long-standing hierarchy of power by invading the "first"—with its literature, its immigrants, its languages, foods, fashions, and movies. This "invasion" became the focus of much U.S. cultural discourse and controversy, and prompted curriculum and policy debates that remain unresolved.¹ During the "culture wars" of the '80s and '90s, high theory, once presumably the exclusive terrain of "first world" intellectuals, promoted a discus-

High Theorylow Culture

Kyung Hyun Kim, Youngmin Choe



High Theory/low Culture:

High Theory/Low Culture M. Brottman, 2005-03-01 In High Theory Low Culture Brottman uses the tools of high cultural theory to examine many areas of today's popular culture including style magazines sport shopping tabloid newspapers horror movies and pornography In doing so she not only demonstrates the practical use of high theory as it relates to our everyday world but she also investigates the kinds of low culture that are regularly dismissed by academic scholars Through a close examination of these cultural forms Brottman reveals how the kinds of popular culture that we usually take for granted are in fact far more complex and sophisticated than is normally assumed

High Theory/Low Culture Mikita Brottman, 2005-03-02 Brottman uses the work of cultural theorists Roland Barthes Mikhail Bakhtin and Jacques Lacan to help us make sense of contemporary popular culture

Culture: Raise 'low', Rethink 'high.' A Representation of the Academic Potential of So-Called 'Low' Culture Emma Buchanan, 2020-11-15 Despite or more likely due to being the culture which most affects and interacts with the masses the broad and definition evading category of popular culture remains a second class citizen in academia relegated to a position of low below a culture deemed high and worthy of scholarly inquiry This eclectic collection of essays aims to convince that this inequality must be addressed by exploring a variety of supposedly low cultural types and texts through an academic lens proving that so called low culture can be a valuable contribution to academic research That said raising the low does not mean making it high turning it into an elite category to be accessed only by experts Rather the authors are unswerving in their approach that academic writing and fan writing are not mutually exclusive On the contrary it is their knowledge and passion as fans of their subject matter that has inspired their chapters all of which draw upon their considerable experience of engaging as fans in what they discuss All the chapters have been written by postgraduate students seeking to inspire a new empiricism through which their interests might be fully pursued in their futures as scholars Emma Buchanan is a British postgraduate researcher and television fan who is currently writing up her PhD thesis on the topic of gender and change in AMC's The Walking Dead as understood from the point of view of Jungian depth psychology

British Low Culture Leon Hunt Unpr Chq, Leon Hunt, 2013-10-18 Identifying permissive populism the trickle down of permissiveness into mass consumption as a key feature of the 1970s Leon Hunt considers the values of an ostensibly bad decade and analyses the implications of the 1970s for issues of taste and cultural capital Hunt explores how the British cultural landscape of the 1970s coincided with moral panics the troubled Heath government the three day week and the fragmentation of British society by nationalism class conflict race gender and sexuality

International Handbook of Research in Arts Education Liora Bresler, 2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live

practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research *The Rhetoric of Concealment* Rosemary Kegl,1994 Demonstrating how struggles over gender and class were mediated through formal properties of writing The Rhetoric of Concealment offers a new framework for the discussion of court literature and middle class literature in the English Renaissance Rosemary Kegl offers powerful readings of works by Puttenham Sidney Shakespeare and Deloney and considers an array of other texts including journals gynecological and obstetrical writings misogynist tracts defenses of women prescriptive literature on companionate marriage royal proclamations legal records and town charters **Seduction and Theory** Dianne Hunter,1989 Sexton Anne Dietrich Marlene Freud Lacan **The Myth of Harm** Sarah Cleary,2022-12-01 Choice Outstanding Academic Title 2023 The Myth of Harm engages and analyses controversies generated by horror that examines some of the most high profile media debates around the issue of whether or not horror texts corrupt children The horror genre has endured a long and controversial success within popular culture Fraught with accusations pertaining to its alleged ability to harm and corrupt young people and indeed society as a whole the genre is constantly under pressure to suppress that which has made it so popular to begin with its ability to frighten and generate discussion about society s darker side Recognising the circularity of patterns in each generational manifestation of horror censorship The Myth of Harm draws upon cases such as the Slenderman stabbing and the James Bulger murder amongst many others in order to explore the manner in which horror has been repeatedly cast as a harmful influence upon children at the expense of scrutinising other more complex social issues Focusing on five major controversies beginning in the 1930 s Golden Age of Horror Cinema and ending on a more contemporary note with Cyber Gothic horror this book identifies and considers the various myths and false hoods surrounding the genre of horror and question the very motivation behind the proliferation and dissemination of these myths as scapegoats for political and social issues platforms for moral entrepreneurs and tools of hyperbolae for the news industry , *Stuart Hall* Kuan-Hsing Chen,David Morley,2006-05-23 Stuart Hall s work has been central to the formation and development of cultural studies as an international discipline Stuart Hall Critical Dialogues in Cultural Studies is an invaluable collection of writings by and about Stuart Hall The book provides a representative selection of Hall s enormously influential writings on cultural studies and its concerns the relationship with Marxism postmodernism and New Times in cultural and political thought the development of cultural studies as an international and postcolonial phenomenon and Hall s engagement with urgent and abiding questions of race ethnicity and identity In addition to presenting classic writings by Hall and new interviews with Hall in dialogue with Kuan Hsing Chen the collection which includes work by Angela McRobbie Kobena Mercer John Fiske Charlotte Brunsdon Ien Ang and Isaac Julien provides a detailed analysis of Hall s work and his contribution to the development of cultural studies by leading cultural critics and cultural practitioners The book also includes a comprehensive bibliography of Stuart Hall s writings *Material*

Girls Suzanna Danuta Walters, 1995-06-01 Madonna Murphy Brown Thelma and Louise These much discussed media icons are the starting points of Suzanna Walters's brilliant much needed introduction to feminist cultural theory Accessible yet theoretically sophisticated up to date and entertaining *Material Girls* acquaints readers with the major theories debates and concepts in this new and exciting field With numerous case studies and illustrations Walters situates feminist cultural theory against the background of the women's movement and media studies Using examples from film television advertising and popular discourse she looks at topics such as the male gaze narrative theory and new work on female ways of seeing and spectatorship Throughout Walters provides a historically grounded account of representations of women in popular culture while critiquing the dominance of psychoanalytic and postmodern analyses The first comprehensive guide to the approaches and debates that make up this growing field *Material Girls* belongs on the shelf of every cultural critic and savvy student today

Male Trouble Constance Penley, Sharon Willis, 1993-01-01 The contributors provide a thought provoking comprehensive study of masculinity in American culture today

The Korean Popular Culture Reader Kyung Hyun Kim, Youngmin Choe, 2014-03-07 Over the past decade Korean popular culture has become a global phenomenon The Korean Wave of music film television sports and cuisine generates significant revenues and cultural pride in South Korea The *Korean Popular Culture Reader* provides a timely and essential foundation for the study of K pop relating the contemporary cultural landscape to its historical roots The essays in this collection reveal the intimate connections of Korean popular culture or hallyu to the peninsula's colonial and postcolonial histories to the nationalist projects of the military dictatorship and to the neoliberalism of twenty first century South Korea Combining translations of seminal essays by Korean scholars on topics ranging from sports to colonial era serial fiction with new work by scholars based in fields including literary studies film and media studies ethnomusicology and art history this collection expertly navigates the social and political dynamics that have shaped Korean cultural production over the past century Contributors Jung hwan Cheon Michelle Cho Youngmin Choe Steven Chung Katarzyna J Cwiertka Stephen Epstein Olga Fedorenko Kelly Y Jeong Rachael Miyung Joo Inkyu Kang Kyu Hyun Kim Kyung Hyun Kim Pil Ho Kim Bodurae Kwon Regina Yung Lee Sohl Lee Jessica Likens Roald Maliangkay Youngju Ryu Hyunjoon Shin Min Jung Son James Turnbull Travis Workman

Film Theory Robert Stam, 2017-11-20 This book is a lively and provoking introduction to film theory It is suitable for students from any discipline but is particularly aimed at students studying film and literature as it examines issues common to both subjects such as realism illusionism narration point of view style semiotics psychoanalysis and multiculturalism It also includes coverage of theorists common to both Barthes Lacan and Bakhtin among others Robert Stam renowned for his clarity of writing will also include studies of cinema specialists providing readers with a depth of reference not generally available outside the field of film studies itself Other material covered includes film adaptations of works of literature and analogies between literary and film criticism

Art In The Age Of Mass Media John Walker, 2019-04-03 Can fine art survive in an age of mass media If so in what forms and to what purpose

And can radical art still play a critical role in today's divided world? These are the questions addressed in the *Art in the Age of Mass Media* as John Walker examines the fascinating relationship between art and mass media and the myriad interactions between them.

Cultural Studies As Critical Theory Ben Agger, 2014-05-01 Examines the field of cultural studies and argues for its relevance in addressing the enormous impact of popular culture and mass media today. Among the perspectives analysed are the Marxist sociology of culture and poststructural postmodern analysis.

Uncommon Cultures Jim Collins, 2013-01-11 Jim Collins argues that postmodernism and popular culture have together undermined the master system of culture. By looking at a wide range of texts and forms he investigates what happens to the notion of culture once different discourses begin to envision that culture in conflicting ways constructing often contradictory visions of it simultaneously.

Literary Theory Terry Eagleton, 2008 First published in 1983 **Routledge Encyclopedia of Narrative Theory** David Herman, Manfred Jahn, Marie-Laure Ryan, 2010-06-10 The past several decades have seen an explosion of interest in narrative with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts. As accounts of what happened to particular people in particular circumstances and with specific consequences stories have come to be viewed as a basic human strategy for coming to terms with time process and change. However the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars teachers and students to have access to a comprehensive reference resource.

Textual Practice Alan Sinfield, Lindsay Smith, 1998-04-09 The split between national and popular interests is examined through an analysis of Branagh's multicultural *Much Ado About Nothing* a Shakespeare film for the world and analysis of other popular works including Cocteau's *Orfeu* and Neil Jordan's *Shirley*.

Reviewing **High Theorylow Culture**: Unlocking the Spellbinding Force of Linguistics

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