Chapter 1 : AFOR Journal of Cultural Studies Volume 2 â€" Issue 2 by IAFOR - Issuu

Cultural Studies is an international journal committed to exploring the relationships between cultural practices and everyday life, economic relations, the material world, the State, and historical.

Fluent in recent scholarship surrounding the emergence of new media technology, specifically artificial intelligence, his research interests extend to all forms of media, with special interest in any media narratives that persist in a serial format over a period of time. In this vein, his dissertation project studies the James Bond film franchise, and how its films center on evolving discourses of techno-masculinity in response to shifting cultural mores. His latest book, VisionBytes, is scheduled to be released later in Her research interests range from religion and philosophy in late antiquity to the dissemination of Orphic and Pythagorean knowledge in Porphyry. She also focuses on non-violence and ascetic practices in Buddhism. She writes and works on gender issues and modernisation in the Philippines. Her research interests include film history, film policy censorship and sub-genre films. Recently he has been focusing on the global impact on traditional local transformations and issues surrounding the cultural and creative industries. She is able to demonstrate that modernday Lankan traditions of asceticism are rooted in the Hindu tradition, but, through a change in religious doctrine and a geographical shift, have taken on new meanings, among them a very strong political one. She explains the rise of severe censorship during that era and then discusses the enigmatic, continued and easy approval of hostess films at the time. Under the guise of sexual and social education, they were able to explore visual material readily banned in other films without such a stock message tagged on at the end. The image of the god has been updated through the usage of techno music during his festivals and processions and this has given rise to questions of tradition and innovation. The authors maintain that without innovation, traditions are destined to be discontinued and forgotten. At the same time, they are instrumental in keeping at bay an outright cultural takeover of local customs through cultural imperialist practices. Sta Maria attempts to create the scentscape of a coastal town in the Philippines through embedded, olfactory participation. Her informant is able to break the vicious circle of othering not with words, but with smells. As she writes her report, the narrative itself begins to break up and becomes interspersed with lyrical elements. The disruption of social spaces by the olfactory, linguistically impossible to describe, is mirrored in the breakdown of her own academic discourse. As such, this narrativist sleight of hand prefigures a possible breakdown also of pre-constructed divisive olfactory regimes. Agatha Christie and Critical Qualitative Methods Tim Appignani University of Illinois at Chicago, United States of America Abstract Prominent cultural studies scholars, beginning as early as the Frankfurt School and continuing through to today, have routinely identified the mystery novel as a worthy cultural product because it serves to valorize scientism by illustrating the virtue of scientific methods of crime solving. However, this research has neglected to fully consider how other, less empirical, forms of inquiry have also been featured in the mystery genre, particularly in the work of the most widely read mystery author of all time, Agatha Christie. As a sleuth, Miss Marple is sometimes compared negatively to Poirot, who makes explicit references to method and psychology as a means of detection Bloom, ; Wagoner, ; Mann, , but this comparison ignores the fact that, like Poirot, Miss Marple adheres closely to the social science paradigm, though with a more profound tendency toward critical methods. Miss Marple eschews traditional views of authority by working side by side with her suspects to solve crimes through collaboration and qualitative inquiry. Though this model of detection is popular today, and often associated wrongly with the earlier work of Arthur Conan Doyle Rushing, , it was actually Agatha Christie who popularized it. Unlike her predecessor, who promoted empirical scientism Bayard, , and the hegemonic values imbued therein Haraway, ; Harding, , Christie modeled social science methods in her writing, and in the Miss Marple novels these methods take on a critical qualitative form that aims to emancipate victims of marginalization. However, this research thread was neglected until the end of the last century when the media emphasis on forensics made it popular again Schweitzer and Saks, The detective fiction that has been attended to by cultural studies scholars is largely the domain of male characters, male authors, and cultures of masculinity that revolve around toughness and survival. Just as empirical sciences are frequently treated as

male domains Haraway, , and credited for their place in the male-dominated detective fiction sub-genre Bloom, , the social sciences, which are sometimes seen as feminine Coltrane, , are found being promoted in the female sub-genre of classic detective fiction. Action Research is thought by many to have emanated from the sociologist Kurt Lewin Adelman, , who in called for a critical qualitative methodology that extended the traditional ethnographic approach Whyte, Where traditional ethnography avers culturally relative decisions about the use of the research, PAR has a very specific and deliberate intention from the outset. The action in PAR is one that emanates from the community in order to strengthen it against institutional strictures, or extrinsic platforms that threaten its members Rahman, Methods This study takes the form of a diachronic literary discourse analysis, which, in contrast to the foundationalist approach to scholarly work, sets out to address social inequity through the discursive examination of a literary text. It does this in part through traditional textual analysis that considers the given dialogue, and a reading of it, at the linguistic level Fairclough, , but also by examining the narrative discourses using semiotic analysis van Dijk, As Maingueneau explains, literary discourse analysis is sometimes overused, but is ideal as an approach toward texts that exhibit properties requiring interdisciplinary interpretations; i. I study the works of Agatha Christie as components of a larger body of work that routinely depends on similar narrative structures, and thematic elements. Miss Marple appeared in twelve novels as well as twenty short stories Curran, First of all, Miss Marple, unlike other famous literary detectives, holds no official status in the cases she solves. Miss Marple can only be described as a sleuth, not a detective. She is therefore always operating in an amateur capacity, despite running up an impressive record as a sleuth during her golden years Bargainnier, Secondly, Miss Marple has a penchant for comparing people she meets with others she has known in her village, and by so doing makes associations about personality, motives, and cultural life that aid her in her sleuthing Gray, Using the taxonomy of practice Kemmis and McTaggert establish in their review of PAR literature that one can categorize Miss Marple as a reflexive practitioner of critical reasoning. Doing so calls for reflection by the collaborators as they practice in order to allow them to re-imagine the world around them through new perspectives that will help them to assess, and change, the situation in which they practice. In the following pages I will explore how Miss Marple constitutes a model participatory action researcher. I will focus first on documenting how Christie positions her as an active participant in the communities where she sleuths, and then how the insider status she is ascribed in the novels affords her the ability to emancipate others through collaborative research. Participation Miss Marple is positioned in varying ways as a participant in the cultures where she investigates. Mary Mead, her familiarity with Gossington Hall, where the crimes are discovered, and her acquaintance with the suspects, afford her community member status. Miss Marple occupies a uniquely marginal status herself. She is a spinster, and an elderly one at that, but through the exposition provided by her large network of wealthy and well-born friends Christie suggests that Miss Marple was raised in affluence, and has only become accustomed to her reduced circumstances by virtue of having never married. The fortunate consequence of her interlocking oppressions is that they suit her disposition for the fieldwork of solving crimes. Miss Marple, like the action researcher, embraces marginality as a means of engaging the community. The perception of elderly spinsters as malicious gossips is a pronounced stereotype in western culture Caputi, , and one that Miss Marple uses to great effect. In this way she exploits her intersectionality by allowing the marginality ascribed to her age and gender to act as a cover under which she can insinuate herself into the investigation and gather the clues needed to solve the mystery. Knowledge is a product of experience, and experience is predicated on action. Miss Marple often uses knitting as a way of insinuating herself into the activities of those around her as an unobtrusive presence. But her knitting is more than just deflection. Her knitting is symbolic of her methods, and of her tendency toward what Denzin and Lincoln , p. Surprisingly though, Miss Marple is frequently called upon for emancipatory action in indirect, but socially inscribed ways Bargainnier, For Miss Marple, sleuthing has a practical application. She does this firstly by enjoining her discredited friends to help her with her investigations. These collaborations in and of themselves afford her friends with a sense of their value, and a lesson in how to contend with disenfranchisement. Characteristically, the proceeding web of murders, attacks, and poisonings is only finally disentangled out once Miss Marple remembers that Carrie Louise was already unsettled before these things

occurred, and that with each malicious occurrence Carrie Louise is further marginalized in the eyes of her family, who portray her as fragile and disoriented. In so doing Miss Marple uncovers a scheme of embezzlement, murder and deceit all of which hinged on isolating and discrediting Carrie Louise so that her family would unwittingly enable her to be exploited without interference. Had Miss Marple failed to rely on her own intuition, or that of her friend, Carrie Louise might ultimately have been killed. Instead, the book ends with a revised opinion among the family; a more enlightened view of their present circumstances, which affords Carrie Louise the agency and admiration that she had previously been denied. Miss Marple does this by recognizing the power of the marginalized voice, particularly among women. Symington, not Aimee, had ingeniously flooded the town with poison pen letters. Other times the claims Miss Marple sets out to prove are in fact eye witness testimony that formal authorities ignore because of the age, gender, or class of the witness. Such is the case in 4: McGillicuddy, witnesses a murder on a passing train. When no body is found Mrs. McGillicuddy is dismissed as a crank and humiliated. As Miss Marple sets about helping her friend it is clear to the reader that her primary agenda is less about finding the killer than it is about proving that a murder has taken place at all. This agenda typifies an oft-illustrated pattern wherein Miss Marple liberates victims of marginalization by proving their truth claims and dispelling sexist, ageist, classist stereotypes that cast them to social reprobation. By chance Miss Marple encounters a young newlywed named Gwenda who fears she is losing her mind because of recurring images she sees in her new marital home. Miss Marple proposes that the images Gwenda considers hallucinations are actually just repressed memories of a toddlerhood in England she had been deliberately kept from knowing about. When this turns out to be the case, Gwenda, aided by Miss Marple, undertakes to unravel why she was brainwashed to forget this period of her childhood. As they wend through the twists of the mystery several women, including Gwenda, learn to value their own accounts, and experiences as meaningful in the face of incredulity. The reflexive critique demands that collaborators in action research challenge their biases, in this case the biases that the female characters in Sleeping Murder had built up against their own sex. Only when Lily shares her life experiences with Gwenda can either one engage in the dialectic critique that Winter says allows action researchers to make sense of the world, and the dynamics that shape their circumstances. These endeavors are rewarded when they lead to the capture of a sadistic misogynist who murdered his own sister out of jealousy. As in Sleeping Murder, where the combined efforts of Gwenda, Lily, and Miss Marple re-shape the present by accurately accounting for the past, Winter says that action research draws on collaboration to create plural structures, based on multiple historical accounts that risk disturbing the status quo, and allow collaborators to internalize the complimentary nature of theory and practice Winter, , pp. Rahman notes the impact of this technique on the newly enfranchised community members in his research following up with past participants in PAR projects. In addition to 4: Conclusion All this documenting of PAR methods is not just about revising opinions of a fictional character, or her author. As my research evidences, Miss Marple solves crimes using practiced methods of social science research that justify the importance of qualitative approaches that are often dismissed today in favor of forensic research that valorizes misperceptions about the validity of deductive, positivist empirical approaches to inquiry. Through Miss Marple Christie provided a useful counter to the overriding presumption toward modes of scientific inquiry that are too often prized for their identification with masculinity Harding, , and hegemony Whyte, and it is in this context that we should interpret these findings. Miss Marple does not seek to reduce the evidence in the case, or the suspects in the case to a simple taxonomy that can be generally applied. Her method seeks to be site specific, to account for multiple perceptions of reality, and to allow the multiplicity of meanings within a given community to be understood through that particular community frame. The frequency with which she is able to discern inconsistencies between the reported facts of a case, and the practical realities of those facts is owed to the attention she places on the practices and purposes of the specific communities where the crimes occur. This inductive process then helps her to make sense of the evidence in the crime, rather than letting the evidence of the crime dictate a logical solution. As Miss Marple routinely demonstrates with her analogies, a logical conclusion depends greatly on whose logic is being applied. To deduce which suspect meets the criteria of the culprit, as established by the evidence, first requires that one interpret the evidence in the context of the community where the murder occurred. Over and over Miss Marple

proves that to make sense of the empirical evidence in a crime requires qualitative research, but that evidence alone can often be 14 IAFOR Journal of Cultural Studies Volume 1 â€" Issue 2 â€" Autumn misleading. In this way the Miss Marple novels highlight the fact that like qualitative and quantitative methods, deductive and inductive methods rely greatly on one another, calling into question the substance of such a dichotomy, and by extension the gendering of methods that a dichotomous view affords. In her sleuthing, Miss Marple undermines the logic of patriarchal control simply by proving that women, and elderly unattached women at that, are capable of besting trained criminological experts by drawing on life experiences that many dismiss. Contrary to those who argue that mystery novels in general serve to reify existing systems of power Cawelti, , Christie makes a point of positioning both her sleuth, and those she allies with, outside the dominant power structure of the times, most often casting as her villain powerful community authority figures. The repetition of this narrative format indicates that the message of the Miss Marple novels cannot be read as sustaining hegemony, as some suggest is true of the genre as a whole Cawelti, In the Miss Marple novels, method is met with a community minded ethos that inspires her to work in a collaborative, rather than competitive mode. Miss Marple embraces the police officers around her as partners in the same way that she shares her sleuthing with other amateurs she encounters.

Chapter 2 : Project MUSE - Journal of Literary & Cultural Disability Studies-Volume 9, Issue 2,

Cultural Studies is an international journal committed to exploring the relationships between cultural practices and everyday life, economic relations, the material world, the State, and historical forces and contexts.

She has served as an anthropology consultant in SIL for 27 years with field experience in Thailand and Kenya. Her research interests include cognitive anthropology, world view, religion, and African studies. For this project, he is developing innovative statistical and cartographic methodologies involving Small and Big Data analyses applied to the urban environment to identify the socio-cultural dynamics and impacts of European cultural policies on institutions. Over the years he has lectured on almost all areas of literature in English, but poetry remains his principal teaching interest. He has published widely on poetry in English, ecocriticism, ecofeminism, gender studies, science fiction and crime fiction. Together with other members of the Australian Studies Centre, based at the University of Barcelona, he is currently researching postcolonial crime fiction. Recent published articles have been on crime fiction and religion, Australian crime fiction and immigration, the novels of Peter Temple and crime fiction as a global phenomenon. Dr Raevskikh has also graduated in International Public Law from the Lomonosov Moscow State University Law Faculty, where she studied the legal aspects of the process of economic and monetary integration in the European Union. For this project, Dr Raevskikh is developing new conceptual and methodological approaches to identify the creative territories and the socio-cultural dynamics of artistic innovation. He holds a PhD in Political Science and his research focuses on toleration, identity politics and multiculturalism. He earned his Doctor of Education degree from Central Michigan University, focusing on educational leadership and the scholarship of teaching and learning. Both degrees were also from Central Michigan University. She worked in radio for a decade before pursuing her terminal degree. Her academic interests include crosscultural studies, Hollywood cinema, the Chinese film industry and American popular culture. He authored one book and several journal articles. As the journal enters its third year of existence, it might be a good idea to stop for a moment and reflect upon the distance the journal has already covered in its short time of existence. It was and continues to be the aim of the journal to inform about and engage with the latest developments in cultural studies globally. With the first four issues published, it can be said that it has certainly fulfilled this aim. Insightful and engaged articles charted and continue to chart the waters of cultural studies globally, spanning discussions of spirituality, ethnic rituals, linguistic interventions, media futures and much more. There is a wide breath of topics in evidence and the quality of contributions is at times humbling. So it is time to thank all the individuals and institutions involved in making this journal a big success. First and foremost, thanks go to all the authors who have worked hard on their cutting-edge research in order to present it here to a global audience. I would also like to thank IAFOR and its editorial staff for making this publication possible in the first place. Thanks also go to the multitude of reviewers who have given us their time and expertise in order to analyse possible contributions, make valuable suggestions and engage with topics in a professional, supportive manner. Last but not least, a thank you to the changing local editorial staff who have enriched the contributions with their insightful and expert knowledge. The journal will strive to continue along this successful trajectory made possible by all the afore mentioned in the future and thus give back to the worldwide community of cultural studies researchers and practitioners. Book reviews will feature prominently in the following issues and will present a valuable overview of new publications in the burgeoning field of cultural studies. In his text, Zygadlo examines public spaces in China. After giving a history of such spaces in China, he analyses government messages publicised and communicated in such spaces in a variety of manners. His research culminates in the conclusion that these messages have shifted comprehensibly over the last decades in style and content and the discussion of why this is the case. The next article also remains in China. Interestingly enough, she comes to the conclusion that many of the stereotypes of orientalism have not changed all that much over the decades and takes the film industry to task to portrait a more up-to-date and realistic image of China in its products. He draws a dire image of present intercultural relations there and advises a strong change in policies. Her research testifies to the fact that supernaturalism is not an isolated, but rather a shared trait across cultures, with a surprising

number of similar practices existing across communities. He demonstrates that it is actually not only the individual city which gives crime fiction its distinct character, but, on a grander scale, the development of urban sceneries as backdrop to the stories in general which make this genre so popular. Subsequently, I focus on the use of public space by Chinese authorities for spreading official political and ideological discourse. For this purpose, I analyse the form and content of messages displayed in places of public utility. I conclude by showing what, how and why these are being displayed and widely promoted by the authorities. Such an arrangement is a statement of the unvocalised agreement between the authorities and citizens that allows the former to avoid major conflicts with the latter and legitimise political power. In return, the latter enjoy a wide range of socio-cultural freedom and are being provided with psychological comfort resulting from identification with a greater endeavour of restoring the glory of the Chinese nation. Chinese rhetoric, Chinese nationalism, ideology, Chinese values, socio-political slogans 7 IAFOR Journal of Cultural Studies Volume 2 â€" Issue 2 â€" Autumn Introduction In 20th-century Chinese propaganda and rhetoric, the power of slogans used by the authorities have played a major role in establishing and legitimising political and ideological leadership. Besides newspapers, radio, television and recently the internet, public space has also been employed as a means of communication between the authorities and society. The analysis of the form and the content of the messages displayed in the public space is then no less important than studying newspapers, TV news or official speeches. It not only reveals the content and motivation behind socio-political discourses promoted by the authorities but also shows how the public accommodates the space employed by the authorities for their political and ideological purposes. However, the design and control of socio-political and ideological messages displayed is entirely controlled by the authorities. Such an arrangement, rarely, if at all, challenged by the public, is a display of the unvocalised agreement between the authorities and citizens. It allows the former to avoid major conflicts and keep political power. The idea as such does involve quite a few aspects of the physical and social life, and a single approach could hardly exhaust the meaning of the concept. Even if some of them are not available to everyone, the message presented in their visible and accessible parts has its impact on the socio-political discourse. The accessibility of a public space can be moderated or negotiated. Schools, hospitals and even public buses are good examples here. Despite all these limitations, public space must be in some way accessible to an at least certain number of citizens who are not the owners of that particular place. It is not just a physical vacuum that can be utilised by society for certain purposes but is the sine 8 IAFOR Journal of Cultural Studies Volume 2 â€" Issue 2 â€" Autumn qua none condition for the emergence and existence of a particular type of society Levebre, Public space is then an arena of social interactions for which the presence of actual space is necessary or at least very desirable. Public Space in China Without a doubt, the concept of the public space is a product of Western civilisation derived from the notion of agora, the place of citizen interaction in ancient Greece. Habermas argued that it was the agora, the spatiotemporal and mental construct with all the socio-political interactions taking place that led to the emergence of the public sphere and phenomena like civil society and democracy Habermas, Public space as a phenomenon also occurred in other places around the globe as well, but at different times and not in quite the same form. In China, for instance, despite the long history of its civilisation, public space as a publicly used and imagined place is quite a recent invention. This is not to say that people in Imperial China were not aware of the concept of a greater space, going beyond the boundaries of their family business world. However, as it exemplifies, their significance for the everyday matters seems to be of little importance. Such perception of tianxia contributed to a further expansion of the realm of a family on the cost of the space shared by the members of different households. Massive city walls surround the city. Inside the city walls, we see the space divided by smaller walls creating separate segments with the Imperial Palace overlooking the entire city from behind another wall. He, and even to a greater degree, she was rarely leaving their compound, making the encounter with individuals from beyond these inner walls sporadic. Streets, markets, temples and schools that were certainly used by the public could hardly compare with the Athenian Agora. Temples were either family-owned, or they belonged to a particular religious denomination. Moreover, starting from the time of the Ming dynasty â€" , they were put under strict control, further limiting the free exchange of ideas and the possibility of creating an independent public sphere. The actual civic public space emerged in China only as a

result of modernisation movements in the early 20th century. The event that could be classified as a first example of an active participation of citizens from different classes that utilised larger space for public purposes was the May 4th Movement. On the 4th of May students of universities in Beijing, followed by merchants and ordinary citizens, took their political agenda to the streets. Soon, the people of Shanghai and other large cities followed them. This situation, rather unknown in Imperial China, soon became a norm leading to the great worries for the ruling class. Similar situations repeated a number of times in the later history of China with three instances of particular importance. The first one was the beginning of the Cultural Revolution â€" when bands of young Red Guards took to the streets, thus making them a scene for the display of their political agenda. The second was the socalled "Wall of Democracy" time between November and March Citizens were encouraged to put forward petitions and critique of the ruling regime. The uptake of this chance was slow at the beginning but soon grew and become so forceful that the critical tone of the petitions and street banners made authorities quickly re-establish their control Vogel, , pp. The resulting Tiananmen tragedy was, on the one hand, a culminating point of display and utilisation of public space understood in such a way. At the same time, it was a final breakaway from it. Public space in China, at least to a degree, is designed, overlooked and simply controlled by the authorities. It is almost impossible to find a place of public use, especially in urban China, that has been designed without a state permit. The state strictly controls any, public or private, display of pictures, art, written messages and slogans. No art or musical performance, not to mention any religious activities, can happen without an involvement of the local government. With the occasional exception, this rule is generally adhered to by citizens. Such an observation would correspond with the theory that Asian cultures have a collectivist element playing an important role and are inclined towards authoritarianism Pye, However, it would be an oversimplification to conclude with such a statement. A short look at the variety of activities in the public places and the way they are being performed brings us to a slightly different conclusion. Writing about the use of public space in China, Stephen McDonell, a BBC reporter, quite correctly noticed a core feature of the Chinese public, namely renao lit.: As he put it: Public squares and most streets are similarly populated. It is quite difficult to see an empty street in any even mid-size city or town, and there are always people dancing, singing, playing musical instruments, doing Taiji or simply chatting or conducting commercial activity in public parks. Shopping malls, markets and even hospitals are the places of public encounters where all sorts of social 10 IAFOR Journal of Cultural Studies Volume 2 â€" Issue 2 â€" Autumn interactions can be seen and heard. In short, in China, there are always people visible where there is a place or zone available to them. Moreover, those people are very audible and not shy to interact with others. However, the design and control of this space flooded with citizens who use it to display their lifestyle, aspirations and individuality, is in the hands of authorities. Moreover, the authorities, following the steps of the past regimes, do not hesitate to use it for their particular purposes. The focus of the present research is then on the official slogans promoting patriotism and appreciation of Chinese culture and current politics. These slogans are widely distributed and can be seen in parks, public squares, on buses, on the streets and in public buildings. The banners, posters, planks and similar displays of official propaganda used for analysis have been photographed and translated by the author.

Chapter 3 : Cultural Studies: Volume 9 Issue 3 by Lawrence Grossberg

Table of contents for Cultural Studies â†" Critical Methodologies, 9, 2, Apr 01, Volume 9, Issue 2, April Cultural Appropriation and the Crafting of.

Chapter 4 : IAFOR Journal of Cultural Studies Volume 1 â€" Issue 2 by IAFOR - Issuu

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Chapter 5 : Editions of Cultural Studies: Volume 9, Issue 1 by Lawrence Grossberg

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