

Ruz, Gerardo.

** Ruz, Gerardo es Magister in Hispanic Literature and Curriculum & Instruction de la Mississippi State University. Actualmente es estudiante de doctorado y Asistente Docente de la Universidad de Alabama, USA. Su correo electrónico es gdruz@crimson.ua.edu*

Abstract

Culture is a broad concept that involves various aspects of a human being that deals with behaviors and practices. However, the way that social sciences approach the object of study might be different and somehow limited. As a result, the Cultural Studies field is interested in studying the society from different perspectives borrowing frameworks from other disciplines to empower people who are on the margins of society and deconstruct the utopic idea of a hegemonic culture that creates struggles for lower-class people. This essay aims to analyze in depth what Cultural Studies is, the most important key elements of this field, and its relationship with literary criticism.

Cultural studies and literary criticism

Key words

Cultural Studies, Power, Tensions, Hegemony, High culture, Popular culture, Literary Criticism, Literature.

Palabras clave

Estudios culturales, Poder, Tensiones, Hegemonía, Alta cultura, Cultura popular, Crítica literaria, Literatura.

Resumen

Cultura es un concepto amplio que abarca varios aspectos del ser humano y que aborda comportamientos y prácticas. Sin embargo, la manera en que las ciencias sociales plantea el objeto de estudio puede ser diferente y, de alguna manera, limitado. Como resultado, el campo de los estudios culturales se enfoca en el estudio de la sociedad desde perspectivas diferentes, prestando marcos de otras disciplinas para empoderar a los sujetos que viven en los márgenes de la sociedad y deconstruir la idea utópica de una cultura hegemónica que crea obstáculos para los grupos minoritarios. El propósito de este artículo es analizar en profundidad lo que son los estudios culturales, los elementos más importantes de este campo y su relación con la crítica literaria.

Cultural Studies is an interdisciplinary field that studies any manifestation of a society where discourse can be perceived. Because Cultural Studies is interested in analyzing the conflicts that might arise between different/same groups in a society, it uses other social disciplines to study these tensions such as: feminism, history, semiotics, postcolonialism, gender studies, among others. For instance, because gender and ethnicity seem to be an important issue in society, Cultural Studies uses feminist and ethnic theories for its research. However, the tensions in society are not solely found in these two disciplines. The Cultural Studies field is an approach that analyzes the conflicts or tensions presented in a society. Beverly (1992) states that,

Although Cultural Studies as a project is open-ended, it can't be simply pluralist in that way. Yes, it refuses to be a master discourse or a meta-discourse of any kind. Yes, it is a project that is always open to that which it doesn't yet know, to that which it can't yet name. But it does have some will to connect; it does have some stake in the choices it makes. It does matter whether cultural studies is this or that. It can't be just any old thing which chooses to march under a particular banner. It is a serious enterprise, or project, and that is inscribed in what is sometimes called the "political" aspect of cultural studies" (p. 22).

Beverly agrees that the Cultural Studies field is an open-ended project that uses other areas to study culture. He

proposes to detach Cultural Studies from Marxism and feminism. He remarks on the importance of defining what Cultural Studies is. He is interested in theorizing this field, while so many scholars argue whether or not it should become a discipline, soon after it became one. There are several universities in the United States that have programs or even majors in Cultural Studies, and by doing so, it has been theorized. However, Stuart Hall does not have a fixed definition of what Cultural Studies is for him. Cultural Studies can be anything that shows the struggles or tensions of society (cited in Leitch et al, 2001). By creating a meta-discourse of this field, then the option of analyzing the society will be subject to what the new discourse says about what Cultural Studies is. The interdisciplinarity of this field or what Beverly calls an open-ended project allows scholars to study the object that deals with struggles in a society and connect that to broader political discourse.

Since Cultural Studies focuses on culture, it is necessary to define this term; what culture implicates to the field. Culture is how a society is structured and everything that creates meaning for a particular group of people. According to Raymond Williams (1989): "Culture is ordinary: that is the first fact. Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions of arts and learning" (p. 2). Culture is everything that has importance, value, and creates meaning for people. However, there are discrepancies in what creates meaning for people, and this leads to conflicts between people in the same social group. It is not surprising that there are certain aspects of society that are

more predominant than others, and they are accepted by people without questioning them. For this reason, it is imperative to analyze what cultural hegemony is because all struggles in society are related to this pivotal element.

Hegemony is the way in which the dominant class controls and dominates other classes. The hegemonic class or the dominant class exercises its power through politics and economy; however, the most important platform for hegemony is culture. Through culture, hegemonic discourse is distributed using allies such as: school, religion, and media. According to Lull (1983) "Hegemony is the power or dominance that one social group holds over others. This refers to the "asymmetrical interdependence" of political-economic-cultural relations between and among nation-states" (p. 33). In Cultural Studies, the hegemonic culture is significant because it exercises control over the lower class putting them in the margins, and by doing so, they create tensions between these social groups. However, this struggle does not necessarily have to do with different social statuses, this tension can be present within the same social group, such as a matter of ethnicity or gender in the same social group, for example. What is important here is to know that Cultural Studies focuses on the conflicts that the hegemony creates.

There are different components of the hegemonic culture such as beliefs, values, norms, and language. Hegemonic values rely on the idea of what is desirable or undesirable, what is good or bad. The hegemonic culture establishes these values by using different means to transmit them; these values can create conflicts in social groups. The same beliefs about how society

works, and how people can fit within it. Beliefs and values are internally linked, these aspects of culture are transmitted most of the time in alliance with religion and educational systems. Language plays an essential role in the hegemonic culture since language is used to convey meaning; it is through language the hegemonic culture can train the lower class. If people speak in a certain way, they can belong to a particular group, to be exact, academia. These aspects or components of culture are not tangible, and the hegemonic culture transmits them in an implicit way. The hegemonic culture can also use tangible components to establish their power, that is what is called social artifact, such as museums, literature, mass communications. The hegemonic culture needs to make sure they are expanding and maintaining their power. A cultural study critic will focus on the conflict that all those aspects create in a social group.

Hegemonic culture has a predominant power; however, as I mentioned before, it needs to reassure this power, and the most effective way it does this is by using the mass means of communication. And it is here where the cultural industry plays an essential role in the society and the formation of social groups. Social media/ Mass communication are indispensable for the hegemony to take place. It is easy for the hegemonic culture to train people to accept and reaffirm their power; they use tv shows, movies, music, theater, and social media to transmit all these values that are predominant in a culture. Horkheimer and Adorno discuss the idea of the cultural industry and see this as the result of capitalism. The hegemonic class often manipulates culture based on the consumer needs. Leitch, et. al (2001), state that:

“the production of such art is also complicit with what Adorno and his fellow German social critic Max Horkheimer called the cultural industry, meaning the constellation of the entertainment industry that produces film, television, radio, magazines and popular music. All phenomena created by mass technology in which the lines between art, advertising, and propaganda blur. In this world of manipulation and carefree amusement, mass art serves as the status quo”(p. 1220).

In this globalized world, the hegemonic culture has manipulated the arts in order to establish its power, therefore, shaping things in such a way that satisfies people’s needs. To what point does this hold true? Are they providing according to their needs? Or are they creating their needs and then providing the means to fulfill these created /manipulated needs? The answer is simple, according to Horkheimer and Adorno: “the stronger the position of the culture industry becomes, the more summarily it can deal with consumers’ needs, producing them, controlling them, disciplining them, and even withdrawing amusement: no limits are set to cultural progress of this kind. The human individuality is deprived” (cited in Leitch et. al, 2001, p. 1223). Hegemonic culture controls everything: the lower class is no longer autonomous, and eventually, they become alienated. There is a conflict between popular culture as an alienated subject and agency. This conflict will be discussed later in this article.

Do people just become a product of the hegemonic culture? Do they not realize they are being manipulated? Escaping from this hegemony seems to be impossible since everything in the modern world has been shaped and designed to depend on it. Here is where other groups come to life because they are opposed to the idea of the bourgeoisie class in a civilized world. By doing so, conflicts between the hegemonic culture and the insurgent culture appears. It is here where Cultural Studies gives attention to analyzing mass media and capitalism. Cultural studies examines the impact that these elements have in society and how different conflicts might appears because of them. Revealing the interest of the hegemonic culture, marginalized people become the object of study of Cultural Studies. Also, the field further studies all the conflict between the different social classes and conflicts within the same social classes.

Does this merely mean that through social media people accept this hegemonic culture? The fact is that media is so attached to everyday life that people do not perceive it, it is undetected, and human behaviors reproduce it. Because information and entertainment technology is integrated into the everyday reality of modern societies, this is not always recognized, discussed, or criticized, particularly in societies where the overall standard of living is relatively high. Hegemonic ideologies, therefore, can easily go undetected. As mentioned before, it is extremely attached to modern reality, and therefore it seems to be impossible to avoid it. Social media has created a reality that does not exist, and people unquestioningly accept it. It appears that this reality of everyday life has become a simulacrum when people

realize the hyperreality related when conflicts occur.

This idea of rebelling against the hegemonic culture seems to be very easy. However, is very difficult to escape a world that it is entirely designed to depend on them. When conflicts emerge and failure appears, the marginalized people need to do something in order to alleviate these conflicts. They need to find a way to express their ideas. How can this be possible? According to Mary Louise Pratt (cited by Skurski, 1994) explains the comments of community approach:

“Community approach” reproduces certain assumptions of liberal ideology. This type of analysis treats “communities” in an idealized fashion, as if they were finite, autonomous, and homogeneous. Consequently, it either ignores relations of hierarchy or examines the dominant and the dominated as separate groups rather than as mutually constituted sectors, each with an “identity” that is bound up with the others (p. 610).

By creating these small communities, the social group who is being left behind finds a way of creating a new identity in those communities, as a way to escape from the tension that arises with other social forces. This tension appears when the concept of authority/power is being questioned. This community approach seems to show social groups as homogenous and autonomous. Cultural Studies brings this group of people to light and tries to find their voice and empower them to communicate with

the rest of the world and overcome the hegemonic ideologies.

This division between social classes creates what is known as high culture and low culture. People who are not part of the dominant group need to find a way to communicate, and this leads to the creation of popular culture, it is a way of expressing themselves. However, the tensions between these two kinds of cultures is more significant and therefore causing popular culture to at a disadvantage since the hegemonic culture has all the means to implement their ideology. The point of mentioning the popular culture is necessary since there is conflict within this culture. Popular culture is created by its own people, whereas high culture is created by an elite group and consequently imposed on people as a high or superior culture even if they do not participate in it as high culture is exclusive and exclusionary (elitist). Popular culture is what high culture is not, people create popular culture since they do not have access to high culture, something that can be accessible for people in the same group. According to Storey (2004),

“Popular culture, in this definition, is a residual category, there to accommodate texts and practices that fail to meet the required standards to qualify as high culture. In other words, it is a definition of popular culture as an inferior culture. What the culture/popular culture tests might include a range of values on a particular text or practice” (p. 6).

Popular culture is perceived as inferior. Small communities create this

culture to ease the conflicts with high culture. The two cultures can coexist in the same world, but as long as they do not question one, another's authority/authenticity. This division between the two is created purposefully with the idea of appeasing the tensions.

Furthermore, this idea of popular culture and its politics and nature relates to Gramsci's idea of this term. Popular culture can be the resistance of a subordinated group, but more than being a resistance it correlates with the concept of negotiation between the two cultures. According to Storey (2004),

“ Popular culture in this usage is not the imposed culture of the mass culture theorists, nor is the emerging from below, spontaneously oppositional culture of ‘the people’ – it is a terrain of exchange and negotiation between the two: a terrain, as already stated, marked by resistance and incorporation” (p. 10).

And it is here where Cultural Studies theorists will pay more attention. They will study this negotiation, this terrain between the two cultures, and the conflicts that arise between them.

Talking about culture and not talking about ideology would be contradictory. In the Cultural Studies field, this idea of ideology is fundamental because this concept can shape people's behaviors. Ideology and culture are different terms, ideology, indeed, is part of culture. Culture is heterogeneous, and it is founded on plurality. There can be different ideologies

in a culture. Ideology is a systematic body of ideas created by a particular group of people. Althusser (cited in Leitch et al, 2001) defines ideology as the representation of the imaginary relationship of individuals to their real conditions of existence. This idea of ideology for Althusser is a pure illusion, and it lies a dream that separates people who have different social status and power. Althusser defines the term ideology under the Marxism paradigm, how people participate freely in the exploitation of others. Why is this important to Cultural Studies? Ideology brings the political tension to this shared terrain between different social classes or cultures: high/low. These political tensions are extrinsically attached to culture.

The term popular culture has been widely used, and it is incorporated into a lot of practices that significant groups of people belong to. Cultural Studies falls short in its theoretical application because by studying just what is considered popular culture does not mean that all the marginalized groups are represented in this type of culture. As mentioned, lately there have been extensive studies which are institutionalized; therefore, they might not show everything that high culture hides and therefore how low culture is affected. Some groups are not well-represented or in many ways are not represented at all, this is why social studies needs to expand the tension in culture, and not generalized that all margins group are portrayed in popular culture.

Feminism is a theory that Cultural Studies has used to study culture. Why? Unfortunately, women are a group of people that have been mistreated and oppressed by the hegemonic culture.

However, this problem with women can be found not only in popular culture but also in high culture. On that subject, Shoos (1992) says: "It would, therefore, seem crucial to explore the possibilities and pitfalls of intervention in popular forms to find ways of making feminist meanings a part of our pleasures" (p. 137). This is related with the cultural industries and the ideologies imposed by the hegemonic culture. Women have been redefined in everyday life, in commercials, tv shows, soap operas, magazines, movies, literature. It seems that women tend to have the same role and therefore are underrepresented and seen just as a social object. Laura Mulvey (cited in Leitch et. al, 2001) states that women are presented as a sex symbol and this is not only visible in the film industry. The reification of woman has become part of our daily life. The conflict between different genders is a result of what the Cultural Studies field needs to analyze: how these minorities have been portrayed in a certain way because of the hegemonic culture.

Feminist theory has been contradictory since there are different ways of seeing feminism, such as Marxist and liberal feminist movements. For this reason, it is better to mention gender studies, since it is a broad concept and includes all genders. However, feminist theory plays a vital role in Cultural Studies because it pays attention to popular culture for its relationship with political aspects given that it looks at the struggle rather than meaning. As Michèle Barrett (cited in Storey, 2004) points out: "Cultural politics are crucially important to feminism because they involve struggles over meaning" (p. 37). These

struggles highlight what Cultural Studies pays attention to. Cultural Studies does not follow just the feminist theory, and it uses the theory to study this group in society when they have been relegated. Someone who does social studies and decides to explore the role of women at a given point is not necessarily considered a feminist. A scholar in this field can cover any topic within the struggle of society, and not align to a specific theory since they do Cultural Studies.

Cultural Studies can be problematic in this regard. Since it uses different theories to study culture, it can be claimed that this field does not have a theoretical frame. However, it can also be argued that Cultural Studies focuses on everyday culture, and since culture is different and not stable by theorizing this field, Cultural Studies might leave aside other aspects of culture. As of now, Cultural Studies relates to any aspect of society that causes struggles. Culture can be a voice for those who are unrepresented.

The problem with theorizing this field is that, as I mentioned before, culture is not stable, it is in constant displacement. Fixing the theoretical framework will cause problems since it will not keep track of a culture that is in continuous movement. For instance, if a certain aspect of society is analyzed based on a theoretical framework in Cultural Studies, it will not be applied to other contexts or other cultures since they constantly change. And if the same aspect wants to be analyzed later with the first theoretical frame in a different time, it might lead to a controversy because the theory might not work for the same aspect it did before. Cultural studies is political in that it is

always policing the culture. Stuart Hall (cited in Leitch et. al, 2001) mentions:

“If you work on culture, or if you have tried to work on some other really important things and you find yourself driving back to culture, if culture happens to be what seizes hold of your soul, you have to recognize that you will always be working in an area of displacement. There is always something decentered about the medium of culture, about language, textuality, and signification, which always escape and evades the attempt to link it, directly and immediately, with other structures. And yet, at the same time, the shadow the imprint, the trace, of those other formations, intertextuality of texts in their institutional positions, of text as sources of power, of textuality as a side of representation and resistance, all of those questions can never be erased from culture studies” (p. 1897).

Even when Cultural Studies tries to establish a theoretical framework it does not mean that there is a final closure. Cultural Studies ought to center its primary goal in the tensions. Stuart Hall mentions that scholars can do excellent intellectual work, but if they lose hold of the cultural tension, scholars will have lost the intellectual practice as politics, in which politics refers to policing. The critical element for Cultural Studies is the permanent tension, and it is mentioned by Stuart (cited in Leitch et. al, 2001) throughout the text both in the

British and the American context.

“Cultural studies has drawn the attention itself, not just because of its sometimes dazzling internal development, but because it holds theoretical and political questions in an ever irresolvable but permanent tension. It constantly allows the one to irritate, bother, and disturb the other, without insisting on some final theoretical closure” (p. 1898).

Cultural studies makes room for any struggle that relates political questions to permanent tension. Furthermore, scholars in the Cultural Studies field must recognize the tension, to see how much or how little they have done in this field. If scholars do not feel the real struggle of the marginalized people, they have lost their time.

Another key term that is very important in Cultural Studies is agency. This term is often found in literature in regard to a certain character having agency which is related to freedom of deciding for themselves. However, until what point someone can exercise agency? This term seems to be very attached to culture since culture is unstable as is this term. Agency and structures are intrinsically related. Hegemonic culture controls the cultural industry, this superstructure creates these utopian ideals of an agency. The industry creates a reality that seems as if people were exercising agency; however, this agency is controlled by counterhegemonic forces. So, is the agency of people shaping the structures or the cultural structures shaping the agency? The social structures in a society tell people how to exercise

their agency, their freedom to choose or do what a person desires, however, the social structures might provide a limited option where the individual has to pick so it seems that the person is exercising his/her agency, however this has been shaped by the social structures. A society needs rules in order to work collectively, in doing so they manipulate the agency of a person. On the other hand, when someone is aware of this type of structures, their belief might lead him/her to reject those social structures and exercise his/her freedom. However, the person is at risk of being left behind in a society. Emirbayer and Mische (1998) state that:

“Agency as the constructed engagement by actors of different structural environments, the temporal relational contexts of action, which, through the interplay of habit, imagination, and judgment, both reproduces and transforms those structures in interactive response to the problems posed by changing historical situations” (p. 970).

As can be observed, this term is a social construct. What is considered agency in one culture might not be considered as such in another as they are related to historical situations.

Now?, What does social study have to do with agency? here I explain the term of agency previously mentioned in this paper. Cultural Studies reveals this constructed term showing the struggle of people by accepting this or by being trapped in a structure. Cultural studies deconstructs this apparent

reality. This field also studies how the counterhegemonic passes this discourse through the cultural industry.

Orientalism is a term that cannot be forgotten in Cultural Studies. Orientalism can create tension between individuals in the same culture or at times in different ones. As Said defines this term as how the whole east is presented as one and confined culture. In other words, he explains that orientalism is a way of coming to terms with the Orient that is based upon the orient special place in the European Western experience. That is how the Orient is presented as an exotic culture by the west which romanticizes it without understanding it. Said (1978) mentions:

“It will be clear to the reader... that by Orientalism I mean several things, all of them, in my opinion, interdependent. The most readily accepted designation for Orientalism is an academic one, and indeed the label still serves in a number of academic institutions. Anyone who teaches, writes about, or researches the Orient--and this applies whether the person is an anthropologist, sociologist, historian, or philologist--either in its specific or its general aspects, is an Orientalist, and what he or she says or does is Orientalism” (p.10).

This can be contradictory, because at times people within the Cultural Studies field analyze a culture based on these stereotypes. This orientalism creates conflicts when analyzing a culture since it can give the idea of a conflict that does

not exist and has been based on this orientalism. Scholars in the Cultural Studies field need to be aware of this and try to understand cultures from their core and not from pre-created ideas of a certain culture.

It is noteworthy to mention that it seems that so many cultures accept this idea of orientalism which considers the western world superior. The cultural industry has become a supporter of these ideas, and people of a particular culture have accepted those concepts, it is in part because the hegemonic culture gets profits by selling this idea. The idea of allowing this orientalism in small communities to live in a society without confronting others. Nowadays, we are living in a society that passively accepts what the cultural industry sells us. It is here where Cultural Studies approaches its object of study, to show this problematic situation and how some cultures are seen as lower because of this idea.

Up to this point, I have discussed Cultural Studies, feminism, orientalism, historicism, and most importantly, tensions. What does tension mean? Cultural tension is a feeling that creates anxiety in people for not trusting in others, which might lead to violence. This conflict is not necessarily related to high and low culture, but rather has to do with religion, economy, gender, social class, power, race, among others. These tensions can be observed in groups from the same class or different groups. These constant conflicts that most marginalized people experience are the focus of social studies. Scholars in the Cultural Studies field study those conflicts and connect them to the larger political discourse.

In Cultural Studies, there is tension because it analyzes popular culture as an alienated culture but at the same time analyzes popular culture as an authentic expression. They pay attention to how the masses receive ideologies and practices from the hegemonic culture that reifies people in a society, while at the same time trying to show how popular culture can use the same weapon to revert this indoctrination. By doing so, the popular culture becomes a subject that uses its agency to fight this alienation. Affirming that popular culture exercises its agency is saying that it has an identity, and how this identity changes based on the social context. Stuart Hall (cited in Leitch et. al, 2001) admits that identity is unstable and is attached to the social context. There are and will always be tensions in this field and that is the central core of the discipline.

I have talked about social studies in a broader sense and the key concepts related to this field, but it was necessary to understand this field and also be aware of what is happening in literature to further compare and contrast the relationship between Cultural Studies and literature. Some universities have institutionalized this field by creating programs or even degrees in Cultural Studies; however, it seems that literature is very interested in approaching literary texts through Cultural Studies. It is often common that literary critics pay attention to popular culture and writing about music, soap operas and the most individual practices in a society. Why? Literature is a part of the culture, and it is a way to express ideas and, sometimes, literary texts help with the construction of nationhood. Literature focus on analyzing how people are seen or portrayed in cultural

texts (orientalism), sort of struggles, how ideologies work, how literature can transmit different discourses. Literature is interested in all the battles that society to which society is subject. It is here where we can find the differences between historicism, feminism, and gender studies. Literary theory will only analyze those struggles through literary texts. While sociologist or anthropologist study the culture through history, interviewing people, among others, Cultural Studies theory will solely rely on literary texts to see those issues. Cultural Studies theory will not only pay attention to how women were treated in society, but also pays attention to everything that shows how people suffer and how people enter in conflict with others within a culture.

Are there any shortcomings in cultural studies theory? I would say yes. Cultural study theory is analyzing popular culture from a different viewpoint. There is a plethora of analyses on culture, struggles, and society from academia. Is academia considered part of popular culture? No. Academia is part of the hegemonic culture, and they are analyzing struggles they might not have experienced. In this sense, they see popular culture from an orientalism viewpoint, based on their experience they examine a subject they are not a part of, or they do not fit in, as a result, this can be problematic. That is why Stuart Hall affirms that if people do not feel the pain or the struggle, they are not doing Cultural Studies. A person who decides to do Cultural Studies or analyze literary texts using Cultural Studies theory must feel the struggle, must want a change for these coercions.

How can one analyze a text using Cultural Studies theory? As I mentioned, literary artifacts might articulate, praise or

reinforce practices and ideologies; literary texts can transmit those social and political discourses directly or subliminally. As critics, one must pay attention to how certain texts reinforce cultural beliefs, who is being affected, how people are being treated, and why they have been manipulated/treated in a certain way. Furthermore, it pays attention to what kind of ideologies are transmitted, how social/ political context affects the way certain texts are presented.

Cultural studies theory allows critics to study cultures that have been unrepresented and to see what the real struggles of society are. This is possible by deconstructing the idea of culture and hegemony and analyzing in detail social behavior, social classes, social status, power, gender, industry, all those particular features that construct culture and the hegemony. By deconstructing these concepts, we can see the real struggles and tensions of society. Some have argued that critics are leaving aside the actual literary analyses and focusing on any aspect of society; for instance, they are analyzing Michael Jackson, soap operas, instead of what literature is: Cervantes, Shakespeare. However, the fact that someone uses Cultural Studies theory does not mean that scholars have stopped doing literary analyses; instead, these critics keep doing literary analyses, but they are going beyond what is simply presented in the literary artifacts by deconstructing those texts to further understand a culture.

References

- Beverly, J. (1992). Cultural Studies. *Latin American Literary Review*, vol. 20(40), 19-22. JSTOR, JSTOR, www.jstor.org/stable/20119618.

Emirbayer, M. and Mische, A. (1998). What Is Agency?. *American Journal of Sociology*, 103, (4), 962–1023. JSTOR, JSTOR, www.jstor.org/stable/10.1086/231294.

Leitch, V., William, E., Laurie A. F. (2001). *The Norton Anthology of Theory and Criticism*. 2nd Edition. N Y: W.W. Norton Co.

Lull, J. (1983). *Media, Communication, Culture: A Global Approach*. Wiley <https://books.google.com/books?id=X19YcgHDjbEC>.

Said, E. W. (1978). *Orientalism*. New York: Pantheon Books

Shoos, D. (1992). The Female Subject of Popular Culture. *Hypatia*, 7, (2), 215–226. JSTOR, JSTOR, www.jstor.org/stable/3810008.

Skurski, J. (1994). The Ambiguities of Authenticity in Latin America: Doña Bárbara and the Construction of National Identity. *Poetics Today*, 15, (4), 605–642. JSTOR, JSTOR, www.jstor.org/stable/1773103.

Storey, J. (2004). *Cultural Studies and the Study of Popular Culture*. Edinburgh: Edinburgh University Press.

Williams, R. (1989). *Resources of Hope*. London: Verso

Este artículo fue presentado a Entre Lenguas en marzo de 2020, revisado en septiembre de 2020 y aprobado definitivamente en septiembre de 2021.