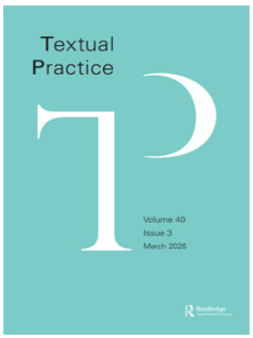

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Overrunning the capacity of the 'narrative "I"': Stuart Hall writes himself

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ABSTRACT

In this essay, I consider how Stuart Hall's interest in and relationship to Henry James influences his conceptualisation of the variable, unknowable and contingent 'self'. I argue that Hall's formulation of Jamesian aesthetics informs his political discourse on the multiplicity and impossibility of 'identity' – whether personal, racial, cultural – through the process of writing. In and through Hall's interest in James, from his unfinished Oxford PhD on James and the 'international theme' to his later ruminations, I trace the ways in which literary style and the momentous shifts within it draw from and on the understanding of a 'self' as relational. Through the lens of Stuart Hall's 'Henry James', I read how Hall's thoughts on authorship and authority develop from what he describes as the conjuncture between literary modernism's destabilised and dissolved representations of the individual. Driven by readings of *Familiar Stranger*, published as a first-person memoir in 2017, and 'Displacements', the dialogic transcript held in the Stuart Hall archives at the University of Birmingham, alongside Hall's more overtly political works, I argue that the destabilised point of view Hall appreciates in James shapes his thinking about identity as well as his own textual voice.

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In a 1996 interview with Kuan-Hsing Chen, Stuart Hall considers his history with and the continuing presence of Henry James in his life. In this conversation, Hall reflects on literary style as a means of grappling with existential questions. He is drawn to James at the precipice of modernism and appreciates him 'in terms of the destabilization of the narrative "I," the last such moment in the modernist western novel, before Joyce'.[1] For Hall, 'Joyce represented the dissolution of the narrative "I"' while 'James is poised perilously on the edge of that. His language is almost overrunning the capacity of the narrative "I"'.[2] Poised 'perilously on the edge' of modernism's 'dissolution',

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James's language and the forms within which it is (barely) contained in the fiction and nonfiction are about to overflow a literary 'narrative "I"'. For Hall, this signals a conjunctural aesthetic, as well as, I argue, a politics of identity. More than narrative and stylistic literary perspective, Hall's interest in this destabilised point of view, as defined here through James, reflects his lifelong investigation of the self and shapes his textual voice. In and through Hall's interest in James, from his unfinished Oxford PhD on James and the 'international theme' to the later ruminations, I trace how literary style and the momentous shifts within it draw from and on the understanding of a 'self' as relational. Within his literary references to and reading of James's fiction, we find Hall's patterning of the ceaselessly changing self, which his writing seeks to acknowledge, experiment with and represent. Though (dangerously) close to the edge of abstraction, Jamesian aesthetics inform Hall's political discourse, modelling a fluidity that retains a sense of complexity and comprehensibility.

In this essay, I consider how Hall produces the conditions for realising and describing the multiplicity and the impossibility of 'identity' – personal, racial, cultural – through the process of writing. Hall's lifelong relationship with and references to James and his work contribute to his 'notion that identity is always in the making … it is that there's no fixed identity'.[3] His interest in Jamesian style and its emphasis on both open-endedness and formal balance corresponds to his articulation 'that there is no final, finished identity position or self simply then to be produced by the writing', but rather that writing is one 'cultural practice', a process of making and re-making the 'self' through continual displacement.[4] Even while one may 'have a very clear notion of what the argument is and that you may be constructing that argument very carefully, very deliberately, your identity is also in part becoming through the writing'.[5] I'm interested in how Hall writes about the 'self' but also writes *him*self, where the destabilisation of the 'narrative' or 'narrated' 'I' in his 'first-person' writing and speaking comes into conflict with, or creates a tension between, this form of self-making and the investigation of the social, political and (mass) cultural projects that define Hall's work. Bringing these seemingly disconnected facets of Hall's theories together, I'm challenging what is his 'real' work and what is 'not', emphasising the place that literature has on the formation of Hall as thinker and on what comes to be seen as Hall's style.

In a 1984 interview with John O'Hara, 'Narrative Construction of Reality', Hall and O'Hara first describe the 'individual "I"'.[6] In a conversation that ranges across topics including the Falklands War, *Coronation Street*, Thatcher's nationalist policies and news media's reflections on them, Hall describes the ways in which reality is constructed through narrative techniques fashioned as much by literary studies as psychoanalysis, media studies and political science. In seeking to describe how we construct these supposedly

factual 'narratives', the conversation turns to the ways in which this shapes the expression of a self. What emerges in these various conversations is a 'narrative' and/or 'individual "I"' as a formal technique that relates to or creates the conditions for Hall's thinking about the self and the politics of that exploration. More than a decade later, Hall repurposes this phrase to describe James's writing as a literary turning point which also reflects a larger cultural turn. James comes to signify in Hall's work a figure in which the self is defined through indeterminacy, fluidity and constantly shifting recognition of others' needs, wants and motives through pushing the boundaries of narrative capacity. The aesthetics have a politics – or a politics emerges – through Hall's thinking about, and more interestingly, 'like' this Jamesian style.

While this is not primarily an essay on James or my reading of his work, throughout I will offer examples from texts that speak to Hall's claims for him as well as other scholars' in relation to the 'style' and styling of the self. Ross Posnock describes how '[m]odes of being and representation are deeply entwined in the autobiography, in which James splices together his love of stylized representation with the formation of his relational self'.[7] What Posnock further theorises within *The American Scene* and the autobiographies as 'nonidentity' resonates with Hall's own writing about the impossibility of becoming 'identical' with oneself.[8] Though I offer readings of passages in the Prefaces and *The American Scene* which speak to James's explicit confrontations with *him*self, my focus, with Hall, will be on the later fiction rather than the more overtly 'autobiographical' and/or 'political' works, such as *The American Scene* and *The Bostonians*, which the archives reveal he has read, or the Prefaces, *A Small Boy and Others*, *Notes of a Son and Brother* and *The Princess Casamassima,* with which he does not engage extensively if at all.

However, Hall's interest in James is more than a trace reference and I seek to explore beyond an anecdotal James. Despite his leaving Oxford in the midst of his PhD, Grant Farred notes how Hall's literary studies and relationship to James 'nevertheless articulate themselves in Hall's reconstitution of himself as a postcolonial thinker' and 'were formative influences on his critical thinking'.[9] Paul Giles recognises what Hall's study of James contributes to his intellectual evolution, reading that more broadly Hall's work has the potential to revolutionise literary study.[10] However for these critics, his work on James is often framed as a formative rather than an ongoing project of the 'self'. But James is not only a remnant of Hall's literary studies or a trace of other influences such as F.R. Leavis. Rather, Hall's interest in him is not important because of who James is, but because of how we re-read and re-think James through Hall. In 'The Emergence of Cultural Studies and the Crisis of the Humanities', Hall describes the beginnings of cultural studies and its roots in and evolution from mid-century literary

studies. He marks this 'emergence' as an exchange, one that has the capacity to reach beyond traditional literary studies' limits. He expands upon Leavis's 'account of what the conversation of those attending to the cultural life of a nation is like in pedagogic terms: "It is an exchange of conversation in which one speaker says to another, 'This is so, is it not?'"[11] For Hall, this is exemplified in an imagined discussion about 'what exact page in *The Portrait of a Lady* Henry James stops being part of the great tradition and begins to be part of something else'.[12] This is both a playful provocation against academic esoterism and a serious claim about how literary innovation on the level of a page, a paragraph, or even a sentence can instigate cultural change. The decisive moment for Hall, for Leavis, and for James according to his preface, is found in Isabel's 'meditative vigil' in Chapter 42.[13] This section of *The Portrait of a Lady* is then doubly significant: for the novel's plot it is Isabel's awakening to Gilbert Osmond and Madame Merle's manipulations, and even more importantly for Hall, it marks the stylistic shift which inaugurates the next stage in literature. This changes not only James's novel but the *novel* as a genre capable of approaching and representing the complexity of the consciousness.

Following Hall, I 'seek here, to open a dialogue, an investigation, on the subject of cultural identity and representation'.[14] As he explores how culture and diasporic identity are intertwined, he posits that 'of course the "I" who writes here must also be thought of as, itself, "enunciated." We all write and speak from a particular place and time, from a history and culture – which is specific'.[15] From his political writings to what becomes the 'autobiography', *Familiar Stranger*, his work is marked by its shifting points of view and polyvocality, drawn in part from his ideas about James's literary innovations. Known for its collaborative forms and variable perspectives, these works are written (or spoken) in the first-person singular when transcribed from lectures and interviews about his personal and professional histories and in the collective first-person plural 'we' of the political pieces, including *Policing the Crisis* and 'The Great Moving Right Show'.[16] These textual points of view demonstrate his commitment to understanding and questioning identities, including his own. Among the many ways to engage with Hall's prolific career, I want to pause in the space of identity through a writing of the 'self' in his more personal pieces, including essays derived from talks and interviews and in Hall's posthumously published memoir. I open this search for 'Stuart Hall' by reading two versions of this memoir: *Familiar Stranger*, published as a first-person narrative in 2017 and *Displacements*, the transcript held in the Stuart Hall archives at the Cadbury Research Library at the University of Birmingham.

Through the lens of Stuart Hall's 'Henry James' and what James as a figure with a particular cultural significance and signification means for him, we can read how Hall's thoughts on authorship and authority are shaped by

the conjuncture between the destabilised and dissolved literary representations of the individual. How does the conception of the destabilisations and dissolutions of the 'narrative' or 'individual' 'I' contribute to, differ from or help define Hall's writing about identity? I answer this, in part, through tracing how Hall's speaking about James helps him formulate a generative (in)capacity for, as he calls it, 'being myself'.[17]

I: Displacements: Stuart Hall in the first person

Familiar Stranger: A Life Between Two Islands by Stuart Hall (with Bill Schwarz), published in 2017, three years after Hall's death, recounts his childhood in Jamaica, his immigration to England and his time in Oxford before and after leaving the university. It closes at the precipice of his 'becoming' Stuart Hall, the founding figure of the New Left and Cultural Studies. In the preface, Schwarz describes how the final manuscript came to be, taken from over a decade of interviews and exchanges with Hall, which was originally submitted as *Displacements: Lives and Ideas in Two Black Diasporas* as a continuous dialogue between the two friends. Schwarz notes that '[a]t a late stage, however, in discussion with the publishers, the decision was made to recast the manuscript as a first-person narrative'.[18] He admits that '[i]nitially we had misgivings. But we quickly came to be persuaded by the virtue of this solution' and that 'Hall's voice is the clearer for it'. (FS, xv) Recording Hall's 'clearer' voice through the process of speaking instead of writing represents the tension that is indicative of Hall's thinking and/as writing about the 'self'. Retaining some sense of the 'dialogic inspiration', *Familiar Stranger* is published as a memoir organised both chronologically and thematically. (FS, xv) Rather than a full (re)telling of his life, Hall and Schwarz capture the early moments of a life 'between two islands' or, as the original title maintains, within 'two Black diasporas', highlighting the proliferation as well as the limitations of identity. 'Recast' as a first-person narrative, this phrase in Schwarz's introduction indicates the richness of Hall's career-long engagement with the performativity of the self as well as the performance of writing, which is, for Hall, 'a production of knowledge and a production of a version of the self'.[19]

In the Cadbury Research Library's Stuart Hall archives at the University of Birmingham, the dialogue is intact in one of the 'final' iterations of the manuscript before this shift in narrative perspective. *Displacements: Lives and Ideas in Two Black Diasporas* is, like *Familiar Stranger*, a text in the wake of Hall's remarkable life.[20] The 'final' form of the 'first-person' perspective of *Familiar Stranger* provides a window into Hall's complex theoretical and aesthetic positions in a relatively simple narrative. However, the intact conversations of *Displacements* and the record of how Schwarz, Catherine Hall and the publishers move toward this final form make explicit the

processes of becoming that Hall contends with throughout his career. The archive itself 'overruns' the published or singular (seeming) text. In this, the 'voice' of Stuart Hall is produced through the contingent layering of multiple expressions and relationships to himself and to a textual representation of the self.

The revelatory resource that is the Hall archive includes decades worth of correspondence, drafts of lectures, essays, books, his notes, including notecards from his early academic studies, and his annotations to work that inspired him or that he inspired.[21] The access to this material, including the original transcript of the interviews, the posthumous book proposal and the emails which clarify what this 'memoir' is, reveal as much of a narrative of a complete life as a more traditional autobiography could. As Kennetta Hammond Perry asks in her review of *Familiar Stranger*: 'What types of intellectual histories are made legible through a narrative form where authorship is deliberately uncertain? And what types of citation practices are required to attend to this type of intentioned fusion of authorial voice?'[22] Within the text, in both forms, as first-person narrative and as a transcript of a decade of interviews with his colleague and friend, Hall foregrounds how the destabilisation of identity through the many facets of his own personal life symbolises a larger story of diasporic encounter, (de)colonisation and activism. And this is accomplished within the form of the work itself and in the metaphors of writing mobilised in his discussion of the self within that formal structure. Hall tells Schwarz and the memoir tells *us,* that 'the narrative I'm mobilising here will never reach its destination, even if I were to live long enough to complete it and, with a flourish, add *finis* to the final page'. (FS, 63) While *Familiar Stranger* as a straightforward, first-person memoir seems to contradict much of Hall's often collaborative process, a cohesive 'narrative' of a life allows Hall as a figure to emerge more clearly within a literary form while leaving open the impossibility of a final version of the self.

In reading this text in both forms, with the dialogue between Hall and Schwarz intact and in the final published first-person narration, we can see a resolution of the genre. The memoir, published as a narrative of Hall's early life within the expectations of a genre, resolves or makes clear a refracted narrative voice for the purpose of introducing Hall and his complex ideas to a broader audience. Rather than a modernist dissolution of the unique and individual 'I' there is a seemingly 'stable' first-person narrative – unless one has the knowledge of the original dialogic form *and* the multiple voices contained within. Knowing this original project allows us to see Hall's larger perspective on the self: it is both 'nonidentical' (playing on the book's Jamesian epigraphs) and best revealed within exchange with others. By incorporating his questions and writing into Hall's first-person voice, Schwarz emphasises something of Hall's interest in an overflowing capacity of the singular perspective.

Before the first-person narrative comes into being or is even meant to within Hall's conceptualisation of what will be the published work, Hall acknowledges 'how we can understand the chaos of identifications which we assemble in order to navigate the social world and also how we reach, somehow, "ourselves"', foreshadowing through his own internalised Jamesian influence the epigraphs which Schwarz chooses. (FS, 63)[23] The first is pulled from *The Portrait of a Lady* in Madame Merle's questions: 'What do you call one's self? Where does it begin? Where does it end?', drawn from an early conversation with the naïve Isabel Archer who has yet to experience the ways in which the self 'overflows into everything that belongs to us – and then … flows back again'.[24] This choice signifies Hall's commitment to James as a writer of the 'individual "I"' – the self-consciousness at which Madame Merle excels and Isabel Archer must learn. In choosing this epigraph, Schwarz identifies something in Hall which emphasises the subjective and mutable self that he will wrestle with throughout his career.

This is followed by the second epigraph from Hall's closing remarks to a conference on 'the thought of Stuart Hall', where he muses that 'one simply cannot and will never be able to fully recuperate one's own processes of thought or creativity self-reflexively … I cannot become identical with myself'.[25] The Jamesian influence of the first quote is obvious, but the second, though more obscurely, also emphasises a relationship to James. It comes from a direct response to Michael Rustin's thoughts about Hall's interest in James. Rustin reads this appreciation as developing from a mutual commitment to the 'particular' as an entryway into considering the complex consciousnesses of others rather than as a more specific and ongoing engagement with the author. Rustin sees how 'James's details of course give rise to novels with the most complex and fully-realized connectedness imaginable' praising the 'density and intricacy of meaning, that is revealed as one proceeds'.[26] He connects this to Hall's own 'implicit aims' in representing 'moments or periods in the life of a society [which] seems to me to be that in principle they should be inexhaustibly full in their points of reference to the particulars of social experience'.[27] In response to this, Hall describes that 'one of the things' he admires about James 'was, of course, his attempt to gain the maximum intensity of self-consciousness, to be as self-aware as possible about the finest movements of his own conscious thinking – as he said, "to be someone on whom nothing is lost,"' paraphrasing James's 'The Art of Fiction'.[28] He continues, acknowledging the effort of his own, through James's, phenomenological approach: '[y]et to do that is to become instantly aware of the enormous unconsciousness of thinking, of thought; one simply cannot and will never be able to fully recuperate one's own processes of thought or creativity self-reflexively'.[29] Through his attention to and tension with James, I suggest that the structural and perspectival shifts from *Displacements* to *Familiar Stranger* offer another view of

Hall's epiphanies about his career and purpose within and outside of academia, its disciplines and institutions. These elements, making up the displaced 'selves' within Hall's configuration of, well, Hall, can be found in his relationships to various writers, artists, political figures, family members and friends.[30] In this proliferation of voices there is the more subtle thread within Hall's interpretations of these writers and their work through his metanalysis of his own life *as a narrative*. This narrative is influenced by the representation of the unstable and 'nonidentical' self as a reliable narrator of the past, bringing us back to James as an example of Hall's theoretical practices rather than strictly a model for them.

The figure of James looms large in Hall's account of himself. In *Familiar Stranger*, the first-person narration reads:

> At this point, in the spirit of [C.L.R.] James, I intend to move from cricket to literature, as two different departments of English, or of Anglophone, civilization. I'd like to explain my investments in Henry James, whose fiction I chose to study as a postgraduate at Oxford. On the face of it this was an unlikely conjunction: me, engaging with the upper-class New Englander. (FS, 215)

The narrative transitions from Caribbean writer C.L.R. James to Henry, through the connective periodisation of the 'Victorian', which is applied to the revolutionary rather than the novelist. In his love of cricket and of the nineteenth century novel out of time, Hall remarks on how this 'side of James which made him, as well as everything else, a sort of black Victorian gentleman … never fails to catch me off guard'. (FS, 214) The move from Hall's immediate predecessor and friend to the 'historically' Victorian Henry James, whose relationship to Hall would seem to be more politically problematic in a conversation about English influence, draws further attention to the subtle bounds of cross-cultural influence, subjection and subjectivity.

In the opening pages of his autobiography, *Beyond a Boundary*, C.L.R. James places one 'obsession' – cricket magazines – 'side by side' with another: Thackeray's *Vanity Fair* which he first reads when he 'was about eight' and which he read 'through from the first page to the last, then started again, read to the end and started again', for years having 'no notion that it was a classical novel. I read it because I wanted to'.[31] Hall's 'autobiography' is shaped by and like his predecessor and friend C.L.R. James's through their encounters with the type of 'English' education that introduced them to the aesthetic artifacts. This includes C.L.R. James's love for Thackeray and cricket, or Hall's for the literature that led him to the English faculty at Oxford. Beyond pleasure, they actively de-colonise and deliberately politicise these arts. This occurs most obviously in James's Marxist reading of *Moby-Dick*: *Mariners, Renegades and Castaways: The Story of Herman Melville and the World We Live In*, but also in the defiant

note of the child who read and re-read *Vanity Fair* not because it is part of a colonial canon but because it spoke to him. As Nicole King's groundbreaking study of C.L.R. James's life and work makes clear, the 'lived experience and published works suggested concrete links between literature and political struggle against imperialism, capitalism, and colonialism. His friendships, associations, and collaborations shed light on the convergences and divergences of intellectual and grassroots activities practiced within the black diaspora'.[32] Unlike C.L.R. James in his singular theoretical and critical monographs and autobiography, Hall never writes a single-authored academic 'monograph' or, deliberately, a 'traditional' memoir. Instead, the articulation of these influences and his own personal, political, and cultural 'histories' come through in conversation, prior to the posthumously-published return to the form of an autobiography. The 'circles of influence' that James draws from and which his own multiply disciplinary works generate, ripple through Hall's work. The example of C.L.R. James's 'window to the world', the title of the first section of his autobiography, allows us to glimpse a similarly engaged urgency with the literary encounter in Hall's work as he brings both Jameses together.

But in the original transcript, the play on the variably 'Victorian' Jameses is not there. Instead Hall's description of his relationship to Henry James is the answer to another's question:

> BILL: *At this point I think it's time we shift the angle of vision, and move on to another department of English, or anglophone, civilization: to literature and to Henry James. You chose to work on James for your postgraduate work at Oxford. On the face of it, this was an unlikely conjunction. You, engaging with the upper class New Englander. I know that you like the intricacy of the novels,* The Portrait of a Lady *in particular – much as you are moved by the complexities of Miles Davis, although they are cultural texts of a very different sort. But there were identifications, weren't there?*
>
> STUART: Well, that does seem a peculiar line of flight to plot, unexpected but illuminating.[33]

The longer description of how Hall 'came to James' remains the same in each, describing how in 'trying to escape from the tyranny of Anglo-Saxon translation classes, my US friends had taught me about North American literature, which up to then I hadn't really read'. (FS, 217) Tellingly, Hall's eventual 'choice' of Henry James is guided by the 'endgame' of Oxford's own limited view of the literary canon, where his initial instinct would have been to write about 'American realism', until he 'was strongly advised against it by my potential supervisors, who asked, seemingly in all innocence, (first) "Are they worth it?" and (second) "Aren't some of these authors still alive?" They asked me this pointedly, as if their questions signalled an endgame'. (FS, 215) Once the focus shifted to James's work, Hall

discovers that he 'admired his ability to assemble and condense all the questions of moral action, innocence and experience, good and evil, around these cultural contrasts' as well as the 'scrupulous dedication with which he went over – again and again – these American and European oppositions, as if never satisfied with what he had done with them'. (FS, 217) But even more key here is the revisionary practice of James through his novels, as 'each time he deepened and complicated [these questions and oppositions], breaking down the transparent but charming binaries of the early work into a more complex set of discriminations', a delightfully and decidedly Jamesian term used to describe his thoughts on the author. (FS, 217)

In James's Preface to the late phase novel, *The Ambassadors*, he, in a point that Hall as 'autobiographer' would appreciate, explores how the first person cannot accomplish the goals of relaying consciousness that it has been his project to map. James writes that 'the author' in the third person who brings 'us' along with him must be 'prepared not to make certain precious discriminations', described through a play with narrative perspectives.[34] He continues that 'the "first person" then, so employed, is addressed by the author directly to ourselves, his possible readers, whom he has to reckon with, at the best, by our English tradition, so loosely and vaguely after all, so little respectfully, on so scant a presumption of exposure to criticism'.[35] By granting 'one's' hero 'the double privilege of subject and object', he averts the danger of the literary first-person narrative collapsing the distinction between an individual consciousness and the realities outside of it. The multilayered and more complex perspectives afforded to the novels' protagonists are also granted to the prefaces' writer, who is the 'loose' 'first person' narrator, the first person plural 'reader' that includes James as re-reader of his own texts and 'life', and the third person 'author', who is James himself as much as an(other) imagined master of the form. Taken together, these figures dodge the oversimplification of traditional literary and autobiographical representation. Within the complexity of the consciousnesses embedded in his novels' free indirect discourse and the novelist's narrativisation of their production, a writerly and writing self emerges. James's preface couches the considerations of the 'narrative "I"' in the novelistic point of view, while the author presents his own 'third person' perspective as the self-reflexive writer and reader of his earlier work. This destabilised but still cohesive narrative 'I' in the personal 'third person', defines a style that resonates with Hall's own politics of identities.

II: Bizarre encounters in the third person

In a 2009 conversation with Les Back reflecting on his career, Hall admits that 'I was aware of the fact that this was a pretty bizarre encounter – this black boy from Kingston and this highly refined, sophisticated trans-Atlantic

mind'.[36] The dissonance of 'bizarre encounter' emerges from the opposing figures Hall sets up: the 'black boy' and the 'highly refined, sophisticated trans-Atlantic mind': 'black' versus 'highly refined, sophisticated', 'boy' versus 'mind'. Where they meet is in the middle, the transatlantic passage from the particularities of Kingston, Jamaica to Oxford University for Hall, and from America to England for James. He continues that what draws him to James is 'the fact that his novels are often … framed around this contrast between Europe and America, between one place and another. And although that other place is not at all the same as my own, I'm aware of the fact that this is a kind of diasporic way of seeing the world, a diasporic question. James' is a kind of diasporic imagination, though most people wouldn't dream of using that concept about his work'.[37] By provocatively emphasising the 'diasporic' James three times across two sentences, Hall offers a deliberate way to reframe 'the Master' within his own groundbreaking work in cultural studies. Hall sees in James this 'diasporic way of seeing the world' as a point of comparison to his own conceptual mode of experiencing *his* world, though 'I never confused myself with Henry James'.[38] James continually produces an evolving 'subject' in his work through innovative literary technique that deliberately represents subjectivities in constant flux. This includes the late work, the 'final phase' of the autobiographies and the unfinished novels, which Hall repurposes to describe the instigative and generative mode of a narrative that can never be finished. Hall relates James's split self to his own. But we can also reverse the vision of Hall onto James, especially in reading *The American Scene* as a diasporic text and a similarly dialectical 'memoir' about the émigré experience. *The American Scene* teeters between the first and third person as Henry James, the first-person autobiographer also continually speaks to and presents himself as the 'initiated native' and 'inquiring stranger', among other subject positions.[39] Coming to terms with his estrangement from and familiarity with aspects of his homeland, James's own 'I' is put to the test.

For Hall, James 'understood the complexity of cultural translation' and he 'was drawn to him precisely because – not despite the fact that, but precisely *because* – the themes that concerned me he transposed into a different key'. (FS, 215–216) This 'different key' nevertheless aligns with Hall's lifelong interest in the transatlantic and émigré encounter, as well as the meeting with the 'refined' New Englander as a cultural figure, even though 'James's life and world were polar opposites to mine'. (FS, 216) James's work resonates with Hall in part because of their difference from each other; the 'different registers' of their experience creating a generative tension in Hall's reading of James alongside Hall's more obviously diasporic encounters. Even though Hall doesn't 'suppose many critics have thought of James as a diasporic novelist' and that he 'could have found – and did find

– a more direct route to these themes, through Caribbean writers, poets and painters living in England', he doesn't 'regret for a moment the detour I made via Henry James'. (FS, 219) It is exactly this interest in these authors that alerts Hall to what kind of writer he *couldn't* be that reveals the type of writer he becomes, one who is wholly unique in bringing the 'style' of the modern/modernist novel and its relationship to consciousness into the complex thinking about the self as a cultural product and as the complex web of identities resisting the singular 'I'.

This formula is paraphrased by Caryl Phillips in a 1997 interview as he follows Hall in describing Henry James as the 'last writer to attempt to make the "I" central, before the "I" temporarily disappeared beneath the literary weight of James Joyce'.[40] It occurs to Phillips 'that it is as much Henry James and literature, that bears a responsibility for you, as Marx or any political figure'.[41] Hall's relationship to James, especially his reclamation of James into his 'present' after leaving the 'Oxford' James behind, helps define the specificity of Hall's 'I', in his more 'personal' and self-reflective writing. He reads James's influence in 'these tendencies that never ended. Full of qualifications' where Hall is describing his own life and writing as much as the final phase of the novelist.[42] Hall moves from James as 'the last novelist of interior consciousness before Freud', continuing that 'the next step had to be Joyce. Had to be the unconscious. The attempts to make the individual "I" so sensitive to every single nuance, to make it a kind of network, a web, of sensitivity'.[43] The distinction between the consciousness to the individual unconscious presents a break of a certain type of subject, one that dissolves within a web instantiated within a complex art form. Hall's reading of the 'literary' in conversation with the socio-political, requires a different direction for the representation of the 'stream of consciousness' associated with the literary James, though initially drawn from the work of his older brother, the psychologist William, in *The Principles of Psychology*.[44]

From a modern or even post-modern political perspective, Hall observes a shift towards the 'dissolved' self, something akin to what he sees in Selvon's 'stream-of-social consciousness' which prioritises a 'refusal to localise the centre of interest in a single character or a limited set of characters'.[45] In James, Hall reads a literary subjectivity that is differentiated from a political subject constructed only in relation to the legacies of imperialism and colonialism, while postmodernism is explicitly entangled with these questions. The sensitive network, where each vibration disrupts the subjectivity at the centre, can be seen as one element of what Hall appreciates but also distinguishes in West Indian novelists like Lamming and Selvon, in which the 'stream of social consciousness' of a larger community must intermingle with the singular 'I', confronting the erasures of Caribbean people in England. In a 1960 review of George Lamming's *The Pleasures of Exile,* in

which he considers that 'most sensitive and dangerous of the West Indian novelists' who is 'also one of its most formidable and elusive intellects', a young Hall sees how Lamming's novel expresses 'that terrible double relationship which makes the West Indian hate and love English culture in about equal proportions'.[46]

What drives Hall's concerns at the 'beginning' of one type of career evolves throughout his writing into a different one, applied to the larger cultural studies project, theory, and critique of class, race, ethnicity, gender, sexuality. These things which come together in different and unique formations make the 'individual "I"' that must also be dissolved into a larger political body. Hall makes use of James's 'tendencies', the qualifications and the revisionary project of going over these questions of the self in relation to culture across class distinctions, in particular, to describe his relationship to himself in his conversations, including those with Phillips and the interviews across several years with Schwarz. In the revision of the interviews with Schwarz into the memoir *Familiar Stranger*, the more straightforward first-person 'narrative' acts as both an introduction to Hall's complex 'voice(s)' in the co-authored studies, his essays and lectures through the story of a 'life'. This version of an 'enunciated' 'I' that also asks us to recognise the fragmentation of the original text is only partially resolved through the formal conventions of the single-authored memoir. The form shapes the relationship to Hall and Hall's ideas within an expectation of genre and material. But the archive allows us to see the ways in which 'writing' itself is unstable, fragmentary, collaborative. This deliberately deconstructive process manifests itself across his career in multiple forms and through various lenses of what it means to be both an 'author' of and an authority on one's own identity. Through the action of coming to terms with the variable, destabilised 'I', Hall follows 'this process' of '"the decentering of the subject."'[47] Even in speaking of 'himself', he sees how this

> represents the dislocation of the subject from the position of authorship and authority. It is the dislocation from that humanist dream which, I think, is really a humanist fantasy, that actually man [*sic*] is the center of the universe; it all proceeds from us and we are the origin. I could say more about how that figure of the displacement from the position of origin and identity has recurred in my own thinking, but this is not the place or the time.[48]

The 'displacement from the position of origin and identity' which recurs in Hall's thinking and in his interpretations of literature and literary forms becomes the title of one of the material representations of a further questioning of the self. There is never *the* place or *the* time to resolve these questions. There are instead many forms of continued questioning through the memoir as well as, and perhaps more importantly, through his teaching, his conversations, his public lectures and interviews and his work as a critical

interlocutor of culture and the media, politics and various lived experiences which shape and are in turn shaped by these questions. Hall playfully acknowledges that his participation in a critical and scholarly endeavour 'about' his thought upends the stability of the self, shifting, as in James's work about authorship, the personal pronoun. He says that '[i]f I distance myself, see myself from "the place of the other", I can see what James, in one of his finest short stories, called "the figure in the carpet" that I could not see before. I was often tempted in these last two days to join in and speak of me in the third person!'[49] Like James, Hall develops a 'strategy' of the split identity and of the hovering figure in the third person reflecting on himself. During this conference on the 'thought of Stuart Hall' and through this endeavour, Hall grants that this form of conversation, one with a seemingly more scholarly frame, allows him to relinquish his authority of/on himself. Hall deconstructs the self, playing with literary forms and formal events as much as cultural, theoretical and phenomenological ideas about identity, both 'personal' and beyond.

In a 1989 talk, eventually published as 'Old and New Identities; Old and New Ethnicities' (1991), Hall, as he often does, positions himself within the first-person plural. The 'we' within the structures of political realities and concepts partially erases the particularity of Hall rather than put this individual 'I' front and centre. While the 'we' is, in part, a vestige of the original presentation, the published essay develops an argument through forms of address that reach beyond a singular moment. In this work, Hall explores the ways 'that identity is always in part a narrative, always in part a kind of representation. It is always within representation. Identity is not something which is formed outside and then we tell stories about it. It is that which is narrated in one's own self'.[50] The narrativisation of the past, of the self, is decentred, signalled this time through explicitly psychological, political and literary encounters. If the dissolved 'political' self through Marx 'was not strong enough, knocking us sideways as it were', Freud 'came knocking from underneath', telling us, in part that '"the great continent of the unconscious speaks most clearly when it's slipping rather than when it's saying what it means."'[51] Slippages between the self *as* narrator and between the multiple selves as part of the 'unconscious' puts us back into modernist territory and fictionalised voice. By calling on and imagining a dialogue with Freud, Hall alerts us to a transference that asks us to reflect on the self through encounters with others, including fictionalised ones. The literary 'narrative "I"' is the personal narrated 'self' in Hall's considerations of the ways that identity can never be fully constructed. As David Scott re-narrates it 'back to' Hall in his epistolary posthumous address to his friend, *Stuart Hall's Voice: Intimations of an Ethics of Receptive Generosity*, with this 'concept of identity in hand you now discovered yourself able retrospectively re-describe forms of experience that had not hitherto found a

responsive reflexive vocabulary'.[52] The reflexive vocabulary becomes the self-reflexivity of the personal pronouns in writing as identity is 'narrated in one's own self'.[53] For Hall, these forms of experience cannot be solely relegated to one's past, as '[t]he past is not waiting for us back there to recoup our identities against. It is always retold, rediscovered, reinvented. It has to be narrativized. We go to our own pasts through history, through memory, through desire, not as a literal fact'.[54]

Catherine Hall and Bill Schwarz foreground these tensions between the 'literal fact' and the narrativised past in their book proposal for *Familiar Stranger*. They describe how the re-formatted first-person text does not seek 'simply to tell the story of a life, but to locate the complex of subjective identifications in their determinate histories' which 'requires combining different sorts of narrative voice'.[55] What becomes the primary 'narrative voice' is Hall in the first person through the incorporation of what 'Stuart himself has written elsewhere – in a lot of places in fact – more informatively, with a greater analytic bite' describing the editing as 'simply a matter of interweaving this other material, and trying to keep his spoken voice so it conforms to the rest of the book'.[56] The memoir, by incorporating Hall's writing, speaking and teaching across years and media, continues the conversation with him. Throughout this career, Hall continually questioned the ability or even desire to reconcile the self with one's own 'history' which is then reflected not only in the content of the conversations with Schwarz, but in this structure. This is an urgent concern, especially when he's asked to speak as one who can or should even attempt to represent a Black, British subject.

Challenging essentialised identities, Hall wants to 'absolve myself of the many burdens of representation which people carry around – I carry around at least three: I'm expected to speak for the entire black race on all questions theoretical, critical, etc., and sometimes for British politics, as well as for cultural studies'.[57] This absolution from being the authoritative representative which exists outside of a possible individual responsibility, means 'paradoxically, speaking autobiographically', even though '(a)utobiography is usually thought of as seizing the authority of authenticity. But in order not to be authoritative, I've got to speak autobiographically'.[58] To avoid being dissolved into the great unconscious – the 'social stream of consciousness' *outside* of the flexibility of the fictionalised narrative of a self within culture, race, nation and politics (among various other subject positions), means speaking 'autobiographically'.[59] This re-stabilizes one's relation to experience. Hall takes on the subject position of the 'narrative "I"', the first-person singular, to share 'my own take on certain theoretical legacies and moments in cultural studies, not because it is the truth or the only way of telling the history' but because it is one that 'I myself have told it many other ways before' and 'intend to tell it in a different way

later'.[60] This fluidity of personal 'history' re-emphasises the destabilised narrative as a means of embracing the contingency of identity, as well as the instability of a historical 'grand narrative', which must remain relational. Hall can only speak from the 'autobiographical' point of view 'for the purposes of opening up some reflections on cultural studies as a practice, on our institutional position, and on its project'.[61] This personal 'I' foregrounds that he cannot and will not be the 'authority', projecting his experiences – of Blackness, of cultural studies, of the diasporic encounter – onto others.

Coda: projecting Stuart Hall

Towards the end of his life, Hall sat for another set of interviews with filmmaker John Akomfrah for *The Stuart Hall Project*, the 2013 documentary and the installation on three screens, *The Unfinished Conversation*, which first exhibited at the 2012 Liverpool Biennial.[62] These projects engage with Hall 'speaking autobiographically' and Akomfrah producing, via interviews, like those which form *Familiar Stranger*, a 'biography' of Hall that is also a record of the history of his activism and the turbulent colonial and capitalist politics of Britain from the mid-twentieth century on. *The Stuart Hall Project* is a filmic collage with unexpected transitions as Hall speaks over images of major historical and political events in twentieth century Britain and, more personally, over those from Jamaica. The work weaves back and forth in time and politics, from interviews at different points in Hall's life, circling around the same subjects over and alongside Miles Davis's soundtrack. In this collage there is a 'construction' of reality, both political and personal, drawing on Hall's career-long concerns.

When speaking about his film and Hall, Akomfrah mobilises Henry James to describe the encounter with the (post)colonial, the split and doubly conscious, self. Akomfrah relates how Hall 'was always in flight from very certain, very obvious markers of identity. He refused to be solely this or that for reasons that he talks very movingly and eloquently about'; therefore this

> narrative of flight, not necessarily from self but from a certain naming of self, bears uncanny resemblance, I would say, to our flight because it seems to me that to grow up in Britain in the 1970s was to be engaged in this dramaturgy of the *doppelganger*. You seem to be stalked by this double and we spent a long time trying to disavow this double, this shameful thing that you were told in popular discourse, that hideous thing that went around mugging old ladies, assaulting policemen, and generally being a burden on our benign and benevolent state. [Laughter] And at some point you have this remarkable mirror moment, a little like that Henry James short story 'The Jolly Corner' that Stuart loved so much, when you realize that you are that figure of popular discourse, you are the *doppelganger*.[63]

Akomfrah, across one paragraph, traces the arc of Hall's ambivalence about identity, his importance for Akomfrah and for generations of Black Britons whom he inspired, his insight into the political and colonial pressures of the British government stuck in empire and capitalism, and Hall's literary interests. He moves from Jamaica to *Policing the Crisis* to late, reflective and self-reflexive Hall via Henry James. Much like Hall, he deploys an aesthetics of qualifications, irony and fluidity of the self, as explicitly 'Jamesian' traits to describe unstable identity, drawing on Hall's interest in the doubled or incompletely 'mirrored' selves. A modern(ist) or hybridised self is brought about within the diasporas and in attempts to understand, resist and revel in the 'difference', and the different parts of the identities shaped by colonial, capitalist, and imperialist structures. Hall writes about 'difference' and, crucially, Derrida's *différance*, more explicitly throughout his career, including his work on film in 'Cultural Identity and Diaspora', to 'show how meaning is never finished or completed'.[64] While we could conventionally look to post-structuralism more readily than to James to think about the incompleteness of identity, Hall also resituates the self (and himself) through James, a theme which Akomfrah emphasises. The project of Stuart Hall – his own work or even Akomfrah's film and the 'unfinished conversation' of the installation – is a series of dialogues, including Hall's with James.

Hall reflects on how his 'lifelong attachment' to James from his earliest connection, 'derived primarily from the discovery that in him I could witness my own life, although organised, as I say, in a different register' shifting 'towards the end of my time as I look back at the consequences of the choices I made he enters my life once again, with a rather different set of suppositions'. (FS, 216–17) In Hall's reading of the novels, including *The Portrait of a Lady*, *The Wings of the Dove, The Golden Bowl*, *The Sense of the Past* and *The Ivory Tower*, he notes that James is 'brilliantly perceptive' about how 'the fine sentiment and the exquisite good taste of his characters mask a crude, vulgar and venal self-interest' reading James's critique of capitalism and class in a light that reflects Hall's more political work. (FS, 217) Hall further blends this Marxist critique with the diasporic one in noting how 'this late work reprises what might have happened when the cultivated, Europeanised American expatriate, having escaped the vulgarities of a materialistic culture, confronts his alter ego, the inordinately wealthy American businessman, the ghost of the person he might have once become had he remained at home'. (FS, 218) Thinking aloud in his conversation with Schwarz, Hall elides the 'sense' of James's 'afterwork', including the unfinished novels, and describes them in terms of the autobiographical work in which James himself is the Europeanised American belatedly encountering a home he no longer recognises.[65] Hall reads across this late work 'a beguiling manoeuvre' as James imagines 'those "parallel lives" in fact meeting, as T.S. Eliot projected it in his mind, "at the first turning of the third stair"'

in an explicit reference to 'The Jolly Corner'. (FS, 218) In this set-up, Hall 'couldn't help but read my own life' and wonder 'how would I have been different had I decided to return to Jamaica? Who might I have become? And what would it be like, now, to encounter this "other me" – myself as I would have become – coming back in the opposite direction?' (FS, 218–19) Here, the qualifying conditional verb tenses reverberate through the imagined selves of an impossible 'first person'. Speaking about himself *through* James, Hall plays with and plays on James's own tensions, the syntactical and the uncanny. James is refracted through Hall and Hall expresses refraction via his interpretations of James. Hall recovers several potential versions of the writer and of the 'reader' of the self through an encounter with the doubled, dead author, producing, like it does for Spencer Brydon in James's 1908 story, a 'prodigious thrill, a thrill that represented sudden dismay, no doubt, but also represented, and with the selfsame throb, the strangest, the most joyous, possibly the next minute almost the proudest, duplication of consciousness'.[66]

The encounter with the self that Hall and Akomfrah revise from James's cultivated expatriate, represents the 'strange *alter ego*' that James's Brydon tells his friend is 'deep down somewhere within me, as the full-blown flower is in the small tight bud, and that I just took the course, I just transferred him to the climate, that blighted him for once and for ever'.[67] Through James's late fiction, Hall confronts this possibility of this split 'other me', confronted as the 'blighted' self that James imagines in the vulgar American and Akomfrah and Hall identify as the essentialized Black subject, this one projected onto them by the colonial gaze. Hall's is the uncanny double of himself, as he might have been – one seen without and from within *and* the 'blighted' figure as he is seen by others – a familiar stranger no matter the geography. This refraction of self as figured through James is integral to Hall's memoir from the beginning, in his conversations with Schwarz, and in the description of what form this piece could even take.

In another deeply personal and deeply interrelational literary puzzle, Hall relates how

> The inspired Irish novelist Colm Tóibín quotes from James Baldwin when he says: 'I don't mean to compare myself to a couple of artists I unreservedly admire, Miles Davis and Ray Charles – but I would like to think that some of the people who liked my book [*Another Country*] responded to it in a way similar to the way they respond when Miles and Ray are blowing. These artists in their very different ways, sing a kind of universal blues … They are telling us something of what it is like to be alive. It is not self-pity one hears in them but compassion … I am aiming at what Henry James called 'perception at the pitch of passion'. (FS, 129)

Hall glosses Baldwin's quote, saying, 'I think that Baldwin has it right here. I am embarrassed to admit that, perversely, I probably also liked modern jazz

because its syntax couldn't easily be unravelled. You had to work at it, though the ultimate reward was in no sense purely cerebral. I'm afraid there was more than a touch of the hubris of the young intellectual in that response!' (FS, 129) This 'young intellectual' engages with these American voices, James, Baldwin, and Davis through and because they have a 'syntax' that can't be 'easily unravelled', establishing a common ground through complexity at a passionate pitch. Davis, running under Akomfrah's project, precipitates these collages of memory, intertextuality and quotation and serves as a soundtrack to Hall's life. Hall loves James's 'capacity to look, watch and listen; to capture and register in language every subtle shade or shift of feeling and attitude in a dialogic exchange', noting how he 'brought self-consciousness to a high pitch'. (FS, 219) This pitch, across the variable tones and meanings inherent in this word, from sound to 'colour', brings something to the fore of Hall's thoughts about the self. The frequency at which James's work, or Baldwin's or Davis's, sounds for Hall oscillates between and within his personal reflections and theoretical interventions and reverberations.

One final note as we hear Hall across the airwaves, a voice on Radio 4. On his 'Desert Island Discs' episode, Hall brings Miles Davis and Henry James with him, specifically *The Portrait of a Lady*, because 'I want to take a book where the language is so complex and the sensibility so refined that a paragraph would take a whole day'.[68] Davis and James are again intertwined, complexly figured across time, across media and artistic forms: the art and artists we enjoy interwoven into the stories we tell about ourselves. Hall's work about himself and others' on him revel in the overflow of narrative points of view, representative of his own thoughts on simultaneous, hybrid, and diasporic identities. Hall's approach to James, to Davis, to Baldwin, to Selvon, to Lamming, to name just a few, is a guiding theoretical lens for thinking about how, through intertwined experience, aesthetic, political, personal, the self is narrated.

Notes

1. Kuan-Hsing Chen, 'The Formation of a Diasporic Intellectual: An Interview with Stuart Hall by Kuan-Hsing Chen (1996)', in David Morley (ed.), *Essential Essays, Volume 2: Identity and Diaspora* (Duke University Press, 2019), p. 202.
2. Ibid.
3. Julie Drew, 'Cultural Composition: Stuart Hall on Ethnicity and the Discursive Turn', *JAC*, 18, no. 2 (1998), pp. 171–96, p. 173.
4. Ibid.
5. Ibid.
6. John O'Hara, 'The Narrative Construction of Reality: An Interview with Stuart Hall', *Southern Review*, v. 17.1 (1984), pp. 3–17 Reprinted from a transcript of an interview by John O'Hara on the ABC programme 'Double Take', 5 May 1983.

7. Ross Posnock, *The Trial of Curiosity: Henry James, William James, and the Challenge of Modernity* (New York: Oxford: Oxford University Press, 1991), p. 172.
8. Posnock, *The Trial of Curiosity*, p. 16; Coda, 'The Politics of Nonidentity', pp. 285–91.
9. Grant Farred, *What's My Name? Black Vernacular Intellectuals* (University of Minnesota Press, 2003), pp. 154–55.
10. Paul Giles, 'Decolonizing the University', in Ato Quayson and Ankhi Mukherjee (eds), *Decolonizing the English Literary Curriculum* (Cambridge University Press, 2023), p. 28.
11. Stuart Hall, 'The Emergence of Cultural Studies and the Crisis of the Humanities', *October*, vol. 53: The Humanities as Social Technology (Summer, 1990), pp. 11–23, p. 14.
12. Ibid.
13. Henry James, *The Portrait of a Lady*, Michael Anesko (ed.), The Cambridge Edition of the Complete Fiction of Henry James (Cambridge University Press, 2016), p. 973.
14. Stuart Hall, 'Cultural Identity and Diaspora (1990)', in *Selected Writings on Race and Difference*, Paul Gilroy and Ruth Wilson Gilmore (eds), (Duke University Press, 2021), p. 257, https://doi.org/10.1215/9781478021223-016.
15. Ibid.
16. Stuart Hall, *Policing the Crisis : Mugging, the State and Law and Order*, 2nd edition, 35th anniversary edition (Red Globe Press, 2013); 'The Great Moving Right Show 1979', in Stuart Hall and others (eds) *Selected Political Writings: The Great Moving Right Show and Other Essays* (Duke University Press, 2017).
17. Stuart Hall, 'Through the Prism of an Intellectual Life (2007)', in David Morley (ed.), *Essential Essays, Volume 2: Identity and Diaspora* (Duke University Press, 2019), p. 304. Eventually published as 'Through the Prism of an Intellectual Life', this essay was first presented as the closing remarks for the conference 'Culture, Politics, Race and Diaspora: The Thought of Stuart Hall', held at the Centre for Caribbean Thought, Department of Government, University of the West Indies, Mona, Jamaica, in June 2004.
18. Stuart Hall, with Bill Schwarz, *Familiar Stranger* (Duke University Press, 2017), p. xv. Subsequent references from *Familiar Stranger* will appear as in-text citations.
19. Drew, 'Cultural Composition: Stuart Hall on Ethnicity and the Discursive Turn', p. 173.
20. Stuart Hall and Bill Schwarz, 'Displacements: Lives and Ideas in Two Black Diasporas', Box 61: Typed drafts with minor annotations of work entitled 'Displacements: Lives and Ideas in Two Black Diasporas' by Stuart Hall and Bill Schwarz. University of Birmingham, Cadbury Research Library (CRL), US121: Stuart Hall archive.
21. Among the archives at the Cadbury is a set of 100+ notecards, including extensive notes on Henry James related to his unfinished PhD and his teaching, which he, in a phrase likely inspired by James Baldwin's, terms 'pay[ing] his dues' as he teaches American literature and James at University of Birmingham at the beginning of his career. Stuart Hall, 'The Emergence of Cultural Studies and the Crisis of the Humanities', *October*, vol. 53: The Humanities as Social Technology (Summer, 1990) pp. 11–23, p. 13.

22. Kennetta Hammond Perry, 'Writing History: Thinking beyond the Past in the Present', *History of the Present*, 10, no. 1 (2020), pp. 146–51 (p. 147), https://doi.org/10.1215/21599785-8221497. Her review of *Familiar Stranger* offers a brilliant reading of the memoir's deliberately and joyfully destabilised form, with special attention to Schwarz's as well as Hall's 'voice' that relies on her relationships with both Hall and Schwarz. She notes how it is 'precisely the inability for the reader to delineate between Hall and Schwarz and to reconcile where Hall might have read the text in agreement, with a critical eye, or perhaps with a degree of dissidence that is in many ways reflective of one of the central themes running throughout the book.' p. 147.
23. The epigraphs act as an interpretation of Hall's work as well as citation, revealed in Bill Schwarz's email to Catherine Hall discussing the final edits to the manuscript: 'I may have an epigraph from *Portrait of the Lady*'. Bill Schwarz to Catherine Hall, dated 21 June 2016. Email correspondence, Box 61, CRL, US121: Stuart Hall archive.
24. James, *The Portrait of a Lady*, p. 193.
25. Hall, 'Through the Prism of an Intellectual Life (2007)', p. 304.
26. Michael Rustin, '"Working from the Symptom": Stuart Hall's Political Writing', in Brian Meeks (ed.), *Culture, Politics, Race and Diaspora: The Thought of Stuart Hall* (Ian Randle Publishers and Lawrence and Wishart, 2007), pp. 19–44, p. 29.
27. Rustin, '"Working from the Symptom": Stuart Hall's Political Writing', p. 30.
28. Hall, 'Through the Prism of an Intellectual Life (2007)', p. 304; Henry James, 'The Art of Fiction', originally published in *Longman's Magazine 4* (September 1884) <http://public.wsu.edu/~campbelld/amlit/artfiction.html>.
29. Hall, 'Through the Prism of an Intellectual Life (2007)', p. 304.
30. Marc Matera catalogs these 'other' voices which 'proliferate in the text as Hall thinks with and through a range of male interlocutors: Henry James, Antonio Gramsci, C. L. R. James, Raymond Williams, Frantz Fanon, Michel Foucault, Ashis Nandy, and Edward Said', suggesting the ways in which citation and influence produce identities within a work. Marc Matera, 'Decolonization and Diaspora', *History of the Present*, 10, no. 1 (2020), pp. 140–45, p. 140.
31. C. L. R. James, *Beyond a Boundary: 50th Anniversary Edition* (Duke University Press, 2013), p. 17, https://doi.org/10.1215/9780822376255.
32. Nicole R. King, *C.L.R. James and Creolization Circles of Influence* (University Press of Mississippi, 2001), p. 10.
33. Stuart Hall and Bill Schwarz, 'Displacements: Lives and Ideas in Two Black Diasporas', Box 61, CRL, US121; Chapter 8: England at Home, pp. 16–18.
34. Henry James, *The Prefaces (1907-1909) The Cambridge Edition of the Complete Fiction of Henry James*, Oliver Herford (Cambridge University Press, 2024), p. 255.
35. Ibid.
36. Stuart Hall, 'At Home and Not at Home: Stuart Hall in Conversation with Les Back', in David Morley (ed.), *Essential Essays, Volume 2: Identity and Diaspora* (Duke University Press, 2019), p. 273; originally published in 2009: 'At Home and Not at Home: Stuart Hall in Conversation with Les Back', 2009, *Cultural Studies*, 23, no. 4.
37. Hall, 'At Home and Not at Home: Stuart Hall in Conversation with Les Back', p. 273.
38. Ibid.

39. Henry James, *The American Scene* (New York: The Library of America, 1993), *The Collected Travel Writings of Henry James*, p. 353.
40. Caryl Phillips, 'Stuart Hall', *BOMB*, Winter 1997.58 (1997) <https://bombmagazine.org/articles/stuart-hall/>.
41. Ibid.
42. Ibid
43. Ibid.
44. William James, *The Principles of Psychology*, London: Macmillan, 1891.
45. Stuart Hall, 'Lamming, Selvon, and Some Trends in the West Indian Novel', *Bim*, 6.23 (1955), pp. 172–75 (p. 175) Thank you to Jess Cotton for alerting me to this passage.
46. Stuart Hall, 'Caliban in Exile: Review of *The Pleasures of Exile*', *Tribune*, 19 August 1960, p. 11.
47. Hall, 'Through the Prism of an Intellectual Life (2007)', p. 308.
48. Hall, 'Through the Prism of an Intellectual Life (2007)', pp. 308–09. The 'sic' is Hall's own.
49. Hall, 'Through the Prism of an Intellectual Life (2007)' p. 304.
50. Stuart Hall, 'Old and New Identities, Old and New Ethnicities (1991)', in David Morley (ed.), *Essential Essays, Volume 2: Identity and Diaspora* (Duke University Press, 2018), p. 70.
51. 'Old and New Identities, Old and New Ethnicities (1991)', p. 65.
52. David Scott, *Stuart Hall's Voice: Intimations of an Ethics of Receptive Generosity* (Duke University Press, 2017), p. 92.
53. Hall, 'Old and New Identities, Old and New Ethnicities (1991)', p. 70.
54. Hall, 'Old and New Identities, Old and New Ethnicities (1991)', p. 79.
55. Catherine Hall and Bill Schwarz, 'Book proposal for *Displacements*' sent to Duke University Press, 18 January 2016. Box 61, CRL, US121.
56. Bill Schwarz to Ken Wissoker and Catherine Hall, dated 15 October 2015; Email correspondence, Box 61, CRL, US121: Stuart Hall archive.
57. Stuart Hall, 'Cultural Studies and Its Theoretical Legacies (1992)', in Stuart Hall and David Morley (eds), *Essential Essays, Volume 1: Foundations of Cultural Studies* (Duke University Press, 2018), p. 72.
58. Ibid.
59. What Hall frames here as 'speaking autobiographically' is distinct from the writing of an autobiography, which he deliberately does not do. In the draft that Hall saw, *Familiar Stranger / Displacements* is a 'spoken' autobiography as the original version is a conversations with Schwarz. For an important critical perspective on the writing of autobiography as a genre which draws on and produces numerous cultural and critical fields, see John Paul Eakin's seminal works, *Writing Life Writing: Narrative, History, Autobiography* (2020); *Living Autobiographically: How We Create Identity in Narrative* (2008); and *How Our Lives Become Stories: Making Selves* (1999), as well as his early writing about James: 'Henry James and the Autobiographical Act', *Prospects (New York)* 8 (1983) and Chapter Two of *Fictions in Autobiography: Studies in the Art of Self Invention*. Princeton, New Jersey: Princeton University Press (1985).
60. Hall, 'Cultural Studies and Its Theoretical Legacies (1992), p. 72.
61. Ibid.
62. *The Stuart Hall Project*, dir. by John Akomfrah (Smoking Dogs Films, 2013); *The Unfinished Conversation*, prod. by Lina Gopaul and David Lawson, dir. by John Akomfrah (2012).

63. Anthony Bogues and John Akomfrah, 'The Black Intellectual in the African Diaspora: The Example of Stuart Hall', *Callaloo*, 40, no. 1 (2017), pp. 81–90 (p. 85).
64. Hall, 'Cultural Identity and Diaspora (1990)', p. 263.
65. Among the index cards from Hall's early literary studies and teaching, is a packet of 'Henry James' notes, including two mentions of *The American Scene* which foreground his reading of this text's 'American abundance', 'the moral uses of wealth', 'the European "pole"' and 'the education of the American' as well as a card which hints at his interest in and perhaps later reading of *The Ivory Tower* in the following notes: 'Re: Newport', 'New vulgarity' and 'Democratic idealism'. Box 100: Index Cards. US121: Stuart Hall archive.
66. Henry James, *The Jolly Corner and Other Tales, 1903-1910*, N.H. Reeve (ed.), The Cambridge Edition of the Complete Fiction of Henry James (Cambridge University Press, 2017), p. 220.
67. Henry James, *The Jolly Corner*, p. 212.
68. Sue Lawley, *Desert Island Discs: Professor Stuart Hall* (n.d.), 13 February 2000 <https://www.bbc.co.uk/programmes/p0094b6r>.

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