

## Publics and Counterpublics (abbreviated version)

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This essay has a public. If you are reading (or hearing) this, you are part of its public. So first let me say: welcome. Of course, you might stop reading (or leave the room), and someone else might start (or enter). Would the public of this essay therefore be different? Would it ever be possible to know anything about the public to which, I hope, you still belong? What is a public? It is a curiously obscure question, considering that few things have been more important in the development of modernity. Publics have become an essential fact of the social landscape, yet it would tax our understanding to say exactly what they are.

Several senses of the noun *public* tend to be intermixed in usage. People do not always distinguish even between *the* public and *a* public, although in other contexts the difference can matter a great deal. *The* public is a kind of social totality. Its most common sense is that of the people in general. A public can also be a second thing: a concrete audience, a crowd witnessing itself in visible space, as with a theatrical public. Such a public also has a sense of totality, bounded by the event or by the shared physical space. A performer on stage knows where her public is, how big it is, where its boundaries are, and what the time of its common existence is. A crowd at a sports event, a concert, or a riot might be a bit blurrier around the edges, but still knows itself by knowing where and when it is assembled in common visibility and common action.

I will return to both of these senses, but what I mainly want to clarify in this essay is a third sense: the kind of public that comes into being only in relation to texts and their circulation—like the public of this essay. (Nice to have you with us, still.)

The distinctions among these three senses are not always sharp, and are not simply the difference between oral and written contexts. When an essay is read aloud as a lecture at a university, for example, the concrete audience of hearers understands itself as standing in for a more indefinite audience of readers. And often, when a form of discourse is not addressing an institutional or subcultural audience like a profession, its audience can understand itself not just as *a* public but as *the* public. In such cases, different senses of audience and circulation are in play at once. They suggest that it is worth understanding the distinctions better, if only because the transpositions among them can have important social effects.

### 1) *A public is self-organized.*

A public is a space of discourse organized by nothing other than discourse itself. It is autotelic; it exists only as the end for which books are published, shows broadcast, websites posted, speeches delivered, opinions produced. It exists *by virtue of being addressed*.

A kind of chicken-and-egg circularity confronts us in the idea of a public. Could anyone speak publicly without addressing a public? But how can this public exist before being addressed? What would a public be if no one were addressing it? Can a public really exist apart from the rhetoric through which it is imagined? If you were to put down this essay and turn on the television, would the public be different? How can the

existence of a public depend, from one point of view, on the rhetorical address, and, from another point of view, on the real context of reception?

These questions cannot be resolved on one side or the other. The circularity is essential to the phenomenon. A public might be real and efficacious, but its reality lies in just this reflexivity by which an addressable object is conjured into being in order to enable the very discourse that gives it existence.

A public in this sense is as much notional as empirical. It is also partial, since there could be an infinite number of publics within the social totality. This sense of the term is completely modern; it is the only kind of public for which there is no other term. Neither crowd nor audience nor people nor group will capture the same sense. The difference shows us that the idea of a public, unlike a concrete audience or the public of any polity, is text-based—even though publics are increasingly organized around visual or audio texts. Without the idea of texts that can be picked up at different times and in different places by otherwise unrelated people, we would not imagine a public as an entity that embraces all the users of that text, whoever they might be. Often the texts themselves are not even recognized as texts—as for example with visual advertising or the chattering of a DJ—but the publics they bring into being are still discursive in the same way.

The strangeness of this kind of public is often hidden from view because the assumptions of the bourgeois public sphere allow us to think of a discourse public as a people, and therefore as a really existing set of potentially numerable humans. A public, in practice, appears as *the* public. It is easy to be misled by this appearance. Even in the blurred usage of the public sphere, a public is never just a congeries of people, never just the sum of persons who happen to exist. It must first of all have some way of organizing itself as a body, and of being addressed in discourse. And not just any way of defining the totality will do. It must be organized by something other than the state.

Here we see how the autotelic circularity of the discourse public is not just a puzzle for analysis, but also the crucial factor in the social importance of the form. A public organizes itself independently of state institutions, law, formal frameworks of citizenship, or preexisting institutions such as the church. If it were not possible to think of the public as organized independently of the state or other frameworks, the public could not be sovereign with respect to the state. So the modern sense of the public as the social totality in fact derives much of its character from the way we understand the partial publics of discourse, like the public of this essay, as self-organized. The way *the public* functions in the public sphere (as the people) is only possible because it is really *a* public of discourse. It is self-creating and self-organized, and herein lies its power, as well as its elusive strangeness.

In the kind of modern society that the idea of publics has enabled, the self-organization of discourse publics has immense resonance from the point of view of individuals. Speaking, writing, and thinking involve us—actively and immediately—in a public, and thus in the being of the sovereign. Imagine how powerless people would feel if their commonality and participation were simply defined by pre-given frameworks, by institutions and law, as in other social contexts it is defined through kinship. What would the world look like if all ways of being public were more like applying for a driver's license or subscribing to a professional group—if, that is, formally organized mediations replaced the self-organized public as the image of belonging and common activity? Such is the image of totalitarianism: non-kin society organized by bureaucracy and law. Everyone's position, function, and capacity for action is specified for her by adminis-

tration. The powerlessness of the person in such a world haunts modern capitalism as well. Our lives are minutely administered and recorded, to a degree unprecedented in history; we navigate a world of corporate agents that do not respond or act as people do. Our personal capacities, such as credit, turn out on reflection to be expressions of corporate agency. Without a faith—justified or not—in self-organized publics, organically linked to our activity in their very existence, capable of being addressed, and capable of action, we would be nothing but the peasants of capital—which of course we might be, and some of us more than others.

In the idea of a public, political confidence is committed to a strange and uncertain destination. Sometimes it can seem too strange. Often one cannot imagine addressing a public capable of comprehension or action. This is especially true for people in minor or marginal positions, or people distributed across political systems. The result can be a kind of political depressiveness, a blockage in activity and optimism, a disintegration of politics toward isolation, frustration, anomie, forgetfulness. This possibility, never far out of the picture, reveals by contrast how much ordinary belonging requires confidence in a public. Confidence in the possibility of a public is not simply the professional habit of the powerful, of the pundits and wonks and reaction-shot secondary celebrities who try to perform our publicness for us; the same confidence remains vital for people whose place in public media is one of consuming, witnessing, griping, or gossiping rather than one of full participation, or fame. Whether faith is justified or partly ideological, a public can only produce a sense of belonging and activity if it is self-organized through discourse rather than through an external framework. This is why any distortion or blockage in access to a public can be so grave, leading people to feel powerless and frustrated. Externally organized frameworks of activity, such as voting, are and are perceived to be a poor substitute.

Yet perhaps just because it does seem so important to belong to a public, or to be able to know something about the public to which one belongs, such substitutes have been produced in abundance. People have tried hard to find, or make, some external way of identifying the public, of resolving its circularity into either chicken or egg. The idea that the public might be as changeable, and as unknowable, as the public of this essay (are you still with me?) seems to weaken the very political optimism that the accessibility of the public allows.

Pollsters and some social scientists think that their method is a way to define a public as a group that could be studied empirically, independently from its own discourse about itself. Early in the history of research in communication theory and public relations, it was recognized that such research was going to be difficult, since multiple publics exist and one can belong to many different publics simultaneously. Public opinion researchers have a long history of unsatisfying debate about this problem in method. What determines whether one belongs to a public or not? Space and physical presence do not make much difference; a public is understood to be different from a crowd, an audience, or any other group that requires copresence. Personal identity does not in itself make one part of a public. Publics differ from nations, races, professions, or any other groups that, though not requiring copresence, saturate identity. Belonging to a public seems to require at least minimal participation, even if it is patient or notional, rather than a permanent state of being. Merely paying attention can be enough to make you a member. How then could a public be quantified?<sup>1</sup>

Some have tried to define a public in terms of a common interest, speaking for example of a foreign-policy public, or a sports public. But this way of speaking only

pretends to escape the conundrum of the self-creating public. It is like explaining the popularity of films or novels as a response to market demand; the claim is circular, because market "demand" is inferred from the popularity of the works themselves. The idea of a common interest, like that of a market demand, appears to identify the social base of public discourse, but the base is in fact projected from the public discourse itself, rather than external to it.

Of all the contrivances designed to escape this circularity, the most powerful by far has been the invention of polling. Polling, together with related forms of market research, tries to tell us what the interests, desires, and demands of a public are, without simply inferring them from public discourse. It is an elaborate apparatus designed to characterize a public as social fact independent of any discursive address or circulation. As Pierre Bourdieu pointed out, however, this method proceeds by denying the constitutive role of polling itself as a mediating form.<sup>2</sup> Habermas and others have stressed that the device now systematically distorts the public sphere, producing something that passes as public opinion when in fact it results from a form that has none of the open-endedness, reflexive framing, or accessibility of public discourse. I would add that it lacks the embodied creativity and world-making of publicness. Publics have to be understood as mediated by cultural forms, even though some of those forms, such as polling, work by denying their own constitutive role as cultural forms. Publics do not exist apart from the discourse that addresses them.

Are they therefore internal to discourse? Literary studies often has understood a public as a rhetorical addressee, implied within texts. But the term is generally understood to name something about the text's worldliness, its actual destination, which may or may not resemble its addressee. Benjamin Franklin's autobiography, to take a famous example, remained addressed to his son even after Franklin severed relations with that son and decided to publish the text; the public of the autobiography was crucially nonidentical with its addressee. Of course one can distinguish in such a case between the nominal addressee and the implied addressee, but it is equally possible to distinguish between an implied addressee of rhetoric and a targeted public of circulation. That these are not identical is what allows people to shape the public by addressing it in a certain way. It also allows people to fail, if a rhetorical addressee is not picked up as the reflection of a public.

The sense that a public is a worldly constraint on speech, and not just a free creation of speech, gives plausibility to the opposite approach of the social sciences. The self-organized nature of the public does not mean that it is always spontaneous or organically expressive of individuals' wishes. Although the premise of self-organizing discourse is necessary to the peculiar cultural artifact that we call a public, it is contradicted both by material limits—means of production and distribution, the physical textual objects, social conditions of access—and by internal ones, including the need to presuppose forms of intelligibility already in place, as well as the social closure entailed by any selection of genre, idiolect, style, address, and so on. I will return to these constraints of circulation. For the moment I want to emphasize that they are made to seem arbitrary because of the performativity of public address and the self-organization implied by the idea of a public.

Another way of saying the same thing is that any empirical extension of the public will seem arbitrarily limited because the addressee of public discourse is always yet to be realized. In some contexts of speech and writing, both the rhetorical addressee and the public have a fairly clear empirical referent: in correspondence and most e-mail, in the

reports and memos that are passed up and down bureaucracies, in love notes and valentines and dear john letters, the object of address is understood to be an identifiable person or office. Even if that addressee is already a generalized role—for example, a personnel committee, or Congress, or a church congregation—it is definite, known, nameable, and numerable. The interaction is framed by a social relationship.

But for another class of writing contexts—including literary criticism, journalism, “theory,” advertising, fiction, drama, most poetry—the available addressees are essentially imaginary, which is not to say unreal: the people, scholarship, the republic of letters, posterity, the younger generation, the nation, the left, the movement, the world, the vanguard, the enlightened few, right-thinking people everywhere, public opinion, the brotherhood of all believers, humanity, my fellow queers. These are all publics. They are in principle open-ended. They exist by virtue of their address.

## 2) *A public is a relation among strangers.*

Other kinds of writing—writing that has a definite addressee who can be known in advance—can, of course, go astray. Writing to a public incorporates that tendency of writing or speech as a condition of possibility. It cannot in the same way go astray, because reaching strangers is its primary orientation. In modernity this understanding of the public is best illustrated by uses of print or electronic media, but it can also be extended to scenes of audible speech, if that speech is oriented to indefinite strangers, once the crucial background horizon of “public opinion” and its social imaginary has been made available. We have become capable of recognizing ourselves as strangers even when we know each other. Declaiming this essay to a group of intimates, I could still be heard as addressing a public.

Once this kind of public is in place as a social imaginary, I might add, stranger sociability inevitably takes on a different character. In modern society, a stranger is not as marvelously exotic as the wandering outsider would have been to an ancient, medieval, or early modern town. In that earlier social order, or in contemporary analogues, a stranger is mysterious, a disturbing presence requiring resolution.<sup>3</sup> In the context of a public, however, strangers can be treated as already belonging to our world. More: they *must* be. We are routinely oriented to them in common life. They are a normal feature of the social. Strangers in the ancient sense—foreign, alien, misplaced—might of course be placed to a degree by Christendom, the *ummah*, a guild, or an army—affiliations one might share with strangers, making them a bit less strange. Strangers placed by means of these affiliations are on a path to commonality. Publics orient us to strangers in a different way. They are no longer merely people-whom-one-does-not-yet-know; rather, an environment of strangerhood is the necessary premise of some of our most prized ways of being. Where otherwise strangers need to be on a path to commonality, in modern forms strangerhood is the necessary medium of commonality. The modern social imaginary does not make sense without strangers. A nation or public or market in which everyone could be known personally would be no nation or public or market at all. This constitutive and normative environment of strangerhood is more, too, than an objectively describable *gesellschaft*; it requires our constant imagining.

## 3) *The address of public speech is both personal and impersonal.*

Public speech can have great urgency and intimate import. Yet we know that it was addressed not exactly to us, but to the stranger we were until the moment we happened

to be addressed by it. (I am thinking here of any genre addressed to a public, including novels and lyrics as well as criticism, other nonfictional prose, and almost all genres of radio, television, film, and web discourse.) To inhabit public discourse is to perform this transition continually, and to some extent it remains present to consciousness. Public speech must be taken in two ways: as addressed to us and as addressed to strangers. The benefit in this practice is that it gives a general social relevance to private thought and life. Our subjectivity is understood as having resonance with others, and immediately so. But this is only true to the extent that the trace of our strangerhood remains present in our understanding of ourselves as the addressee.

This necessary element of impersonality in public address is one of the things missed from view in the Althusserian notion of interpellation, at least as it is currently understood. Althusser's famous example is speech addressed to a stranger: a policeman says, "Hey, you!" In the moment of recognizing oneself as the person addressed, the moment of turning around, one is interpellated as the subject of state discourse.<sup>4</sup> Althusser's analysis had the virtue of showing the importance of imaginary identification, and locating it not in the coercive or punitive force of the state but in the subjective practice of understanding. When the model of interpellation is extracted from such examples to account for public culture generally, the analysis will be skewed because the case Althusser gives is not an example of public discourse. A policeman who says, "Hey, you!" will be understood to be addressing a particular person, not a public. When one turns around, it is partly to see whether one is that person. If not, one goes on. If so, then all the others who might be standing on the street are bystanders, not addressees. With public speech, by contrast, we might recognize ourselves as addressees, but it is equally important that we remember that the speech was addressed to indefinite others, that in singling us out it does so not on the basis of our concrete identity, but by virtue of our participation in the discourse alone, and therefore in common with strangers. It isn't just that we are addressed in public as certain kinds of persons, or that we might not want to identify as that person (though this is also often enough the case, as when the public is addressed as heterosexual, or white, or sports-minded, or American). We have not been misidentified, exactly. It seems more to the point to say that publics are different from persons, that the address of public rhetoric is never going to be the same as address to actual persons, and that our partial nonidentity with the object of address in public speech seems to be part of what it means to regard something as public speech.

The appeal to strangers in the circulating forms of public address thus helps us to distinguish public discourse from forms that address particular persons in their singularity. It remains less clear how a public could be translated into an image of *the* public, a social entity. Who is the public? Does it include my neighbors? The doorman in my building? My students? The people who show up in the gay bars and clubs? The bodega owners down the street from me? Someone who calls me on the phone, or sends me an e-mail? You? We encounter people in such disparate contexts that the idea of a body to which they all belong, and in which they could be addressed in speech, seems to have something wishful about it. To address a public we don't go around saying the same thing to all these people. We say it in a venue of indefinite address, and hope that people will find themselves in it. The difference can be a source of frustration, but it is also a direct implication of the self-organization of the public as a body of strangers united through the circulation of their discourse, without which public address would have none of its special importance to modernity.

4) *A public is constituted through mere attention.*

Most social classes and groups are understood to encompass their members all the time, no matter what. A nation, for example, includes its members whether they are awake or asleep, sober or drunk, sane or deranged, alert or comatose. Because a public exists only by virtue of address, it must predicate some degree of attention, however notional, of its members.

The cognitive quality of that attention is less important than the mere fact of active uptake. Attention is the principal sorting category by which members and nonmembers are discriminated. If you are reading this, or hearing it or seeing it or present for it, you are part of this public. You might be multi-tasking at the computer; the television might be on while you are vacuuming the carpet; or you might have wandered into hearing range of the speaker's podium in a convention hall only because it was on your way to the bathroom. No matter: by coming into range you fulfill the only entry condition demanded by a public. It is even possible for us to understand someone sleeping through a ballet performance as a member of that ballet's public, because most contemporary ballet performances are organized as voluntary events, open to anyone willing to attend or, in most cases, to pay to attend. The act of attention involved in showing up is enough to create an addressable public. Some kind of active uptake, however somnolent, is indispensable.

The existence of a public is contingent on its members' activity, however notional or compromised, and not on its members' categorical classification, objectively determined position in social structure, or material existence. In the self-understanding that makes them work, publics thus resemble the model of voluntary association that is so important to civil society. Since the early modern period more and more institutions have come to conform to this model. The old idea of an established national church, for example, allowed the church to address itself to parish members literate or illiterate, virtuous or vicious, competent or idiotic. Increasingly, churches in a multid denominational world must think of themselves instead as contingent on their members; they welcome newcomers, keep membership rolls, and solicit attention. Some doctrinal emphases, like that on faith or conversion, make it possible for churches to orient themselves to that active uptake on which they are increasingly dependent.

Still, one can join a church and then stop going. In some cases one can even be born into one. Publics, by contrast, lacking any institutional being, commence with the moment of attention, must continually predicate renewed attention, and cease to exist when attention is no longer predicated. They are virtual entities, not voluntary associations. Because their threshold of belonging is an active uptake, however, they can be understood within the conceptual framework of civil society; i.e., as having a free, voluntary, and active membership. Wherever a liberal conception of personality obtains, the moment of uptake that constitutes a public can be seen as an expression of volition on the part of its members. And this fact has enormous consequences. It allows us to understand publics as scenes of self-activity, of historical rather than timeless belonging, and of active participation rather than ascriptive belonging. Under the right conditions, it even allows us to attribute agency to a public, even though that public has no institutional being or concrete manifestation.

Public discourse craves attention like a child. Texts clamor at us. Images solicit our gaze. Look here! Listen! Hey! In doing so they by no means render us passive. Quite the contrary. The modern system of publics creates a demanding social phenomenology.

Our willingness to process a passing appeal determines which publics we belong to, and performs their extension. The experience of social reality in modernity feels quite unlike that of societies organized by kinship, hereditary status, local affiliation, mediated political access, parochial nativity, or ritual. In those settings, one's place in the common order is what it is regardless of one's inner thoughts, however intense their affective charge might sometimes be. The appellative energy of publics puts a different burden on us: it makes us believe our consciousness to be decisive. The direction of our glance can constitute our social world.

The themes I've discussed so far—the self-organization of publics through discourse, their orientation to strangers, the resulting ambiguity of personal and impersonal address, membership by mere attention—can be clarified if we remember their common assumption, which goes a long way toward explaining the historical development of the other four:

5) *A public is the social space created by the reflexive circulation of discourse.*

This dimension is easy to forget if we think only about a speech event involving speaker and addressee. In that localized exchange, circulation may seem irrelevant, extraneous. That is one reason why sender/receiver or author/reader models of public communication are so misleading. No single text can create a public. Nor can a single voice, a single genre, even a single medium. All are insufficient to create the kind of reflexivity that we call a public, since a public is understood to be an ongoing space of encounter for discourse. Texts themselves do not create publics, but the concatenation of texts through time. Only when a previously existing discourse can be supposed, and when a responding discourse can be postulated, can a text address a public.

Between the discourse that comes before and the discourse that comes after one must postulate some kind of link. And the link has a social character; it is not mere consecutiveness in time, but a context of interaction. The usual way of imagining the interactive character of public discourse is through metaphors of conversation, answering, talking back, deliberating. The interactive social relation of a public, in other words, is perceived as though it were a dyadic speaker/hearer or author/reader relation. Argument and polemic, as manifestly dialogic genres, continue to have a privileged role in the self-understanding of publics. Indeed, it is remarkable how little work in even the most sophisticated forms of theory has been able to disentangle public discourse from its self-understanding as conversation.<sup>5</sup> In addressing a public, however, even texts of the most rigorously argumentative and dialogic genres also address onlookers, not just parties to argument. They try to characterize the field of possible interplay. When appearing in a public field, genres of argument and polemic must accommodate themselves to the special conditions of public address; the agonistic interlocutor is coupled with passive interlocutors, known enemies with indifferent strangers, parties present to a dialogue situation with parties whose textual location might be in other genres or scenes of circulation entirely. The meaning of any utterance depends on what is known and anticipated from all these different quarters. In public argument or polemic, the principal act is that of projecting the field of argument itself—its genres, its range of circulation, its stakes, its idiom, its repertoire of agencies. Any position is reflexive, not only asserting itself but characterizing its relation to other positions up to limits which are the imagined scene of circulation. The interactive relation postulated in public discourse, in other words, goes far beyond the scale of conversation or discussion,



to encompass a multigeneric lifeworld organized not just by a relational axis of utterance and response but by potentially infinite axes of citation and characterization.

6) *Publics act historically according to the temporality of their circulation.*

The punctual time of circulation is crucial to the sense that discussion is currently unfolding in a sphere of activity. It is not timeless, like meditation; nor is it without issue, like speculative philosophy. Not all circulation happens at the same rate, of course, and this accounts for the dramatic differences among publics in their relation to possible scenes of activity. A public can only act in the temporality of the circulation that gives it existence. The more punctual and abbreviated the circulation, and the more discourse indexes the punctuality of its own circulation, the closer a public stands to politics. At longer rhythms or more continuous flows, action becomes harder to imagine. This is the fate of academic publics, a fact little understood when academics claim by intention or proclamation to be doing politics. In modernity, politics takes much of its character from the temporality of the headline, not the archive.

Publics have an ongoing life: one doesn't publish to them once for all (as one does, say, to a scholarly archive). It is the way texts circulate, and become the basis for further representations, that convinces us that publics have activity and duration. A text, to have a public, must continue to circulate through time, and because this can only be confirmed through an intertextual environment of citation and implication, all publics are intertextual, even intergeneric. This is often missed from view because the activity and duration of publics is commonly stylized as conversation or decision making. I have already suggested that these are misleading ideologizations. Now we can see why they are durable illusions: because they confer agency on publics. There is no moment at which the conversation stops and a decision ensues, outside of elections, and those are given only by legal frameworks, not by publics themselves. Yet the ideologization is crucial to the sense that publics act in secular time. To sustain this sense, public discourse indexes itself temporally with respect to moments of publication and a common calendar of circulation.

One way that the internet and other new media may be profoundly changing the public sphere, by the way, is through the change they imply in temporality. Highly mediated and highly capitalized forms of circulation are increasingly organized as continuous ("24/7 instant access") rather than punctual.<sup>6</sup> At the time of this writing, web discourse has very little of the citational field that would allow us to speak of it as discourse unfolding through time. Once a website is up, it can be hard to tell how recently it was posted or revised, or how long it will continue to be posted. Most sites are not archived. For the most part they are not centrally indexed. The reflexive apparatus of web discourse consists mostly of hypertext links and search engines, and these are not punctual. So although there are exceptions, including the migration of some print serials to electronic format and the successful use of the web by some social movements, it remains unclear to what extent the changing technology will be assimilable to the temporal framework of public discourse.<sup>7</sup> If the change of infrastructure continues at this pace, and if modes of apprehension change accordingly, the absence of punctual rhythms may make it very difficult to connect localized acts of reading to the modes of agency in the social imaginary of modernity. It may even be necessary to abandon "circulation" as an analytic category. But here I merely offer this topic for speculation.

7) *A public is poetic world making.*

In a public, indefinite address and self-organized discourse disclose a lived world whose arbitrary closure both enables that discourse and is contradicted by it. Public discourse, in the nature of its address, abandons the security of its positive, given audience. It promises to address anybody. It commits itself in principle to the possible participation of any stranger. It therefore puts at risk the concrete world that is its given condition of possibility. This is its fruitful perversity. Public discourse postulates a circulatory field of estrangement which it must then struggle to capture as an addressable entity. No form with such a structure could be very stable. The projective character of public discourse, in which each characterization of the circulatory path becomes material for new estrangements and recharacterizations, is an engine for (not necessarily progressive) social mutation.

Public discourse, in other words, is poetic. By this I mean not just that it is self-organizing, a kind of entity created by its own discourse, nor even that this space of circulation is taken to be a social entity, but that in order for this to happen all discourse or performance addressed to a public must characterize the world in which it attempts to circulate, and it must attempt to realize that world through address.<sup>8</sup>

There is no speech or performance addressed to a public that does not try to specify in advance, in countless highly condensed ways, the lifeworld of its circulation: not just through its discursive claims—of the kind that can be said to be oriented to understanding—but through the pragmatics of its speech genres, idioms, stylistic markers, address, temporality, *mise en scène*, citational field, interlocutory protocols, lexicon, and so on. Its circulatory fate is the realization of that world. Public discourse says not only, “Let a public exist,” but “Let it have this character, speak this way, see the world in this way.” It then goes out in search of confirmation that such a public exists, with greater or lesser success—success being further attempts to cite, circulate, and realize the world understanding it articulates. Run it up the flagpole and see who salutes. Put on a show and see who shows up.

This performative dimension of public discourse, however, is routinely misrecognized. Public speech lies under the necessity of addressing its public as already existing real persons. It cannot work by frankly declaring its subjunctive-creative project. Its success depends on the recognition of participants and their further circulatory activity, and people do not commonly recognize themselves as virtual projections. They recognize themselves only as being already the persons they are addressed as being, and as already belonging to the world that is condensed in their discourse.

The poetic function of public discourse is misrecognized for a second reason as well, noted above in another context: in the dominant tradition of the public sphere, address to a public is ideologized as rational-critical dialogue. The circulation of public discourse is consistently imagined, both in folk theory and in sophisticated political philosophy, as dialogue or discussion among already copresent interlocutors. The prevailing image is something like parliamentary forensics. I have already noted that this folk theory enables the constitutive circularity of publics to disappear from consciousness, because publics are thought to be real persons in dyadic author/reader interactions, rather than multigeneric circulation. I have also noted that the same ideologization enables the idea that publics can have volitional agency: they exist so as to deliberate and then decide. Here the point is that the perception of public discourse as conversation obscures the importance of the poetic functions of both language and corporeal expressivity in giving

a particular shape to publics. The public is thought to exist empirically, and to require persuasion rather than poesis. Public circulation is understood as rational discussion writ large.

This constitutive misrecognition of publics relies on a particular language ideology. Discourse is understood to be propositionally summarizable; the poetic or textual qualities of any utterance are disregarded in favor of sense. Acts of reading, too, are understood to be replicable and uniform.<sup>9</sup> So are opinions, which is why private reading seems to be directly connected to the sovereign power of public opinion. Just as sense can be propositionally summarized, opinions can be held, transferred, restated indefinitely. (The essential role played by this kind of transposition in the modern social imaginary might help to explain why modern philosophy has been obsessed with referential semantics and fixity.) Other aspects of discourse, including affect and expressivity, are not thought to be fungible in the same way. Doubtless the development of such a language ideology helped to enable the confidence in the stranger sociability of public circulation. Strangers are less strange if you can trust them to read as you read, or if the sense of what they say can be fully abstracted from the way they say it.

I also suspect that the development of the social imaginary of publics, as a relation among strangers projected from private readings of circulating texts, has exerted for the past three centuries a powerful gravity on the conception of the human, elevating what are understood to be the faculties of the private reader as the essential (rational-critical) faculties of man. If you know and are intimately associated with strangers to whom you are directly related only through the means of reading, opining, arguing, and witnessing, then it might seem natural that other faculties recede from salience at the highest levels of social belonging. The modern hierarchy of faculties and its imagination of the social are mutually implying. The critical discourse of the public corresponds as sovereign to the superintending power of the state. So the dimensions of language singled out in the ideology of rational-critical discussion acquire prestige and power. Publics more overtly oriented in their self-understandings to the poetic-expressive dimensions of language, including artistic publics and many counterpublics, lack the power to transpose themselves to the generality of the state. Along the entire chain of equations in the public sphere from local acts of reading or scenes of speech to a general horizon of public opinion and its critical opposition to state power, the pragmatics of public discourse must be systematically blocked from view.

The unity of *the* public depends on the stylization of the reading act as transparent and replicable; it depends on an arbitrary social closure (through language, idiolect, genre, medium, and address) to contain its potentially infinite extension; it depends on institutionalized forms of power to realize the agency attributed to the public; and it depends on a hierarchy of faculties that allows some activities to count as public or general, while others are thought to be merely personal, private, or particular. Some publics, for these reasons, are more likely than others to stand in for *the* public, to frame their address as the universal discussion of the people.

But what of the publics that make no attempt to present themselves this way? Their members are understood to be not merely a subset of the public, but constituted through a conflictual relation to the dominant public. They are structured by different dispositions or protocols from those that obtain elsewhere in the culture, making different assumptions about what can be said or what goes without saying. In the sense of the term that I am here advocating, such publics are counterpublics, and in a stronger sense than simply comprising subalterns with a reform program. A counterpublic maintains at

some level, conscious or not, an awareness of its subordinate status. The cultural horizon against which it marks itself off is not just a general or wider public but a dominant one. And the conflict extends not just to ideas or policy questions, but to the speech genres and modes of address that constitute the public, or to the hierarchy among media. The discourse that constitutes it is not merely a different or alternative idiom, but one that in other contexts would be regarded with hostility, or with a sense of indecorousness.

Like all publics, a counterpublic comes into being through an address to indefinite strangers. (This is one significant difference between the notion of a counterpublic and the notion of a community or group.) But counterpublic discourse also addresses those strangers as being not just anybody. They are socially marked by their participation in this kind of discourse; ordinary people are presumed not to want to be mistaken for the kind of person that would participate in this kind of talk, or to be present in this kind of scene. Addressing indefinite strangers, in a magazine or a sermon, has a peculiar meaning when you know in advance that most people will be unwilling to read a gay magazine or go to a black church. In some contexts, the code-switching of bilingualism might do similar work of keeping the counterpublic horizon salient—just as the linguistic fragmentation of many postcolonial settings creates resistance to the idea of a sutured space of circulation.

Within a gay or queer counterpublic, for example, no one is in the closet: the presumptive heterosexuality that constitutes the closet for individuals in ordinary speech is suspended. But this circulatory space, freed from heteronormative speech protocols, is itself marked by that very suspension: speech that addresses any participant as queer will circulate up to a point, at which it is certain to meet intense resistance. It might therefore circulate in special, protected venues, in limited publications. The individual struggle with stigma is transposed, as it were, to the conflict between modes of publicness. The expansive nature of public address will seek to keep moving that frontier for a queer public, to seek more and more places to circulate where people will recognize themselves in its address, but no one is likely to be unaware of the risk and conflict involved.

In some cases, such as fundamentalism or certain kinds of youth culture, participants are not subalterns for any reason other than their participation in the counterpublic discourse. In others, a socially stigmatized identity might be predicated, but in such cases a public of subalterns is only a counterpublic when its participants are addressed in a counterpublic way—as, for example, African Americans willing to speak in what is regarded as a racially marked idiom. The subordinate status of a counterpublic does not simply reflect identities formed elsewhere; participation in such a public is one of the ways by which its members' identities are formed and transformed. A hierarchy or stigma is the assumed background of practice. One enters at one's own risk.

Counterpublic discourse is far more than the expression of subaltern culture, and far more than what some Foucauldians like to call "reverse discourse." Fundamentally mediated by public forms, counterpublics incorporate the personal/impersonal address and expansive estrangement of public speech as the condition of their common world. Perhaps nothing demonstrates the fundamental importance of discursive publics in the modern social imaginary more than this—that even the counterpublics that challenge modernity's social hierarchy of faculties do so by projecting the space of discursive circulation among strangers as a social entity, and in doing so fashion their own subjectivities around the requirements of public circulation and stranger sociability.<sup>10</sup>

## Notes

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<sup>1</sup>An instructive review of the methodological problems can be found in *Communications and Public Opinion: A Public Opinion Quarterly Reader*, ed. Robert O. Carlson (New York: Praeger, 1975); see especially Floyd D. Allport, "Toward a Science of Public Opinion," 11–26; and Harwood Childs, "By Public Opinion I Mean—," 28–37.

<sup>2</sup>The critique of polling appears in a number of contexts in Bourdieu's work; see especially "Opinion Polls: A 'Science' without a Scientist," in Pierre Bourdieu, *In Other Words: Essays Towards a Reflexive Sociology*, trans. Matthew Adamson (Stanford: Stanford Univ. Press, 1990), 168–76.

<sup>3</sup>This ancient exotic is the kind of stranger that Georg Simmel has in mind in his much-cited 1908 essay "The Stranger," in Georg Simmel, *On Individuality and Social Forms* (Chicago: Univ. of Chicago Press, 1971). Simmel fails to distinguish between the stranger as represented by the trader or the Wandering Jew and the stranger whose presence in modernity is unremarkable, even necessary to the nature of modern politics. One of the defining elements of modernity, in my view, is normative stranger sociability, of a kind that seems to arise only when the social imaginary is defined not by kinship (as in nonstate societies), nor by place (as in state societies until modernity) but by discourse.

<sup>4</sup>Louis Althusser, "Ideology and Ideological State Apparatuses," in *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 1971), 127–86.

<sup>5</sup>For an example of a promising and rich analysis marred by this misapprehension, see Nina Eliasoph, *Avoiding Politics: How Americans Produce Apathy in Everyday Life* (Cambridge: Cambridge Univ. Press, 1998). Eliasoph's stated but unexamined ideal is that of a continuity of discussion from small-scale interaction to the highest organizing levels of politics.

<sup>6</sup>Eyal Amiran discusses the temporality of electronic media, in a way that differs substantially from mine, in his "Electronic Time and the Serials Revolution," *Yale Journal of Criticism* 10 (1997): 445–454.

<sup>7</sup>It is difficult to assess this change not simply because the effects of change in the medium have yet to become visible, but because the infrastructure of the medium is itself changing. On this the best account I know is Lawrence Lessig, *Code and Other Laws of Cyberspace* (New York: Basic Books, 1999). Lessig's book, although focused on the legal regulation of cyberspace, also raises important topics for the more general discussion of new media and their social implications.

<sup>8</sup>Even if the address is indirect. The most insightful study I know of the tight relation between a public form and a mode of life is an example of indirect implication of a reception context by a form that refuses to address it outright: I am thinking of D. A. Miller's *Place for Us: An Essay on the Broadway Musical* (Cambridge: Harvard Univ. Press, 2000).

<sup>9</sup>In all the literature on the history of reading, the development of this ideology remains an understudied phenomenon. Adrian Johns makes a significant contribution in *The Nature of the Book: Print and Knowledge in the Making* (Chicago: Univ. of Chicago Press, 1998), especially pp. 380–443. Johns's study suggests that the idea of reading as a private act with replicable meaning for strangers dispersed through space emerged in the very period that gave rise to publics in the modern form analyzed here; support for this conjecture can also be found in Kevin Sharpe, *Reading Revolutions: The Politics of Reading in Early Modern England* (New Haven: Yale Univ. Press, 2000); Guglielmo Cavallo and Roger Chartier, eds., *A History of Reading in the West* (Amherst: Univ. of Massachusetts Press, 1999); and James Raven, Helen Small, and Naomi Tadmor, eds., *The Practice and Representation of Reading in England* (Cambridge: Cambridge Univ. Press, 1996).

<sup>10</sup>For an interesting limit case, see Charles Hirschkind, "Civic Virtue within Egypt's Islamic Counter-Public," *Cultural Anthropology* 16.1 (2001). Hirschkind analyzes complex modes of commentary and circulation in contemporary Egypt; what remains unclear is the degree to which this emergent and reactive discourse culture can still be called a public.

