

Eye on the Future: Popular Culture Scholarship into the 21st Century in Honor of Ray B. Browne. By Marilyn F. Motz, John G. Nachbar, Michael T. Marsden, and Ronald J. Ambrosetti. (Bowling Green State University Popular Press, 1994. 294 p., ISBN: 0-8797-2655-5, \$39.95 U.S.)

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novel, but there is much repetition of argument, lengthy paraphrasing of other viewpoints, many long quotes, and endless digressions. Despite the length and redundancy of the volume, Zlatar's treatment is truly an *Osmanophile's* dream — a relentlessly thorough analysis of the major issues surrounding the epic on a wide variety of planes written by a scholar passionately immersed in his topic.

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Eye on the Future: Popular Culture Scholarship into the 21st Century in Honor of Ray B. Browne. By Marilyn F. Motz, John G. Nachbar, Michael T. Marsden, and Ronald J. Ambrosetti. (Bowling Green State University Popular Press, 1994. 294 p., ISBN: 0-8797-2655-5, \$39.95 U.S.)

Ray Brown, a founder of popular culture studies in America, retired from his academic post as Chair of the Popular Culture Department at Bowling Green State University in 1992. In June of that year a group of his friends and colleagues from across the country gathered to honor him. At Browne's request, the focus of the conference was not to look back at his accomplishments but rather to look to the future of popular culture studies. *Eye on the Future: Popular Culture Scholarship into the 21st Century in Honor of Ray B. Browne*, edited by Marilyn Motz, John Nachbar, and Ray Ambrosetti, includes twelve articles developed from the presentations at that conference, along with a collection of Browne's favorite essays from throughout his career. Taken together, the writings in this volume address key issues in popular culture, including its definition, method of study, aesthetics, and role in people's lives.

At the core of the book is the realization that popular culture study, like Browne's prolific career, has triggered controversy. As Michael T. Marsden writes in the book's preface, Browne, with his belief in inclusion, has redefined the study of human culture, "utiliz[ing] the opposition to strengthen the importance of academic explorations at the margins," and his "iconoclastic professional life has inspired many others to forsake the safe centre of established wisdom." In so doing, Browne not only has engineered a new discipline but also has demonstrated the unmistakable impact of popular culture studies on other disciplines.

The essays in this volume are divided into five sections: "Defining Popular Culture"; "Popular Culture as Process"; "Construction of Historical Memory"; "Technology and Popular Culture Scholarship"; and "Casting His Hope with the People: Selected Articles by Ray B. Browne". Of particular interest is an article by M. Thomas Inge titled "The Art of Collaboration in Popular Culture," in which he opposes the belief that it is solitary, gifted individuals who break the mold, eschewing the marketplace, in order to create great art, while group creations or mass produced works, lower in value, satisfy only an economic need. Instead, citing artists in such diverse areas as literature, comics, film, and painting, Inge goes on to develop his thesis: that "most of the culture of this century, probably of the nineteenth century, and possibly since the Industrial Revolution has largely been the product of the art of collaboration rather than the art of the individual." Also of note is John G. Cawelti's "Masculine Myths and Feminist Revisions: Some Thoughts on the Future of Popular Genres," in which he addresses new directions in genre study, namely the attention given to genres created and read by women and the transformation of the genre hero from an "archetypal mythical figure" to "the group hero or the ad hoc family." Two other articles, Thomas Cripps' "The Future of Popular Culture Studies and the Clouded Status of 'Fair Use' of Manuscripts" and John S. Lawrence, Tim Orwig, and Marty S. Knepper's "Works Cited Entries: Books, Periodicals, and Beyond" address more practical questions in popular culture scholarship. The former delves into the difficulty of obtaining permission to quote crucial unpublished manuscripts in an increasingly litigious society while the latter provides a nuts and bolts account of how to document nontraditional sources, such as billboards, bumper stickers, T-shirts, and postcards, that are common in popular culture research. Finally, the section of works authored by Browne, culminating with his voluminous bibliography, reflects the diversity of his career. Whether assuming the role of a folklorist in "The Oft-Told *Twice-Told Tales*: Their Folklore Motifs," a literary critic in "*Billy Budd*: Gospel of Democracy," or a cultural theorist in "Popular Culture: Notes Toward a Definition" or "Redefining the Humanities," Ray Browne advocates in his work an optimism, reflective of a belief in American democracy and, ultimately, the worth of the common person. Rejecting that which is snobbish and elitist, Browne argues for a more inclusive definition of the humanities, one that incorporates popular culture and media literacy.

Although no longer on the faculty at Bowling Green State University, Ray Browne continues a vigorous academic life as a writer, publisher, and conference organizer. This book is an apt tribute to his intellect and spirit.

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Discourses of the Vanishing: Modernity, Phantasm, Japan. By Marilyn Ivy. (Chicago: University of Chicago Press, 1995. Pp. iii + 270, afterwords, bibliography, index, \$45.95 U.S./\$17.95 U.S., ISBN: 0-2263-8832-8 cloth, 0-2263-8833-6 pbk.)

Discourses of the Vanishing: Modernity, Phantasm, Japan abounds with rich ethnographic data and theoretical insights to inspire Japan specialists, anthropologists, historians, and students of public culture. The book should especially engage folklorists, however, given Ivy's preoccupation with the "vanishing," traditionally the object of folklore studies. Ivy focuses primarily on "discourses and practices where ethnos, voice, and nation-culture problematically coincide: the register of what is sometimes called the folkloric, sometimes temporalized as the essentially 'traditional,' concurrently located as the 'marginal,'" (p. 12) posing questions that interest folklorists. What does the loss of the "traditional" mean? What role does the "vanishing" play in the operations of Japanese modernity? How does one represent that which resists representation?

Ivy demonstrates how nonstandard Japanese practices of the voice have come to express the "nation-culture." She explains how the "vanishing," stable yet endangered, is commoditized. She studies the "folkloric" and marginal "from the interior of dominant discourses of national-cultural identification to show the critical difference discursively embodied in that very interior" (p. 24). And, especially in chapters four, five, and six, she presents examples of people, practices, and sites that resist the appropriation ("recovery") of the "vanished," to form their own "reserves of pleasure and loss" (p. 243) in contemporary Japan. The book might thus be construed as an endeavor in "anthropology as cultural critique." To some extent, Ivy's problematics overlap those of Barbara Kirshenblatt-Gimblett in her work on "heritage" (1994).