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EDITOR'S NOTE

This second Book Supplement - the first was published with *Communication Research Trends*, Volume 12 No. 1 - is another bonus to our readers. It has the added purpose of clearing more of the backlog of review books so kindly sent to us by publishers and authors. Despite the stabilisation of *Trends* at its larger 36 page size we still have not had enough space to put in all the reviews that we would like to publish.

Another function of the Supplement, and of *Trends'* book reviews in general, is to provide our readers with a sense of some of the recent writing on communication beyond the scope of the four topics on which *Trends* itself can focus each year. We also try to bring to your attention worthwhile books which might otherwise be overlooked.

All the reviews in this supplement are by *Trends'* editor.

Again, in accordance with our usual policy, these 'reviews' are intended to be chiefly descriptive rather than critical.

W. E. Biernatzki, S.J.
Editor.

Bauman, Zygmunt. *Intimations of Postmodernity*. London/New York: Routledge, 1992. Pp. xxviii, 232. ISBN 0-415-06750-2 (pb.) £10.99.

In his effort to 'unpack' the debate over postmodernity and to show why the concept is significant Bauman, Professor of Sociology at Leeds University, explores the philosophical antecedents of postmodernity and the sociological responses to it.

Postmodernity is termed 'the reenchantment of the world.' It is different things to different people. In the

wake of the collapse of scientific 'certainties' it involves a reintroduction of a sense of contingency into our daily lives which would not have been acknowledged just a few short years ago. Although postmodernism appears universally destructive, many of its proponents would claim that it actually is constructive--clearing away the old ruins of false 'truths' it prepares for the growth of real truth, which has lain concealed and dormant.

Philosophically, Heidegger is often regarded as 'the archetype and trend-setter.' His disciples interpreted his views in many ways, but Bauman sees the general tendency as one of striving to uncover the reality of the primary experience of being long hidden beneath the artifices of culture, ideology, and even (perhaps *especially*) of science. Modernity sought to define all reality in terms of structure, a search made desperate by the crumbling of old certainties as a result of the Renaissance, Reformation, and Enlightenment. It sought an ordered society, and its apex was perhaps best exemplified by the fascist and communist societies which most closely approximated the total order of a prison. The danger in postmodernity is that future-oriented hope and effort will be abandoned and that its only result will be the destruction of old pretence without having anything positive to put in its place.

The mass media have contributed significantly to the creation of the postmodern mentality by constructing the world as 'an assemblage of images which are neither causally determined nor leave a lasting trace once they vanish...events grounded solely in the elusive and protean motivation of the actors; and the massive invalidation of memory...the very faculty on which the construction of changeable reality as development must rest.' Television, unlike reality, is repeatable, re-creatable at will in slow motion or from different angles. Dramatic presentation creates the impression that the world is reversible, non-inevitable, revocable and lacking in coherence or direction. Strikingly, from the perspective of its significance for religion, Bauman illustrates this phenomenon by noting (p. 32) that 'Judas's request "can we start again, please?" in *Jesus Christ, Superstar*, could be made only in the Age of the Television.' The predominant discourse in the post-

modern world has come to consist of images of images and symbols of symbols, rather than images or symbols which stand, even indirectly, for realities. In the postmodern world cultures are emphasized, but they are without criteria for evaluation, and Culture becomes impossible because evaluations are impossible.

Bauman goes on to discuss postmodernism from both philosophical and sociological perspectives and to reflect on the reflections of French sociologist Jean Baudrillard concerning the postmodern significance of, among other things, television. He then performs a 'postmortem' on Communism--the most prominent victim of the post-modern revolution--and finally he suggests the outlines of a sociological theory of postmodernity. The book closes with an interview conducted with Bauman by Richard Kilminster and Ian Varcoe, in 1990.

Clark, John. *New Times and Old Enemies: Essays on Cultural Studies and America*. London: Harper Collins, 1991. Pp.xvi, 190. ISBN 0-04-445474-0 (hb.) £25.00; ISBN 0-04-445474-2 (pb.) £10.95.

Clark is careful to emphasize, several times, that this is not a book about America. Rather, it consists of six essays inspired by a sabbatical year spent by the Open University Senior Lecturer in the United States and Canada. In them he reflects on cultural studies as applied and applicable on both sides of the Atlantic. Especially stimulating were the author's encounters with postmodernism, which reflected for him more than a little of the outlook of his own field of cultural studies, but did so in what he felt to be such a grotesque and objectionable way that he was moved to react.

According to him, 'the problems of postmodernism can be traced, in part, to the inflation of the importance of the symbolic order at the expense of the material...' (pg. 42). He sees an answer to that in Marxism, 'which has given pre-eminence to the materiality of social relations' (*ibid.*). The book was written over a four-year period, and, in the wake of the collapse of most of Marxism's political base and intellectual credibility, one wonders if this is not one of the passages about which the author ruminates at the end of the book: 'I wish I had said this instead of that...' (pg. 177).

In addition to post-modernism, chapters are devoted to social class in America, consumerism, and the American New Right.

Curran, James, and Michael Gurevitch (Eds.). *Mass Media and Society*. London: Edward Arnold, 1991. Pp.350. ISBN 0-340-55947-0 (hb.) £30.00, US\$59.95; ISBN 0-340-51759-X(pb.) £14.95, US\$19.95.

In 1977, Curran and Gurevitch edited the Open University text, *Mass Communication and Society*, which has gone through nine reprintings, but they came to feel that the many developments in the field now have

necessitated a completely new book with a new approach. They especially wished to provide more overview articles, making it more independent from the Open University courses, as well as to review the 'revisionist' scholarship which has developed in recent years. Although their contributions are new, some of the same authors are represented as in the 1977 volume. The general context is that of British Cultural Studies, although the authors are scattered from Australia to Amsterdam, and the aim of the book is to present the dialogue and debates arising among the different perspectives in media studies--traditional and revisionist; pluralist, neo-marxist, feminist and post-modernist.

In their contributions to Section I, 'Mass Media and Society: General Perspectives', Liesbet van Zoonen gives a feminist perspective (reviewed in *CRT*, Vol. 12, No. 1), Peter Golding and Graham Murdock sketch the approaches a developed critical political economy might take towards understanding the cultural industries, and John Fiske discusses postmodern and poststructuralist theory, reluctantly concluding that the evacuation of meaning it involves often is misused by a cultural elite 'to avoid recognizing its own implication in the structures of domination which are inherent in all capitalist societies.' Denis McQuail suggests a framework for judging whether the media are performing in the public interest, while James Curran draws up a set of requirements for a democratic media system, and Annabelle Sreberny-Mohammadi views the complex relationships between global and local factors in international communication. Section II focusses on various aspects of media production, including the diverse interpretations which govern the definition of 'news' in different times and places, according to Michael Schudson in his reevaluation of the sociology of news. Joseph Turow stresses that study of the societal uses and consequences of mass media cannot be divorced from the study of the media industries themselves. Michael Gurevitch notes the shifting balances in dependency relationships as global journalism becomes increasingly electronic. Jay G. Blumler discusses the various factors governing the 'new television marketplace' in America and Europe, and Judith Lichtenberg enters a plea for a continued recognition of objectivity as an ideal goal of news reporting.

Section III, 'Mediation of Cultural Meanings', deals with effects research and the developing field of reception studies. Jack M. McLeod, Gerald M. Kosicki and Zhongdang Pan try to clear up prevailing misunderstandings of media effects, while John Corner discusses meaning, genre and context in the new audience studies. Sonia Livingstone reviews research on the ways audiences retell the narratives of romantic drama. Ien Ang and Joke Hermes deal with the role of gender in media consumption, and Todd Gitlin discusses political communication.

Elvy, Peter (Ed.) *Opportunities and Limitations in*

Religious Broadcasting. Edinburgh: Centre for Theology and Public Issues, New College, University of Edinburgh, 1991. Pp. 176. ISBN 1-87012-615-7 (pb.) (Available from the Centre for Theology and Public Issues, New College, The Mount, Edinburgh @ £5.95 + postage and packing.)

Canon Peter Elvy has assembled contributions from an impressive list of twenty-five authors, representing a broadly ecumenical range of Christians involved in religious broadcasting in Europe, with the notable exception of the Orthodox. They include Archbishop John Foley, President of the Pontifical Council for Social Communications, Eric Shegog, Director of Communications of the General Synod of the Church of England, and David W. Clark, President of National Religious Broadcasters (NRB), in the United States. The book opens with a foreword by Duncan B. Forrester, Director of the Centre for Theology and Public Issues, University of Edinburgh.

The articles tend either to describe the religious broadcasting situation in Europe or a particular European country, from one perspective or another, or to present an argument for a particular approach to religious broadcasting or attitude towards it. There are some potential grounds for controversy, as when David Clark boosts televangelism, while other authors list objections to it, or when the earlier policies of some countries favouring the majority religion are criticised by representatives of slighted religious minorities. But the book also touches on several points worth the close attention of all religious broadcasters and those who make decisions on religious broadcasting policy.

Central to several papers is the issue of public service broadcasting and the 'threat' to it which many see in the rise of commercial broadcasting in most European countries. Multiplication of channels, dividing the audience and thereby reducing revenues and possibly production quality, also is mentioned. Increasing religious pluralism, with large groups not only of Catholics, Protestants and Jews, but also of fundamentalists and liberals within those three populations and Muslims, Hindus, Rastafarians and others all demanding time, makes it difficult to know how to allocate fairly the limited amount of time reserved for religious programming.

The evangelicals have responded to what they see as neglect for traditional outlooks on the main channels by buying time--on cable in the United States, on direct broadcast satellites in Europe. The effectiveness and desirability of that strategy have been questioned, but how to keep religion on the principal terrestrial channels remains problematic.

One writer--Catholic Bishop Brendan Comiskey--doubts that religion can properly be dealt with as 'entertainment'. That would abandon to secularism the large tract of the media wasteland, which is devoted almost solely to entertainment. Others, who might define 'entertainment' somewhat differently, would

counter that any effective use of the media requires, as a sine qua non, keeping the attention of the audience by, in some sense, 'entertaining' them.

Furthermore, although much religious communication must continue to be directly interpersonal and the power of television to influence an audience often is overrated, it remains, as Angela Tilby points out, an important 'mirror' in which people see themselves and to which they react, or a 'feedback loop' through which society talks to itself. It comprises an inescapable part of our environment; so even if the effectiveness of its use for direct preaching can be questioned, the absence of religion from it could only reduce the presence of religion in the general life of society.

Derek Weber, while advocating the use of the media, warns there is danger in the too-solid images which television must use to communicate religious meanings. Print remains somewhat vague and ambiguous, in ways that allow interpretations to develop with time and the word to remain living. The sharp visual images of television and film remain set and could inhibit such doctrinal growth. In the minds of some they might become 'idols', blocking access to God rather than promoting it.

Several authors stress that the most efficient use of the broadcasting media by the churches of Europe will require the development of intensive interfaith cooperation. The only alternative may be to see religion in general shunted aside from among 'significant' human concerns--off the media, and therefore both out of sight and out of mind.

Ferré, Frederick (Ed.) *Research in Philosophy and Technology, Volume 10 - 1990 - 'Technology and Religion'*. London: JAI Press, 1990. Pp. xv, 376. ISBN 1-55938-062-4(hb.) US\$75.95.

This volume in the annual series, 'Research in Philosophy and Technology,' consists of specially commissioned articles by twenty-nine contributors. Although there are at least two Catholics and one Jew among them, the large majority write from a Protestant or secular perspective. Although most of the articles at least implicitly refer to mass media technology, those by Waldo Beach--'The Impact of the Electronic Media on American Religion'--and Robert C. Good--'Religion and Technology: A Look at Television Evangelists and Viewers'--are focussed on it.

Beach recognizes some of the positive uses of broadcast religion--among them the American Paulist Fathers' *Insight* series, *World Vision*, and the Methodists' *Catch the Spirit*--and the potential good effects of the VISN interfaith cable network. But he also concludes that 'much of televised religion is a perversion, indeed a denial of what authentic Christian worship, faith, and practice should be' (p. 75). Some of its chief faults, according to him, are cultivation of passivity rather than true religious involvement, focus

on the charismatic personality of the preacher, commercialism, nationalistic jingoism, and extorting money from the poor to pay huge broadcasting expenses and to support the luxurious lifestyles of the evangelists. He does not feel televised religion should be banned, but the intrinsic dangers of the the technology have to be offset by care in the ways it is used.

Good's analysis reaches a similar conclusion. He feels that television evangelists are tending away from mere persuasion and towards attempting to control the behavior of their audiences. In reaching this conclusion he describes ways in which the evangelists manipulate and deceive their audiences and withhold from them information which is relevant in order for them to make autonomous decisions.

Although not especially concerned with communication, several chapters (Pp. 231-295) by John Post, Jane Mary Trau and Frederick Ferré discuss the interaction of technology and nature as they bear on Catholic ethical teaching in *Humanae Vitae* and the 1987 'Instruction on Respect for Human Life in its Origin and on the Dignity of Procreation.'

Grossberg, Lawrence, Cary Nelson, and Paula Treichler (Eds.). *Cultural Studies*. New York/London: Routledge, 1992. Pp. x, 788. ISBN 0-415-90351-3(hb.) £40.00, ISBN 0-415-90345-9(pb.) £14.99.

Most of the forty papers published in *Cultural Studies* were selected from among those presented at the international conference, 'Cultural Studies Now and in the Future', at the University of Illinois, Urbana-Champaign, in 1990.

In an introductory chapter, the three editors set the stage by describing their view of what constitutes the growing field of cultural studies. They link its origins to the Centre for Contemporary Cultural Studies at the University of Birmingham (UK). Two of the most outstanding scholars from the earlier days of that Centre, Richard Hoggart and Stuart Hall, are quoted to the effect that cultural studies had no stable disciplinary base and was eclectic in its selection of theories and methodologies. The editors acknowledge that the present book continues that tradition, drawing as its authors do upon Marxism, feminism, psychoanalysis, poststructuralism and postmodernism for their theories and models. Its methodological preferences are pragmatic and contextual. It often uses the methods of established disciplines, but does not wish to be tied to any of them. This indeterminacy is said to be required by the need 'to remain open to unexpected, unimagined, even uninvited possibilities' (pg. 3).

At the same time, however, there is an increasingly felt need among those involved in this amorphous field of study at least to define it more clearly, if not to develop general theories and canons of method. Also, the danger of 'having to reinvent the wheel' seems, to this reviewer, always to be present. That is especially

true if the experience of cultural and social anthropology--which have spent a century-and-a-half doing pretty much the same thing--is ignored. In fairness, it should be recognized that some of those doing the most effective cultural studies are, at the same time, trained ethnographers.

Such a large book with such diverse contents can only be sampled in a brief review.

Andrew Ross' paper on 'New Age Technoculture' could be of interest to some readers of *CRT*. He notes how holistic medicine, an adopted component of New Age thought, must state its revolutionary claims in language and terms established by the culture and medical institutions which it is trying to supplant or supplement. The New Age ideology already has conquered more territory than we might imagine. Ross notes that, 'To understand the logic of New Age's language of individualism is crucial for anyone who wants to understand the ideological shape of North American culture today.' Even those followers of the New Age most dedicated to occultism pay lip service to science, claiming only to transcend the boundaries established by the scientific establishment. Although they may at the same time appear to transcend the boundaries of reason and logic, there is some truth in the ecological aspect of New Age thinking, which declares that technological growth needs to be limited in the name of holistic human growth.

William Warner, in 'Rambo and the Popular Pleasures of Pain,' analyzes the sadistic and masochistic aspects of the popular film series in terms of the American experience of the Vietnam War, Reaganism and assorted Freudian references.

Angela McRobbie discusses 'Post-Marxism and Cultural Studies,' asking how cultural studies can adjust to the collapse of the philosophy which has provided so much of its own structure. She outlines the extent of neo-Marxist influence in the cultural analysis done between 1975 and 1985. Gramsci's neo-Marxist concept of *hegemony* played an early and important role, but is now less central. The decline of Marxism robbed cultural studies of much of its urgency. Cultural studies' dedication to critique did not stop at deconstruction of itself, which reemphasized the field as 'being a contested terrain of study...resistant to disciplinary purity.' Identity may be the most important contribution culture makes to the individual, and McRobbie sees the development of 'a new paradigm for conceptualizing identity-in-culture' as a way of restoring rigor and purpose to cultural studies.

Hart, Andrew. *Understanding the Media: A Practical Guide*. London/New York: Routledge, 1991. Pp. xvi, 267. ISBN 0-415-05712-4 (hb.) £35.00, ISBN 0-415-05713-2 (pb.) £10.99.

Understanding the Media is intended to help teachers carry out media awareness teaching 'by drawing sel-

actively on previous work..[to provide] both a grasp of the issues and practical guidance in a way which is easy for teachers to select from and follow' (Preface, p. xi). It was developed from a series of six programmes by Gordon Cooper and Andrew Hart broadcast on BBC Radio 4. Hart is a lecturer in education at the University of Southampton and puts stress on pedagogy and on some of the very practical problems teachers must confront, as well as on the media and their contents.

The first chapter, 'Getting Started', deals with both practical and conceptual problems, including the question which inhibits the start of many media education projects: 'How do we fit it into an already crowded curriculum?' Other chapters deal with the nature of audiences, the relationship between reality and its representation in the media, particular problems of various fictional genres, and advertising and other forms of persuasion. A closing chapter emphasizes the alertness to the changing media context which must be involved in teaching about the media. Appendices tell where to get help for media education in Britain and suggest questions for discussion and study.

Juusela, Pauli. *Journalistic Codes of Ethics in the CSCE Countries* (Julkaisuja Publications Series B 31/1991). Tampere, Finland: University of Tampere, Department of Journalism and Mass Communication, 1991. Pp. 94. ISBN 951-44-2932-X(pb.), ISSN 0358-4151, n.p.

Juusela studied twenty-four codes of journalistic ethics from twenty-three countries involved in the Conference on Security and Co-operation in Europe (CSCE), in a 1989 master's thesis at the University of Tampere, which was drastically revised for this publication in the light of the revolutionary events on that continent from 1989 to 1991. One of the most profound changes during the time of the study was in the Soviet Union, which moved from the view that implementation of human rights was an internal matter for each state to almost complete acceptance of the Western European perspective—even before the breakup of the USSR in the fall of 1991.

The surveyed codes are in general agreement about most major principles of journalistic ethics with regard to accuracy and truthfulness, means of acquiring information, protection of sources, and responsibility to the public. Some variations exist with regard to the interpretation of freedom of the press, although all vigorously endorse it in principle. Some codes spell out in greater detail than other the responsibilities and duties of journalists; and stipulations on professional integrity vary, although most pay significant attention to the prohibition of both direct and indirect bribery. Advertising, plagiarism, right to privacy, and racism are mentioned in many codes; while some impose a positive duty to protect human rights. The Soviet code specifically forbade the promotion of war and violence by journalists.

In summary, the author notes a developing consensus among CSCE journalists about a basic model of a code of ethics which puts an accent on 'truth, freedom of information, and protection of the individual' (p.88).

Kleinwächter, Wolfgang, and Kaarle Nordenstreng (Eds.). *International Security and Humanitarian Cooperation in the Reunited Europe* (Julkaisuja Publications Series B 32/1991). Tampere, Finland: University of Tampere, Department of Journalism and Mass Communication, 1991. Pp. 136. ISBN 951-44-2945-1(pb.), ISSN 0358-4151, n.p.

Although both its editors are communication scholars the contributions to this book are more broadly focused, stressing as they do the need for confidence building among nations in post-Cold-War Europe.

Kleinwächter's own contribution is a survey of the history and present status of international negotiations to adjust inequities in international communications.

George Wedell's chapter also stresses communications, in relation to collaboration among European countries and with special emphasis on the growing competition between private and public mass media.

Other articles relevant to communication deal with information policy, images of Germans in the Dutch media, telecommunications as an element of confidence-building, and 'Eurojournalism' and 'Eurocommunication' in the 'New Europe'.

Loukides, Paul, and Linda K. Fuller (Eds.). *Beyond the Stars: Studies in American Popular Film: Volume 1, Stock Characters in American Popular Film*. Bowling Green, OH: Bowling Green State University Press, 1990. Pp. 245. ISBN 0-87972-479-X (hb.) n.p.; ISBN 0-87972-480-3 (pb.) n.p.

The stated aim of *Stock Characters in American Popular Film* is to concentrate on the character conventions in films 'which have been determinants and reflections of American attitudes toward various groups and types.' It therefore is a study not only of film but of what films can tell us about culture. Sections deal with 'ethnic and racial stereotypes', 'social classes', 'professions' and 'the idiosyncratic "type"'. Twenty chapters, contributed by twenty-two authors survey literally hundreds of films.

Jack G. Shaheen's chapter, 'Screen Images of Palestinians in the 1980s', reveals a tendency to 'demonize' Palestinians. One film, *Hanna K*, which tried to show the Palestinians' plight was withdrawn from circulation only a few months after its release and could not even be screened in several major cities.

Paul Loukides, the principal editor, discusses in his chapter, 'The Hostile Redneck and the American Dream', how rural America's representation in films includes not only knight-errant-like 'cowboys' and intrepid pioneers--'the salt of the earth'--but also the 'redneck'--an unsympathetic and even monstrous

stereotype, representing 'a complex set of cultural assumptions.'

Co-editor Linda K. Fuller's contribution, 'From Servile to Sassy: A Look at Hollywood's "Maids"', charts the progress of the stereotype from an incidental and servile position in the period of silent pictures, through a stage of 'humanization' in the 1930s, 'flippancy' in the '40s, 'sassiness' in the '60s, and finally a return to background roles, almost as 'non-people', in the '80s.

The 'idiosyncratic types' dealt with in the last section include the 'wisecracking girl's best friend', the 'heavy', character actors, the physically disabled and 'murdering mothers'.

Another chapter in the Professions' section, 'Images of NCOs in War Film' by Mike Schoenecke, notes how war films have characteristically portrayed the non-commissioned officer as 'hero'. However, important variations include the 'frightened NCO' the NCO as 'misfit', as 'psychopath' and as 'enemy hater', with adversarial relationships among soldiers as a recurring theme--notably in *What Price Glory* (1926) and *Platoon* (1987).

Lusted, David (Ed.) *The Media Studies Book: A Guide for Teachers*. London/New York: Routledge, 1991. Pp. xi, 234. ISBN 0-415-01460-3 (hb.) £35.00; ISBN 0-415-01461-1 (pb.) £9.99.

The Media Studies Book is designed to be a practical aid to teachers of media studies in British secondary and tertiary educational institutions. In addition to chapters discussing central concepts, such as narrative and audience, the nine chapters by ten authors present studies of topics related to media production, suggestions on how to organize classroom activities and teaching materials, and listings of materials, resources, agencies and publications available in the media studies field in the UK.

As media education becomes increasingly accepted as a 'normal' part of every school's curriculum, teaching the media has become a 'growth industry'. But as David Lusted points out in the Introduction, the rapidity of growth and change in media studies have raised many questions about its nature, its scope and the best ways of carrying it out. The book tries to answer some of these questions out of the experience of authors who, for the most part have been directly involved in teaching the subject in various parts of England and Wales.

In his chapter, 'Teaching About the Media', David Buckingham points out some aspects of the increasingly subtle 'language' employed by the media, such as the tendency of advertisements to create a context which invites the reader to participate actively in the construction of the advertisement's narrative. He stresses that media studies should lead the student to try to understand the process of social construction by which media meanings are created. They should ask both how the meanings are produced and how we know them.

This is a challenging task to which the students bring a contribution as important as that of the teacher. It thereby argues for the development of new approaches in both teaching and learning.

Marling, Karal Ann, and John Wetenhall. *Iwo Jima: Monuments, Memories, and the American Hero*. Cambridge, MA/London: Harvard University Press, 1991. Pp. 300. ISBN 0-674-46980-1 (hb.) \$24.95.

This is a case study of the creation, uses and misuses of an icon: the photograph taken by Associated Press photographer Joe Rosenthal of the raising of the American flag on the peak of Surabachi Volcano, Iwo Jima, in the ferocious battle between the Americans and Japanese for possession of that island in February 1945. It is an heroic image of six Marines working in unison and with determination to plant the symbol of triumph over the heavily defended stronghold of a stubborn and equally determined and heroic enemy. Iwo Jima was the first territory captured by the Americans which had been an intrinsic part of the Japanese Empire before the war.

It does not particularly detract from the symbolism to know that the photograph is actually of the raising of a second, larger flag, to replace a small one raised minutes before. The picture was not exactly posed--the Marines were mainly intent on raising the larger flag--but Rosenthal was not the only photographer present, and he, himself, took eighteen pictures that day--some of which were posed. As with much photography--especially combat photography--luck played a role in the snapping of the key picture at just the right time and in getting it over the hurdles of development and transmission. A hint of 'manipulation' also was present in the fact that the flag-raising resulted from a drive to take the volcano in the early days of the fighting (D-day +4), not only to 'take the high ground', but also because of the presence of the Secretary of the Navy and the commanding general on the beachhead that morning.

The authors then follow the development of the symbol, first as the Marines involved were located and detailed to appear at war bond rallies, as jingoistic war movies featured the event, and as sculptures of the event sprouted in Washington, DC, and elsewhere. (Within nine months one had been erected within sight of the White House.) Of particular interest is the personality of Ira Hayes--camera-shy Native American member of the flag-raising detail, who died tragically ten years later in part as a result of the media hype to which he had been subjected. A motion picture and a made-for-TV film interpreted his life--the first portraying him as a victim of racism and the second purporting that the flag-raising story was a hoax to gain favourable publicity for the Marine Corps.

The authors, who got the idea for the book because of their mutual interest in American public sculpture, give special prominence to the depiction of the event in

sculpture. Consequently, Felix de Weldon also stands out in their narrative, as sculptor of the Marine Corps War Memorial in Arlington National Cemetery, a massive representation of the event unveiled in 1954.

Like other successful popular symbols, the Iwo Jima icon became many things to many people--ranging from the near-sacred to the cliché. Despite its origin in a war to defend democracy, it has been likened to Nazi and Stalinist ideological realism. Because of its practically universal recognition, at least in the United States, it has become a vehicle for cartoonists wishing to express collective effort in a wide range of causes, both favourably and unfavourably.

Mukerji, Chandra, and Michael Schudson (Eds.) *Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies*. Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. vii, 501. ISBN 0-520-06892-0 (hb.) \$49.95; ISBN 0-520-06893-9 (pb.) \$15.95.

This reader in popular culture studies brings together eighteen of the most significant contributions to the field published during the past two decades. Both theoretical and descriptive contents are included. The authors include such figures as Clifford Geertz, Mary Douglas, Pierre Bourdieu, Jürgen Habermas, Raymond Williams, Roland Barthes and Michel Foucault. Subjects range from cat massacres, cock fights and the origins of the saloon to 'western society as culture' and the concepts of 'base' and 'superstructure' in Marxist cultural theory.

A long introduction by the editors sketches the evolution of the new tendencies in the study of popular culture which the selections represent. The earlier stress on 'great men' and the 'genius' has given way to a more sociological emphasis on the collective creation of cultural forms. The new approach also requires a studious effort to avoid ethnocentrism--an effort which requires a disorienting suspension of belief in Western normative standards of criticism, but which is felt to be rewarding in opening new ways of seeing the world from the perspectives of many cultures.

Mulgan, G. J. *Communication and Control: Networks and the New Economies of Communication*. Cambridge, UK: Polity Press, 1991. Pp. 302. ISBN 0-7456-0537-0 (hb.) £35.00.

Social control is present in all societies in one form or another. The rapid development of new communication technologies and of the networks of interaction they make possible have revolutionized social control, as well as other social phenomena. Furthermore, the technologies' complexity and continuing proliferation and change make their implications for social control difficult to comprehend.

Mulgan 'is concerned...with the changing relation-

ship between control and communication and with the organization of the "economies" of communications, the social structures governing networks, the allocation of the resources needed for communication, and the conditions of access and use' (p. 1). He points out that the development of communication systems always has received a major part of its impetus from the desire to control--usually to control the farflung reaches of empires. From political control, the emphasis has shifted to economic control and to the need to guarantee order in the complex movements of traffic, money, ideas and other 'freight' necessary in modern society. In the post-industrial, 'information' society 'most of the central questions...are about control.'

Since, as the author says, 'A world built on networks challenges traditional categories and intellectual structures.. [and consequently] calls into question older conceptions of space and power,' new approaches must be developed to try to explain it sociologically, as well as from the point of view of economics. For example, early market economies were largely geared to geographic and temporal factors, but today's market economies 'are built on the logical or "virtual" regularities of electronic communication,' which constitute a new geography of electronic relationships and bypass many of the spatial and temporal determiners of the earlier economies. 'In a networked, interconnected world all control over information is at best conditional, temporary and unstable' (p. 136).

The functional interactions of these new forces will, as in earlier social and economic systems, eventually create their own limitations. For example, electronics manufacturers who have tried to 'corner the market' by imposing common standards have found that method inadequate to dominate competitors skilled in a broad range of subtle technological, political and social tactics.

National governments and their legal controls are increasingly irrelevant in the face of transnational corporations which, like visitors from another planet, seemingly can land almost anyplace to carry on their activities without effective resistance. But globalism, too, has its limits and the transnationals have been forced to decentralize control in order to operate effectively. Public service may be a threatened, or even obsolete, concept in communications, but transnational control mechanisms (the International Telecommunication Union, the European Community, etc.) arise 'to preserve openness against the tendency of the market towards closure, vertical integration and monopoly, and to preserve a degree of closure so that some collective control is maintained over the broader communications ecology' (p. 261).

Murray, David. *Forked Tongues: Speech, Writing and Representation in North American Indian Texts*. London: Pinter, 1991. Pp. vi, 181. ISBN 0-86187-785-3 (hb.) £27.50.

Most approaches to the analysis of texts from a differ-

ent culture have focussed on the text itself or on its author or speaker, to the neglect of the translator or interpreter. Yet, it is the latter who gives shape and meaning to something which would otherwise be, to his or her readers or hearers, mere gibberish. Murray feels that by concentrating on the interpreter as mediator, and on the forms the mediation takes, we can better appreciate both the differences between cultures and also the similarities, brought together in the person and skills of the interpreter, which give the texts a degree of mutual intelligibility. 'We must...have a view of translation and communication which can take us between the Scylla of universalism and the Charybdis of absolute relativism' (p. 3).

The author notes that most of the language learning and translation between American Indian and European languages was, in fact, done by Indians, not Europeans. He comments that, for the missionaries who made the earliest major contributions from the European side, the cultural interpretation which must accompany really effective translation was a halfway thing, at best. Full involvement in the Indian culture would have distorted the message the missionaries were trying to communicate.

In a chapter discussing the differing attitudes towards languages which have influenced translation of American Indian texts, Murray remarks that the adaptation of an oral language to a writing system--even one of its own invention, such as that of the Cherokee--can involve a loss of cultural authenticity for the people who make the transition.

Topics dealt with in the book include the literary representation of Indian oratory, private letters of Christian Indians, autobiographies, interpretations of myths, and the uses of dialogue.

Richman, Paula (Ed.) *Many Ramayanas: The Diversity of a Narrative Tradition in South Asia*. Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. xii, 273. ISBN 0-520-07281-2 (hb.) \$40.00; ISBN 0-520-07589-7 (pb.) \$14.95.

In 1988, the Indian government television network, Doordarshan, broadcast a weekly dramatization of the ancient epic, the *Ramayana*. Audience response was enthusiastic, with eighty million people regularly watching the series. Many treated the broadcasts as religious events. 'They bathed before watching, garlanded the set like a shrine, and considered the viewing of Rama to be a religious experience' (pg. 3). When the network indicated that the broadcasts would end without including the seventh and final book of the epic, 'sanitation workers' (the 'sweeper' caste) went on strike across North India, forcing the government to sponsor production of the additional episodes.

Some nevertheless criticized the broadcasts for 'distorting' the traditional version of the story. Romila Thapar, a noted historian, acknowledged that there

have been many versions of the *Ramayana*, frequently tailored to fit the interests of elite classes. Her chief criticism of the televised version is that it presents such sharp and indelible visual images to such a large audience that it threatens to become the definitive version, crowding out others and reinforcing the middle-class hegemony of the elites who made the programme.

The essays in this volume focus on the tradition itself, not on its most recent revivification through television. They show that the tradition '...is a multi-voiced entity, encompassing tellings of the Rama story that vary according to historical period, regional literary tradition, religious affiliation, genre, intended audience, social location, gender and political context' (p. 16).

Despite its historical-literary emphasis, the book can provide a useful occasion for broadcasters to reevaluate the broader context of their work. It can help them judge how what they do with traditional material, including religious traditions, may have effects which are both similar to and profoundly different from the media through which the tradition has been interpreted in the past.

Smith, Steven C. *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*. Berkeley/Los Angeles/Oxford: University of California Press, 1991. Pp. x, 415. ISBN 0-520-07123-9 (hb.) \$29.95.

This is a biography of one of the most outstanding film composers, on the occasion, in 1991, of what would have been his eightieth birthday and the fiftieth anniversary of the most famous film for which he wrote the musical score, *Citizen Kane*.

Herrmann wrote scores for a large number of important films, the last being *Taxi Driver* (1976), as well as for radio (including conducting, live, the music on Orson Wells' notorious 'War of the Worlds' broadcast, in 1938) and television, and composed orchestral works, as well as conducting. He was unconventional and often controversial.

Smith weaves together the public and private lives of Herrmann and portrays his often fiery interactions with other Hollywood personalities, such as Wells and Alfred Hitchcock--with whom he worked on *The Trouble With Harry*, *The Man Who Knew Too Much*, *The Wrong Man*, *Vertigo*, *North by Northwest*, *Psycho*, *The Birds*, *Marnie* and *Torn Curtain*. His work won one Academy Award (for *All That Money Can Buy*, in 1941) and two nominations. He often was at odds with 'Hollywood', however, and resigned from the Academy of Motion Picture Arts and Sciences in 1967, with a caustic complaint about music being listed as a 'technical credit', to which he added, 'there's no point to belonging to an organization in which one is judged by one's inferiors--not one's peers' (p. 294).

An appendix lists Herrmann's filmography, as well as his radio and television work, concert works and recordings.