

Artist's Statement

Eloise Coveny

A practice-led researcher of critical theory, Eloise's artistic practice combines the uses of documentary mediums that record image and sound to explore ontologies and poetics of time. These temporal nuances emerge from uncanny forces that she seeks to activate as she produces, collects and curates artefacts - in the form of objects, images and sounds - to compose spatial allegories. These installations work to speak across tensions at play to kindle personal narratives that in turn deconstruct "official" narratives of history. Here Eloise draws on technology and the literary/art works of Walter Benjamin, Martin Heidegger, Mariana Castillo Deball and Patrick Keiller.

The theme 'Rise and Fall' reflects those transitional spaces throughout Glasgow city that are sites of construction, destruction, decay or stasis. These artworks aim to privilege voices that have been lost through official histories and the oppressive course of history for the working class. Walter Benjamin's text *Destructive Character* presents us with a series of traits belonging to the essential destroyer of things, and thus a restorer of open space allowing new paths to form that lead us through the rubble.

The destructive character sees nothing permanent. But for this very reason he/she sees ways everywhere. Where others encounter walls or mountains, there, too, he/she sees a way. (Benjamin)

The Kelvingrove Review 16:
Rise and Fall

Editorial Board:

Kevin Gallagher

Rachel Fletcher, Saskia McCracken, Pernille Ravn



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Introduction

This year's publication of *The Kelvingrove Review* will be the sixteenth edition of the postgraduate review journal. Our theme, *Rise and Fall* (shared with our sister publication *eSharp*), allows us to explore aspects of the Arts which are witnessing change in one way or another. This collection includes reviews which focus on aspects of language, global homogenization, history, ecocriticism, drama, law and, as any good review journal should, 1980s Scottish alternative rock music. We hope you find this year's edition enjoyable and enlightening, and that it will allow you to explore books and ideas both within and without your own area(s) of academia.

Our opening review surveys the historical themes of *Crusade and Jihad*, bringing to light the book's explanation on what a crusade truly means and how it has impacted on Western culture. *Dangerous Language* looks at the Esperanto language under the fascist regimes of Hitler and Stalin, and 'a history of dashed hopes and thwarted ideals.' Our reviewer for Timothy Morton's *Dark Ecology* finds a haunting inspiration in the book's dense and philosophical exploration of ecological awareness. *Extrastatecraft* examines the politics of infrastructure within the ever-increasing rise in digitization and globalization, whilst commenting on the impact of various models of information and their relation to society's hegemonic structures. *Fall Narratives* engages with our theme in a literal sense, discussing the various conceptions of the 'fall' through numerous disciplines, whilst also taking the term and quite literally turning it on its head, discussing the idea of a fall as ascent. *Flâneuse* charts the rise of the feminine city walker, as it explores texts in which the conventional male *flâneur* is replaced by a female wanderer of city streets.

Performing (for) Survival is a study of performance as a mechanism for survival and resistance, whilst *Prescription and Tradition* provides an overview of prescriptivism and language standardization through historical shifts and modern contemporary contexts. In *RAVE*, we experience the rise of the sub-culture of rave music into a recognised mainstream cultural phenomenon. Feminist theorist Donna Haraway explores the rise and fall of eras: her latest book *Staying with the Trouble* posits the age of the Chthulucene, an interspecies response to the humancentric, so-called age of the anthropocene. *Psychocandy* reviews the latest publication from the 33 1/3 series of music-based critique, with one of The Jesus and Mary Chain's most significant albums as its focal point. *The Rise and Fall of the Right of Silence* focuses on how shifts in the criminal justice system effect, and are effected by, the legal right to silence, as well as presumptions of innocence and guilt. Our journal concludes with *Thomas Muir of Huntershill: Essays for the 21st Century*, a collection of essays concerning the titular figure, and one-time student of the University of Glasgow, who is celebrated through analysis of his personal rise and fall.

The response we have had from our reviewers, from our initial call for reviews through our editing process has always been positive, and we hope the experience was as beneficial for them as it was for us. We offer our sincere thanks to each of our thirteen reviewers, including the unsolicited reviews we have included. We also offer our gratitude to all others who contacted us and expressed interest in this year's publication. We would also like to thank the publishers who have been kind enough to supply us with such a diverse and exceptional range of titles. Our stunning artwork was designed by Eloise Coveny. The journal you are either accessing online or holding in your hand would not have been possible without the assistance of the *eSharp* editors (past and present), or without the guidance of Professor Alan Riach, to whom we owe tremendous thanks.

On a personal note, I would like to thank the editorial team that I have worked with on this year's edition of *The Kelvingrove Review*. Pernille, Rachel and Saskia have been an absolute joy to work with, from our very first TKR meeting when we discussed which

books to include in our review list, right through the whole editing and proof-reading process. Every single task we have had in producing this publication has been approached positively, which has made the whole process infinitely easier and gratifying. I wish all three success in their future endeavours, both academic and otherwise, and repeat my sincere thanks for all their work in this edition.

Finally, thanks to S&Z, for everything.

Kevin Gallagher,
Lead Editor, *The Kelvingrove Review* (16th Edition)

Crusade and Jihad: Origins, History, Aftermath

by Malcolm Lambert

London, Profile Books, 2016
(ISBN 9781846685544), 320 pp.

Ross S. Kennedy (University of Glasgow)

In *Crusade and Jihad: Origins, History, Aftermath*, Malcolm Lambert takes a major and often contentious theme of medieval history and handles it with admirable skill. Lambert, a former Reader of Medieval History at the University of Bristol, opens with his reflections on historical scholarship (hereafter termed ‘historiography’), noting how Islamic history, despite the efforts of some Western scholars, remains poorly publicized within the Western academic sphere (pp.xvii-xix). To this end, Lambert brings considerable learning to bear, using well-honed insights to illuminate the long and complex history of the Islamic world, from the era of Arabia before the Prophet through to modern times, skilfully juxtaposing his material against the Quranic suras (chapters), as well as the other world that was medieval Christendom, considering throughout how these disparate details interacted over the centuries. His history is not of the Crusades, but rather of the ideology of Crusade and its counterpart, Jihad, taking a broader view than most conventional academic accounts.

Beyond this endeavour, however, *Crusade and Jihad* remains largely unoriginal in terms of the details that an informed readership will find throughout its 320 pages. Anyone with an interest for the Crusades, or for the medieval West’s connections to the Islamic world, would find ample substitutes in the writings of, among others, the late Jonathan Riley-Smith, whose work is cited in Lambert’s short, but usefully annotated, bibliography (p.276). This unoriginality, however, does not detract from the overall quality of what is evidently a stylish and respectable introductory piece. A fleeting glance of Lambert’s text highlights an absence of footnote references, which more advanced students of history may initially find disconcerting. As one ventures further into the text, however, such feelings are swiftly dispersed, both by Lambert’s observance of the core primary evidence and his sharp awareness for the ebb-and-flow of the historiography. Skilfully deploying his diverse material, Lambert weaves a coherent picture, combining religion, politics and culture, great military engagements, the life of the medieval peasant farmers and the societies to which they and their lords belonged. The absence of original data does not therefore serve to undermine the book’s quality. Instead, the author’s mastery produces a rigorous and highly-readable piece which should appeal to a relatively broad audience.

Throughout the book’s twelve chapters, a number of perennial themes emerge, some of which prove detrimental to the text, but most of which serve to its benefit. Lambert is particularly fond of a top-down approach, projecting his material through the lens of big personalities. Among many others, Saladin and Richard the Lionheart, Nur al-Din and Sultan Baybars, as well as Melisende, queen of Jerusalem, all of whom feature in Lambert’s text and serve as points of entry into the wider world that these characters inhabited. One may look, for example, at his focus on Queen Melisende as a way of examining the cultural and architectural flowerings of the early Crusader States, developments which stemmed in great part from her acts of patronage (p.105). But whilst this profitable approach has its strengths, it also serves in places to stagnate the vitality of the text. Readers may notice the list-like narration of the early caliphs (rulers) of Islamic Arabia, which may be attributed in part to paucity of evidence or scholarship. All developments are subsequently ascribed to the influence of the caliphs, an approach which leaves little room for the agency of others in the processes of historical change (pp.28-54). Happily, this weakness fades early on as Lambert proceeds to achieve the fullest potential of his methods.

Whilst reading *Crusade and Jihad*, readers may begin to ask what a Crusade actually was, a question which has divided historians for many decades. Lambert, however, does not offer a definition. To the student of history, this may appear slipshod, marking a failure to adopt a conceptual framework against which this central theme might be examined. But Lambert's unusual approach is arguably more deserving of credit, taking, as it does, an inherently fluid ideological concept and, rather than imposing a rigid definition, examining the various ways in which it was diffused. Among other examples, Lambert's discussion of Richard the Lionheart's youth is illustrative of his approach. One may notice his observation that Crusader ideology was transmitted through the popular cultural medium of the Chanson de Geste (poetic accounts of heroic deeds from the, sometimes semi-mythical, past), for one of which the Lionheart reserved particular fondness: the 'Song of Roland' (p.147). Other examples include the manifestation of Crusader ideology in the political disputes of the mighty Pope Innocent III (p.175), or the cultural heritage of the First Crusade which came to be bestowed upon subsequent generations (pp.168-191).

What at first appears as an error of judgement thus transpires as a rather intelligent technique for overcoming a pertinent historiographical problem, the discussion of which would otherwise be unsuitable for strictly non-academic audiences, at whom this book is aimed. Lambert employs his approach with discipline, adhering strictly to his Islamic East and Christian West dichotomy. But he nonetheless remains sufficiently flexible, allowing him to briefly factor in the diverse range of other Crusading movements, such as those fought in the Iberian Peninsula or those in the Baltic lands, giving curious readers the opportunity to follow up such details (pp.175-176). At times, however, one is left with the feeling that Lambert pushes his approach too far, treating, for example, the clash between the Knights Hospitaller and the Ottoman sultan Suleiman the Magnificent as a Crusader movement, as opposed to a defensive reaction of a small Christian outpost against the aggressive expansionist policies of a foreign superpower (pp.215-216).

The book is rounded off with a useful discussion on Crusade and Jihad in modern times, further reinforcing the inherent fluidity of these concepts. Readers may notice the details on Sir Walter Scott's use of the Crusades as context for two of his most famous stories, *Ivanhoe* and *The Talisman* (pp.240-241). It is also at this point that Lambert returns his focus to a more sinister element of Jihadist ideology, having pointed to it already in the opening chapter, where one may detect a subtle subtext on terrorism in the twenty-first century (p.7). The nature of his book justifies the inclusion of such details, but Lambert still runs the risk of misleading less-informed readers; history, after all, should be studied from the perspective of the past, not the present. It is therefore a testament to the author's skill that he avoids this danger. *Crusade and Jihad* thus offers a reliable and useful entry point into a complex and contentious area of history. Whilst it should not be viewed as a conventional piece of academic scholarship, it should be respected nonetheless as a useful contribution of thought, to which students of history as well as general audiences may confidently refer.

Dangerous Language: Esperanto Under Hitler and Stalin:
Volume 1

by Ulrich Lins, Translated by Humphrey Tonkin

London: Palgrave Macmillan, 2016.
 (ISBN: 978-1-137-54916-7). 308 pp.

David Selfe (University of Glasgow)

Humphrey Tonkin's English translation of Ulrich Lins' work, already extant in German, Italian, Russian, Lithuanian, Korean and, indeed, Esperanto, offers a comprehensive analysis of the advent and diffusion of the *International Language*, charting its development from the embryonic wrangling of creator Lazar Zamenhof amidst the pogroms of the Russian Empire, to the language's reactionary reception by Nazi and Soviet authorities. In a primarily descriptive account, Lins explores the invented language's history methodically and intimately, resulting in a text that is admirably accessible to the interested layperson and the invested academic alike.

In Part One of *Dangerous Language*, Lins explores the early utopian impulses which led Zamenhof, a middle-class, Jewish ophthalmologist associated with the intelligentsia, to devise a '*nova, arta lingvo*' (emphasis in original, p.6) – a new and artistic language that was 'nationless' and 'neutrally human' (p.4). Largely biographical, it follows the struggles of Zamenhof, both internal and external, as he navigated Tsarist censorship, and tried to balance his desire to help besieged Jewish communities across the Russian Empire with the vision of a language that was universally relevant and practicable, and immune to accusations by anti-Semitic opponents, of Zionist propaganda. 'Esperanto was offered to everyone,' notes Lins, 'but it was impossible to forget its origin as a means of protest against discrimination of a minority... In other words, Esperanto should be entirely neutral, but at the same time it might have a special utility for the Jews' (p.25).

Outside of bureaucratic skirmishes with Imperial censors, Lins explores the obstacles amongst Esperantists themselves, the growing body of organized speakers bringing with them divergent opinions on the language's direction. Speaking at the Second World Congress, Zamenhof argued for Esperanto as a diplomatic emollient that would eliminate all 'national hatreds' (p.9): 'A colourless official speech would be a major sin on my part. I come to you from a country where at present millions of people are struggling for freedom, for the most basic human freedom, for the *rights of man*' (p.29). However, as Lins explains, Esperantists remained fractured – somewhat ironically – along national lines: the French cohort in particular, feeling little kinship with Eastern Europeans and their struggles, argued that Esperanto's survival depended on it never presenting a threat to national governments and the maintenance of 'complete neutrality on all questions on which people disagree' (p.22) – including the harassment of minorities.

At this point, one might argue that Lins' descriptive approach is problematic. Zamenhof was explicit in his intention to devolve 'control' of Esperanto's development to its speakers, wanting only to be the 'initiator' and not the 'creator', and arguing that 'an international language, like all national languages, is a social possession... [and] must live, grow and advance according to the same laws as those by which all living languages are elaborated' (p. 10). Whilst there is certainly no requirement on Lins' part to hold Zamenhof's utopianism to account, the rear cover of the book states its appeal to linguists, but this is problematized by the absence of any linguistic scrutiny. Zamenhof's desire to allow his language to grow organically *and* retain a universally uniform state is fundamentally naïve. Invented languages require extensive prescription e.g. the creation of thousands of deliberate lexical innovations and a

grammatical structure to functionally accommodate them. And what of the fact that language development is inevitably refracted through geography, class, gender and age? Would this not create divergent forms of Esperanto, undermining its crucial uniformity? The absence of such questions, whilst not detracting from what Lins has achieved, is distracting. (For an extended engagement with the logistical issues of language invention and revitalization, particularly Modern Hebrew, see Romaine 2011).

Parts Two and Three of *Dangerous Language* radically transfer focus from Esperanto's nascent development to its existential peril at the hands of paranoid ideologies (a pertinent account in the era of poisonous fake news). Following the calamity of the First World War, the Esperanto movement felt its neutrality under pressure in an increasingly toxic sociopolitical environment. Already under strain, Lins observes, from class divisions – the working-class viewing Esperanto as an aid to socialist ambitions, the middle-class increasingly suspecting it was a threat to the profit that can attend multilingualism (p.89) – the International Language was increasingly viewed by nationalists as guilty of 'insufficient patriotism' (p.93). Lins describes how, with such terrifying rapidity, Esperanto came to be viewed as an intolerable threat to the state and Germanic purity. Condemning the language as a 'bastard language', Hitler accused Esperanto of being the Trojan Horse with which Jews would achieve world domination, 'exterminating patriotism among the future slave workers of Zion' (p.95). Lins describes in detail how, in a process perhaps worse than destruction, the German Esperanto Association came to be infiltrated and puppeteered by the ruling Nazis, its constitution purged of all references to neutrality, replaced with demands of loyalty to the German state (p.103). The tragedy of Esperantists' treatment under the Nazis is most poetically captured by the order to hunt down Zamenhof's descendants – all three of his children perished, only his daughter-in-law and grandson surviving the atrocity.

Perceived as a threat to an idealized national purity, Lins recounts Esperanto's demise in the Soviet Union as a result of its accused association with 'petty bourgeois and cosmopolitans' (p.157). As in Part Two and its discussion of the language's fortunes in Germany, Lins details a scenario where a potential place for Esperanto could be negotiated in a new sociopolitical order only for such hopes to be crushed by the reality of insurmountable bigotry and paranoia. Immediately after the First World War, Esperanto groups existed in around 100 locations across Russia (p.161), and the language was, on occasion, considered the ideal 'worldwide instrument of communication for the proletariat' (p.160). Constituting the majority of the book, Lins' account of Esperanto's decline in the USSR is long and tragic, but told with clarity and engaging detail. With the triumph and consolidation of Stalinism, state accusations of Esperanto being 'used by enemies of the working-class for spreading lies' (p.200) about the living conditions in the USSR quickly mutated – once again – into schism over the merits of 'neutrality' and organization collapse. Censored and harassed, Lins concludes this volume with unadorned bleakness: Esperantists 'were pushed back to their starting point' (p.277).

Expansive, explorative and often poignant, Lins' history of Esperanto in the 20th Century reads as a history of dashed hope and thwarted ideals, encompassed most neatly by the Soviet declaration of 'war on the dreamers' (p.277). *Dangerous Language* highlights a truth that, particularly in the present-day, is supremely pertinent: the link between language and politics is intrinsic, indissoluble and extremely malleable.

Further Reading

Romaine, S. 2011. 'Revitalised Languages as Invented Languages', *From Elvish to Klingon* (Oxford: Oxford University Press).

Dark Ecology: For a Logic of Future Coexistence

by Timothy Morton

Columbia University Press, 2016
(ISBN: 9780231177528). 191pp.

Daniel Otto Jack Petersen (University of Glasgow)

Those interested in Speculative Realism and the broader fields of ecocriticism and ecophilosophy will find provocative material in Morton's latest book, which is likely to play a major role in the near future of ecological discussion in the humanities. Like his previous writings, *Dark Ecology* is peppered throughout with references to pop music, films, politics, and contemporary art, yet it is also possibly his most sustained philosophical work, tenaciously worrying bones of logic and first principles throughout.

In the book's First Thread, Morton distinguishes between three descending levels of dark ecology: 1) dark-depressing, 2) dark-uncanny, and 3) dark-sweet. These correspond respectively to the sorrow, strangeness, and ecstasy of ecological awareness. The book works its way through the first and second levels down to the third.

Morton evokes the 'weird weirdness' of ecological awareness through vertiginous elasticities of *scale* (p.6). In our era, place and time have emerged in their 'truly monstrous uncanny' dimensions (p.10). From dinner table to tectonic plate, from dinner party to geological time, human scale is swallowed alive in a teeming host of Others.

Within this welter of scales, Morton introduces the massive entities of human species and global warming, which he terms 'hyperobjects', that 'are so massively distributed we can't directly grasp them empirically', but can only 'vaguely sense them out of the corner of our eye' (p.11). Yet this haunting awareness of the gigantesque does not erase individuals or particularities. The whole is *less* than the sum of its parts, Morton maintains (p.12). So his approach isn't the vanilla holism we may be used to conceptualizing when we think ecologically. One reason this is important is because Morton wants the human to discover herself a member of the gigantic entity known as the human species without losing the conviction that her turning of the key in her car, though statistically insignificant, is still a crucial contribution to the way things are. She finds that she is a (significant, responsible) contributor to the 'Anthropocene', which is the term that some theorists use to designate the present geological era in which the human species is 'now a geophysical force on a planetary scale' that feeds the gigantic entity of global warming (pp.8-9, emphasis his).

Getting to the intellectual roots of human-caused climate change, Morton argues that the 'twelve-thousand-year machination' of global agriculture ('agrilogistics' as he calls it) is the primordial monster spawned by the human species, 'the granddaddy hyperobject, the first made by humans, and one that has sired many more' (p.42). Unable to live with the openness to the future that comes from the uncertainty of food sources, agrilogistics attempts to lock down a certainty of life and livelihood by means of non-contradictory logic, stable metaphysics, quantity of life span over quality of life span, and (thus) an economy of big farming (pp. 43-47).

Against this, the book's Second Thread agitates for 'weird essentialism', in which things have essences that are not 'constantly present' or wholly non-contradictory (pp.64-65). Things are incomplete because of the 'invisible rift' between being and appearing (pp.91, 107). A 'haunting gap' persists between phenomenon and thing, a gap which, though untouchable, is nevertheless real (p.93). In acknowledgement of that gap, Morton proposes an ontology that shimmers and shudders (pp.82, 142).

This weird metaphysics has actually always haunted agrilogistics. Morton names it *arche-lithic* thought (based on Derrida's *arche-writing*, pp.77-84). 'Arche-lithic mind is immersed in a non-totalizable host of patterns that cannot be bounded in advance: lifeforms, ghosts, phantasms, zombies, visions, tricksters, masks' (p.84). This sense of liminal plenitude is acknowledged 'not because things are unreal but because they *are* real' (pp.85, 86, emphasis his). Anything less than this spooky, arche-lithic ontology tends toward the erasure and violence of certainty (p.88).

The Third Thread 'subscends' into the dark-sweet layer of ecological awareness (p.116). Here Morton makes several counterintuitive moves. The first is to argue that desire is logically prior to need because it is not wholly conscious or controllable. Human bodies are galaxies of nonhumans that crave without set limit in regard to what is 'proper' or 'excessive' according to agrilogistics (pp.120-121). Given the priority of desire, Morton adds another strange twist. He argues that, rather than seeking to escape from consumerism, we *lean into it* as the way forward for nonviolent coexistence (p.120). The arbitrariness of consumerism (creating a fantasy and then the object that fulfils it) can very weirdly start to make 'all objects appear as they are, unique' (p.122). Viewed arche-lithically, the Coke bottle stops being a blank screen for my projections and instead projects upon me. That some disgust and kitsch is involved is not a problem to Morton, since these are actually key aspects to real beauty, a sure sign I'm dealing with the spectral 'not-me' (p.124). Being transected by other entities is 'slightly disgusting and yet fascinating' (p.125), facilitating 'irreducible intimacy with other beings' for 'there is something alien, something not-you in you' (pp.124, 127). (p.127). By subscending into consumerism we back into arche-lithic coexistence, 'sensitized to a plenitude of things' (p.129).

By these counterintuitive moves we 'arrive at a truly comic level, the breadth of coexistence' (p.151), but we can go yet deeper, by means of spiritual longing, into what Morton terms 'The Joy' (pp.152-153). This is the arche-lithic place of 'ontological hilarity' where funniness is measured by how much you can leave the irreducible gap in things alone, which means 'radically accepting your finitude' (p.153). Agrilogistics reduces the gaps and smooths them into gigantic mall parking lots (p.154). Conversely, dark-sweet ecology participates in the hilarious pleasure of incomplete things. 'This Joy is not despite the tree, the seagull, the lichen; it is the elixir of their finitude' (p.155).

Dark Ecology is a dense book. This brief review could not engage a number of its themes, such as Morton's rehabilitation of (generous) narcissism (p. 96) and his anatomy of nothingness (p. 107), to name but a few (pp. 96, 107). Morton's associative and paralogical arguments, whilst full of coruscating images and aphorisms, can be difficult to follow, such is his commitment to genuinely break with regnant modes of thinking. It is a book to be read slowly, reread, and discussed at length. Indeed, while Morton's critique of agrilogistics and explication of the arche-lithic are compelling, they are often sweeping and one develops an itch to hear other perspectives and rebuttals. I look forward to seeing such discussions proceed in due course as this book's contents are disseminated and digested. I know it will haunt me for some time to come.

Extrastatecraft: The Power of Infrastructure Space

by Keller Easterling

London: Verso (rev. repr.), 2016
(ISBN 9781784783648), 256pp.

Derek J. Price (University of Glasgow)

Does it seem odd that no matter what destinations one may travel to across the world, we can all rest assured knowing that our credit cards will automatically be able to function properly as they slide through the scanners at a grocery store in China or a bank in America? How is it that language will present a larger apparatus of contention rather than what may appear to be a very specific piece of technology? While it seems like a rather innocuous detail to consider as a significant insight into a larger phenomenon of global homogenization, Keller Easterling uses this example in her book as a subset of standardization that coincides with the rise and proliferation of what she denotes as the Extrastatecraft elements of infrastructure.

While her book may primarily be written for architects, her reassessment of infrastructural dynamics as an active form of spatiality ‘with the power and currency of software’ (p.13) provides fruitful discussion points on the digitization of globalization that is particularly useful for setting a basis for understanding the impact of computational and informatic models on modern sovereignty. Extrastatecraft, for Easterling, is ‘a portmanteau describing the often undisclosed activities outside of, in addition to, and sometimes even in partnership with statecraft’ (p.15). This term encompasses the rise of free trade zones and their many permutations, physical city-like locations that mirror or shadow larger cities where often ‘inexpensive labor is imported from South Asia and elsewhere like machinery or other equipment’ (p.45). In these zones, regulations are relaxed, and production is valued over working conditions, as all this is made possible due to special trade agreements that exempt these zones from certain legalities that are otherwise enforced within the states that generally compose the laws for their specific geopolitical domain. These zones include cities such as Dubai and Shenzhen, but smaller locales (even some as minute as a single building or airport) exist everywhere within the world, including the US, UK, India, and Australia. As these cities become structurally akin to a technologically reproducible object, where one can cut and paste the design software for implementing ‘spatial products and repeatable formulas like zones, suburbs, highways, resorts, malls, golf courses,’ (p.72), the informatic nature of infrastructural operating systems begins to demand new forms of analyses that approach these objects of study with fresh lenses, wherein new modes of ‘hacking’ these ‘well-rehearsed sequences of code’ (p.72) can come to fruition.

Alongside these new zones of control, Easterling examines the quick proliferation of telephony and rather lacklustre implementation of broadband networking technologies in Kenya and other parts of Africa as an example of how Extrastatecraft tools can be used to both promise large economic stimuli to developing worlds while simultaneously exploiting these burgeoning markets (p.96). With an almost exponential increase in telecommunications taking place within the southern and south-western borders of Africa, corporations are cashing in on the trend of exploiting microtransactions from the local communities while providing them with access to easier banking methods and allowing, ‘farmers [to] access market information without making a long journey’ (p.122). This structure seems to highlight the same types of sovereign power that are described by Benjamin Bretton in *The Black Stack* (2014). The stack is a computational module that facilitates delaminated and autonomous layers of control, which is used as a metaphorical framework for understanding power and sovereignty in the age of information and digitization. The Cloud layer of this structure is systemically represented by the convergence of nation states and technological empires, where Google is more effective in performing state duties such as handling monetary transactions, assigning specific

identification numbers to users, and tracking their online habits. This becomes a tool for leverage of power against the traditional state bureaucracies. In the case of Easterling's book, the Cloud empires of the telephony companies embody this very reading of the cultural climate in Africa. By acting as a catalyst for Africa to break into the global economy, these companies are effectively garnering more monetary interest and sparking Extrastatecraft agreements within and between these separate nations and companies that bring them all technologically closer to each other, regardless of the historical dynamics and physical distances between these politico-geographic and corporate apparatuses.

The final case study in Easterling's book is perhaps the most applicable to interdisciplinary studies. The International Organization for Standardization (intuitively abbreviated as ISO), is a non-governmental entity that acts as a global organizer for organizations (p. 171), offering vague yet highly sought after accreditation to coalitions such as the North Atlantic Treaty Organization (NATO), World Trade Organization (WTO), and many other NGOs and GOs alike. The ISO establishes principles of regulation and maintenance for organizations, creating a standard of ubiquitous homogeneity through globalized outreach. The ISO is the reason that your credit card is the same size as every other one in the world, as its standards have been successfully adopted globally, and, as Easterling argues, is ultimately responsible for creating a homogenous swath of objects and infrastructural spaces that are 'no longer singularly crafted' and are instead simply 'reproducible products' (p. 11).

Easterling's final chapter details some of her insights into resisting the hegemonic dominance of Extrastatecraft structures. Instead of changing objects of a single arrangement, her challenge to architects is to instead think of how to change the actual active form of processing (p.74). That is, to change not a single house, but redesign the actual function of house in a scale that would multiply. In essence, Easterling is positing the same kind of 'hacking' that McKenzie Wark elaborates on in his book *A Hacker Manifesto* (2004). Hacking is not about code for either Wark or Easterling:

In art, in science, in philosophy and culture, in any production of knowledge where data can be gathered, where information can be extracted from it, and where in that information new possibilities for the world produced, there are hackers hacking the new out of the old. (Wark 2004, p.4)

Hacking is instead about finding new ways to manipulate these Extrastatecraft structures, or vectors of control, as Wark calls them, whether that be through reshaping how we approach urbanization and globalization, or how we situate our positionality towards informatics and new systems of control.

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Fall Narratives: An Interdisciplinary Perspective

Zohar Hadromi-Allouche and Áine Larkin (eds)

London & New York: Routledge, 2017
(ISBN: 978-1-472-48372-0). 240 pp.**Zanne Domoney-Lyttle (University of Glasgow)**

Fall Narratives: An Interdisciplinary Perspective, edited by Zohar Hadromi-Allouche and Áine Larkin (both University of Aberdeen), is an ambitious collection of essays which approaches the theme of the/a fall (both in a biblical sense, and otherwise) from many different perspectives and disciplines. The intention of the project was to approach the theme of the/a fall in such a way as to provoke fresh insights into our understanding of the biblical Fall, and to consider what the Fall means with regards to how it affects us and how we receive and interpret it. While focus is on the biblical Fall of the creation narrative in Genesis, this book also offers essays on physical and figurative falls, philosophical and theological approaches to the Fall/falls, and intertextual/interdisciplinary readings of the Fall/falling. Traditions outside of Western approaches are also considered.

The volume is divided into four sections: Body and space: physical and figurative Falls; Fall as absence; Intertextual Falls: across time and texts; and Fall as ascent. Contributors to the book come from a wide range of disciplines, including Christian theology, philosophy, practising artists, English literature, Islamic studies, biblical studies and religious studies. The scope of this project, therefore, is extensive. This is a positive attribute, but the diversity of content does present potential difficulties for the reader in terms of creating and maintaining connections between the essays.

Hadromi-Allouche rightly identifies that, although historical and mythological themes of a Fall/falling abound throughout history, the biblical story of Adam and Eve's Fall (in Genesis 3) is the "predominant and definitive Fall" (p.3) in Western culture. However, Hadromi-Allouche suggests that the idea of falling is something that also pervades the cycle of life, from birth (literally falling from the womb [p.4]) to life (falling in love/falling out of favour, falling asleep, etc.) to death (falling from life, falling into darkness). Because falling is so pervasive, it is a theme which has preoccupied many dimensions of the arts, literature and the humanities, and as such, has already received much attention in academia. However, while most approaches to the theme are from discipline-specific perspectives, this collection aims to provide a broader perspective, which is seen throughout the diverse collection of essays.

The opening essay of the first section, for example, is concerned with the physical act of falling, and of communicating the process and various stages of falling with the use of photography and literary descriptions ('The Italic I: Towards a lexicon for reflecting on the arc of falling' by Emma Cocker and Clare Thornton). This exploration of the act of repeatedly falling allows the reader to enter a mindset outside of traditional methods and settings, instead encouraging engagement with the physical experience of falling, and the various potentialities which come from the experience. By placing this essay at the beginning of the collection, the reader is encouraged to approach the rest of the essays from a physical point of view, rather than an abstracted, philosophical perspective, which one might get from a more traditional theological approach, for example. In other words, Cocker and Thornton's essay provides a framework built upon physicality and visuality which changes how the reader approaches the remaining essays.

The second section is concerned with the idea of the Fall/fall as absence, or the idea that the Fall, or falling, is accompanied by a loss of some description. This moves the reader away from the spatio-temporal aspect of physical falls to a more philosophical approach. In the third section, intertextual readings are applied to the biblical Fall, and here, more traditional subjects

make an appearance. Several of the essays, for example, are concerned with one aspect or another of the work of John Milton with regards to the reception of the Fall. While Milton's *Paradise Lost* is considered by many to be a benchmark for the reception and interpretation of Genesis 3, it is often difficult to sow new seeds into such well-trodden ground. The essays within this collection are successful in applying new methodological frameworks to Milton.

Helen Lynch, for example, reads Milton's *Samson Agonistes* through the lens of Hannah Arendt's account of the Greek *polis* ('Falling masonry and the redemption of public speech: reading Milton through Hannah Arendt'). David Currell's linking of Philip Roth's *American Pastoral* (1997) to *Paradise Lost* provides an intertextual insight into the persistence of the Fall in cultural memory and products. The final section concludes the reader's journey, which included the Fall as physical and spatial, philosophical and theological readings, intertextual connections and, an exploration of fall as ascent, by reading the Fall/fall as a positive or beneficial experience.

Applying such a wide range of interdisciplinary methods and frameworks to the theme of the Fall can result in either a positive or negative experience for the reader. Framing the theme using a non-traditionalist/interdisciplinary approach is welcome, and expanding the conversation between a multitude of disciplines and the Fall is needed. The result is fresh yet often disjointed. The disciplinary perspectives within this collection, for example, are so wide-reaching that those without prior knowledge of some areas might have difficulty grasping the language or context, or even might struggle with making connections between the volume and their own interests. Contrariwise, providing such fresh approaches can often reinvigorate research and showcase connections that might otherwise have been thought implausible.

The collection of essays within *Fall Narratives* fulfils the editorial aims set out in the introduction, and as such, this volume is a successful project, which will benefit those who are interested in interdisciplinary approaches. As inter/multi-disciplinarity continues to be promoted in academia, this collection is timely; however, even though fruitful dialogue can be had between disciplines, there is something to be said for constraining the number of conversations which appear in one volume. I recommend the book for those seeking a fresh and multi-perspective framework on biblical material, and I applaud the editors and authors for producing a daring collection of essays; however, the gamble of taking a risk might not pay off for all readers.

***Flâneuse: Women Walk the City in Paris, New York, Tokyo,
Venice and London***

by Lauren Elkin

London: Chatto & Windus, 2016
(ISBN: 978-0-701-18902-0). £16.99. 336 pp.

Nia Clark (University of Glasgow)

Lauren Elkin's *Flâneuse: Women Walk the City* re-examines nineteenth-century notions of the *flâneur* in a memoir-cum-cultural-meander through the cities of London, Paris, Tokyo, Venice and New York. Reminiscent of the Scots word *stravaigin*, to roam around, *flânerie* can be defined as wandering aimlessly, and Elkin notes the term is usually associated with leisure, privilege, anonymity and above all, masculinity. However, as Elkin argues, 'the joy of walking in the city belongs to men and women alike' (p.11) and her repurposing of the term, rather than 'attempt[ing] to make a woman fit a masculine concept' (p.11), allows for a new form of female wanderer: the *flâneuse*. Many critics have disputed the idea of a *flâneuse*, although Elkin cites Rebecca Solnit's *Wanderlust: A History of Walking* as an introduction to the notion of a female wanderer, whereby Solnit disputes the presumption that 'women were not out walking too' (p.8). In the introduction, Elkin raises questions surrounding the possibility of a *flâneuse*. Invisibility is crucial for the *flâneur*, yet women are simultaneously objectified by the 'gaze of the *flâneur*' (p.13), and have been written out of the history of cities. Instead Elkin places emphasis on *how* women want to be seen, in order to 'paint ourselves back into the picture' (p.14). Thus Elkin successfully explores each city both through her own observations and the eyes and creative output of *flâneuses* past. From Virginia Woolf 'street-haunting' (p.86) in London to war reporter Martha Gellhorn (who turns '*flânerie* into testimony' through her journalism (p.249)), and from nineteenth-century French novelist and cross-dresser George Sands to filmmaker Agnès Varda in Paris, Elkin exposes the rich history of the *flâneuse*.

The opening chapter discusses Elkin's hometown in Long Island where she reflects on the impact of suburban America on its citizens and their ability to walk; there are no pavements, forcing people to drive everywhere. Elkin suggests the necessity of engaging with the world on foot in order to make sense of things and to cement one's feeling of belonging. In the third chapter, Elkin comments on Victorian London's tendency to limit women to domesticity. For the urban observer Virginia Woolf, Bloomsbury allows her to 'thr[o]w off the mantle of her family' (p.78), whereby 'place' becomes an abstract ideal of freedom and creativity as well as geographical location. Although Woolf's London no longer exists, Elkin playfully suggests one can either read Woolf's writing in an attempt to reconstruct it, or alternatively, 'we could put on our shoes and go out the door' (p.93), in an invitation to readers to rewrite the city's streets for themselves.

Echoing Elkin's biography, chapter two shifts from Long Island to Paris, the city which Elkin dedicates the largest volume of writing to, and arguably where she discovered her own *flâneuse*-ing as a student. The first Parisian chapter follows Jean Rhys's life and novels, through which Elkin reveals the differences between male versus female experiences of walking. Like Rhys, her female protagonists fail to operate by societal norms as they try, and fail, to be invisible, yet remain alienated from others, 'painfully aware they are mocked' (p.62). Elkin relates to the *flâneuses* discussed throughout, linking herself to Rhys here: 'Rhys was a Left Bank girl, like I used to be. We only crossed the river for business or love. Or attempts at love' (p. 65). Like Elkin's writing, which is at times intensely personal and often humorous,

much of the material she reflects on is semi-autobiographical, thereby suggesting the intrinsic relationship between art, the self and the city.

In chapter five, 'Venice: Obedience', Elkin continues to explore the theme of women defying social norms and the ways in which personal experience informs creative practice. She focuses on the work of artist Sophie Calle, who 'often uses her life as a springboard to her art' (p.129), exhibiting a break-up email from an ex-boyfriend for example. Elkin asks if it is possible 'to say something different about Venice' (p.125), a city so often evoked in cultural imagination. Through *flâneuse*-ing she attempts to capture something of the reality of living and walking in Venice's labyrinthine streets. Her predecessor Calle assumes the role of observer as she follows a man to Venice, displaying 'decidedly stalker-like behaviour' (p.141), and by following Henri B, Calle's *flâneuse*-status is questionable. However, Elkin argues that although the act of following suggests decreased autonomy, Calle is making an active choice and is 'anything but passive' (p.141). In her pursuit of Henri B, Calle in fact takes control in a reversal of the stereotypical role of man as observer or stalker of woman. Elkin justly disputes the notion that for a woman to follow a man is subservient, whereas a man following a woman is seen as passionate pursuit. In this way, Elkin reveals such double standards and Calle's playful art form is an act of feminist subversion.

The Tokyo chapter differs from the others by focusing on Elkin's inability to walk the city, which is 'pedestrian unfriendly' (p.151). At first Elkin finds Tokyo ugly and intolerable, her feeling of alienation emphasized through references to the complexity of the Japanese language and the breakdown of her relationship with 'X', mirroring Calle's in the previous chapter. Like the women Elkin considers, Tokyo defies the traditional notion of *flânerie* and challenges Elkin to find new ways of exploring a city that does not exist on street level ('I had to walk staircases, elevators, climb ladders' (p.180)). In this chapter Elkin honestly exposes the difficulty of finding connectedness in a place which is not immediately accessible to her on foot.

Chapter eight, the final Parisian section, evaluates Agnès Varda's cinematic *flânerie* in *Cléo de 5 à 7* (1962), which traces the movements of the actress in real time. Considering belonging in the city, the film records the force of a neighbourhood on a young woman who has a newfound awareness of her own mortality. Realizing her beauty can offer her no protection; Cléo is forced to shed her 'synthetic self' (p.220). Elkin suggests the film signals the beginning of women's freedom in the city in a pivot from the portrayal of woman as object viewed by others, to subject who looks. As such, both Varda and Cléo are *flâneuses*: Varda determines the scene from behind the camera, while the fictional Cléo learns to look beyond herself and her appearance in order to truly experience Paris.

In *Flâneuse: Women Walk the City* Elkin charts the rise and evolution of the *flâneuse* by celebrating different ways of walking the city – following, marching, observing – and of recording female responses to those cities. She successfully shifts between places at walking pace, allowing the reader a sensory experience offered through both Elkin's eyes and those mapped by women from the nineteenth to the twenty-first-centuries. By combining historical fact, fiction and photography with memoir, Elkin makes nuanced links between the past and present for a contemporary audience. *Flâneuse* leaves the reader feeling inspired to take to the streets, to follow the paths laid out by these women, but also to seek one's own, regardless of gender.

Performing (for) Survival: Theatre, Crisis, Extremity

Patrick Duggan and Lisa Peschel (eds)

London & New York: Palgrave Macmillan (2016)
(ISBN: 978-1-137-45426-3). 251 pp.**Effie Samara (University of Glasgow)**

Patrick Duggan and Lisa Peschel's *Performing (for) Survival* is an important contribution to the study of performance as a mechanism for survival. Its uniqueness lies in its choice to expose the internal workings of communities and politically-organised resistance movements in times of extreme crisis. Each chapter analyses a case study as an event actually taking place in a particular moment in history and investigates the 'tactics' through which these performances inaugurated a mechanism of survival and 'expression of dissent or a desire for change' (p.6) in extreme circumstances. The case studies are of virtually unknown theatrical interventions. They merit consideration precisely on the basis of their ability to aestheticize a particular event and translate it into a means of survival. Interestingly, the volume starts off with an observation based on de Certeau's theory of 'tactic versus strategy'. It promises to explore these performances as tactics, 'an art of the weak,' as acts performed and deployed by those largely invisible against the backdrop of the greater institutional power structures. On the opposite side, 'strategy' is understood as a manoeuvre formulated as the 'preserve of the powerful,' (p.5) where visibility operates largely unquestioned and unbound. While institutional formations are designed to control and guarantee the subservience of specific groups or national entities, spatial disruption driven by manifest creative capacity enables the 'production of new spaces' (p.234) that carry revolutionary and transformative potential.

The editorial intention to start with Africa and traverse the four corners of the globe is poignantly eclectic, examining in turn exile, oppression and resistance. The last part of the volume constructs an argument for aestheticizing poverty and deprivation. It examines the ways in which performance can engage with a repertoire of behaviours associated with certain spatial contexts, potentially enabling a restructuring of these 'habitats' (p.11) through the artistic creation of counter-narratives or social performances taking part in symbolic spaces.

Part I looks back on how colonialism, occupation and military conflicts in Africa impact on performance. A fascinating account of the cultural activities of the Eritrean People's Liberation Front (EPLF), this is an exercise in embedding narrative and history as a means of political education. Familiar elements of theatre pedagogy were formed with a view, not so much to disquieting social order, but to 'explaining' (p.22) Eritrea's troubled colonial history as a national epic. Mirroring Eritrea, Amanda Breed and Alice Mukaka expand on how collective memory and trauma were addressed in Rwanda's theatre of exile, written by exiled playwrights in their quest for cultural and ethnic identity.

Part II studies performance in concentration camps. Lisa Peschel skilfully takes the reader through the workings of *Terezín* theatre, as an institution conducting 'authorised' cultural activities under the watchful eye of an administrative body of Elders in the Terezín ghetto. Dramaturgical analysis of plays such as Gustav Schorsch's production of *The Marriage* leads to insightful discoveries on the potential to reorganise trauma in relation to space. By containing their artistic expressions within a space occupied by their own cultural community, prisoners' narratives became manageable and allowed them to reconnect with their own victimised subjecthood and the wider world. Amanda Stuart-Fisher takes on the weighty task of leading the reader through Auschwitz and the fascinating work of a young theatre director, Charlotte Delbo. Auschwitz was a place in which communal activity *had* to and *did* take place in an environment where community was not allowed to exist. Both of Delbo's plays, *Phantoms*, *My Companions* and *Who Will Carry the World*, feature prominently in the article where

Stuart-Fisher formulates some controversial arguments about the correlation between survival and aesthetic activity.

Part III is about the peculiar and distinct world of puppets. Expanding on existing scholarship on puppetry as a performative tool towards reconciliation connected with South Africa, Cariad Astles builds a strong argument for representations of the grotesque nature of dictatorships. Chilean and Spanish dictatorships are discussed with insightful analysis of how these regimes seemingly effortlessly inverse the rationality of the outside world. This allegorical universe is meticulously studied with discerning analogies drawn between the puppets' critique of dictatorship and the underground activities of the puppeteers under the Nazis and in the context of the Catalan conflict. I found Macelle Mahala's theorisation of Tansi's work compelling and especially her analysis of Foucault and the comments provided in the context of truth and 'regimes of truth' (p.126).

Authenticating mechanisms of truth and credibility is the subject of Part IV of *Performing (for) Survival*. Katie Beswick looks at the chaos created in the aftermath of the 2011 riots in London. Linguistic variation and its systematic control by institutions of power legitimises the formal assigning of a 'potentially destructive, othered' (p.165) status to certain groups associated with residential spaces known as council estates. The automatic marginalisation of individuals and its performative potential is reflected in everyday media representations where people are criminalised by assumption because they reside in an often-criminalised space. Notable analysis of the representational implications of the 'global hood' enlightens the debate on rigid binary stereotypes and the linguistic creation of an 'underclass' (p.169) assigning socio-economic definitions to ethnic groups. Autobiographical performance and the work of SPID (alternately Specially Produced Innovatively Directed/Social Political Independent Direct) are compelling as the article revisits the notion of space and locality. Part IV ends with the creative initiatives undertaken by Theatre Modo in North East Scotland, empowering young people to engage with the wider themes of social inclusion and aestheticizing community cohesion in an ideologically messy environment.

Athens and Ireland dominate in Part V of the volume. Aylwyn Walsh makes a powerful case for hunger strike as performance for survival. Guided by Baz Kershaw and Butler and Athanassiou in their joint study entitled *Dispossession: the Performative in the Political*, the author theorises absence and the intelligibility of the extreme practice of starvation as performance constitutive of space. The receding physicality of the victim of hunger strike reassigns the performative as tactic, as the 'art of the weak' rendering them legible in front of the Law School in Athens, the core of the domain of juridical power and oppression. The volume closes with Patrick Duggan's *Dis-ease and Performance of Radical Resistance in the Maze Prison*. Against the well-known background of the history of the Maze, Duggan creates a convincing argument about space as a tool for control and regulation of movement. The porous dramaturgy and function of the Gaelic language disassembled the monolithic power structures of the prison and impacted on the wider issue of the British government's involvement in Irish politics.

Sophie Nield closes the volume with her own assessment of *Performing (for) Survival*: performance as 'constituting and constitutive of the same present' (p.246), a new materialism designated by an act of dramaturgy and intervening in and affecting the lives and the histories of those involved in it. Patrick Duggan and Lisa Peschel have made a strong case for performance as constitutive of material experience, forming consciousness, 'forging imaginaries and making worlds in which people are able (even if only temporarily) to live' (p.247). The principal rule of playwriting is the plausible *making* of a world. This is a compelling account of the power of dramatic narrative to unfold, reveal and demystify for us the language, the mysteries, 'the schisms and the fissures' (p.247) of our world in some of its most extreme times of crisis.

***Prescription and Tradition in Language: Establishing
Standards across Time and Space***

Ingrid Tieken-Boon van Ostade and Carol Percy (eds)

Bristol: Multilingual Matters, 2016.
(ISBN 9781783096503), 385pp.

Colin Reilly (University of Glasgow)

This edited volume, originating from the 2013 *Prescription and Tradition in Language* conference held at the Leiden University Centre for Linguistics, seeks to provide an overview of prescriptivism and language standardization by drawing together historical changes and contemporary issues, both practical and theoretical. The aim of the text is to crystallize ‘key interrelationships between standardization and prescription and between ideas and practices,’ through a variety of case studies ‘across languages and cultures’ (p.1). In doing so, the book covers a wide range of diverse contexts, crucially paying attention to contexts other than those of Western monolingualism. The scope of the book is ambitious, with twenty-two essays providing case studies of language and language varieties in Asia, Africa, Europe, Australasia and the Americas. These are split into four sections, outlining the major areas the volume seeks to address – outlined by the editors as the general/theoretical (Section 1), the historical (Sections 2 and 3), and the modern (Section 4).

Section 1, *General and Theoretical*, begins the collection by arguing for a new perspective from which to view language standardization and prescriptivism. Prescriptivism is often viewed through a Western, monolingual lens; Smakman and Barasa (Chapter 2) and Ameka (Chapter 5) draw attention to the difficulties of applying this model to multilingual contexts, such as those found in Africa and other postcolonial multilingual societies. Coulmas (Chapter 3) continues to discuss prescriptivism through a multilingual perspective by offering a highly comparative, extensive overview of the relationship between six major writing systems and prescriptivism. The introductory section questions the notion of what language standardization is and encourages a rethinking of the concept, taking a ‘culturalized’ (p.35) approach (p.35), which is necessary if multilingual contexts are to be studied.

Section 2, *Prescription and Tradition*, maps different trends in how prescriptivism movements were conducted in different spaces, and how these trends have influenced one another through time. This looks at the effects which particular authors or institutions have had on language standardization in French (Chapter 7), English (Chapter 8), Dutch (Chapter 9), Icelandic (Chapter 10), and German (Chapter 11). This section provides detail on who the key actors have traditionally been in language standardization, building on Section 1 by providing examples which show that there is no one process through which prescriptivism occurs.

Section 3, *Usage Guides: An English Tradition*, diverges from the varied perspectives to give a more detailed focus on standardization in English. This section explores differences in linguistic and popular perceptions on the need and role of prescriptivism through an evaluation of English language usage guides. Straaijer (Chapter 12) finds that the goals of linguists and non-linguists are often different. This section introduces the importance of corpus linguistics to evaluate the effectiveness and accuracy of usage guides. Kaunisto (Chapter 13) finds characteristics of usage guides which ‘appear problematic and challenging’ (p.212), as the selection of entries does not always coincide with the word frequencies taken from corpora. This is reiterated by Smits (Chapter 14), who shows that usage guides ‘do not always correspond with the empirical data’ (p.235).

Section 4, *Redefining Boundaries: Current Issues and Challenges*, illustrates the effects which contemporary factors such as globalization, technology and immigration have on prescriptive practices and standardization. This section also explores how language standardization affects minority languages, and looks at issues which affect current language standardization efforts, particularly amongst minority language communities, such as the varying status of a language (such as Macedonian or Russian) in different nations (Chapters 18 and, 20) or how to effectively teach languages (such as Basque, Chapter 22) so that speakers can use appropriate features in both formal and colloquial contexts. The effects which prescriptivism has on standard language ideologies are also explored, reflected in attitudes towards language standards, ethnolinguistic nationalism and anti-migration sentiment in the UK (Chapter 16). This section works to provide modern examples, which form an effective parallel to the historical case studies in Section 2.

The case studies explore reasons why language standardization takes place, for example, for political reasons in China (p.58), to promote national identity in Europe (p.73) or for ‘maintenance and transmission’ in Ghana (p.82). They also cover the processes through which language is standardized, be it through the creation of usage guides (Section 3), through education (Chapters 3, 6 and, 9) or through an official (or unofficial) body creating language norms and enforcing laws around language use (Chapters 7, 9, 17, 19 and, 20). Who leads prescription is also explored, whether the aforementioned official bodies, the media (Chapters 1, 16), or individual figures such as author Charles Dickens (Chapter 8) or lexicographers Henry Watson Fowler (Chapter 12) and Bryan Garner (Chapter 14).

One of the major achievements of the collection is to highlight the variety of contexts in which prescriptivism and standardization can take place. Despite this variety the overall structure works well as there is much overlap between chapters. This acts as one of the main strengths of the volume, successfully achieving the aim of ‘crystallizing some key interrelationships’ (p.1). Elements which permeate the volume include discussions around standard language ideologies and national identity (Chapters 5, 16, 18, 19, 21), education (Chapters 3, 4, 6, 15, 16, 19), prestige (Chapters 2, 10, 15), and differences, or lack thereof, between written and spoken standards (Chapters 2, 3, 9, Epilogue). As each chapter attests, there is ‘no single standardization process, or indeed theory about linguistic standardization, that could be universally or even widely applicable’ (p.19). Rather than seeking to develop a universal model this volume instead highlights the importance of contextualization in language standardization.

In highlighting the range of different contexts in which standardization and prescriptivism occur, the volume problematizes the notion that there is one way to be prescriptive or to standardize language, and only one way in which to study language standardization. As a result of this, a variety of linguistic fields are represented in the book, and it will be of interest to postgraduates and researchers studying the specific languages discussed as well as a wide range of areas including corpus linguistics, historical linguistics, sociolinguistics, and many more. One limitation of the volume, highlighted by the editors themselves, is that there are ‘many more languages’ which could have been covered to allow ‘for a truly comprehensive discussion’ (p.19); for example, the South American context does not feature as widely as other contexts. However, the diverse contexts which are covered do give a global aspect to this readable and accessible volume. It is an important work in (re)theorizing prescriptivism and the process of language standardization. It ‘expands the conceptual framework for discussing standard languages’ (p.355), and it does this through the multiplicity and breadth of languages and contexts – both across time and space – which are presented.

RAVE: Rave and Its Influences on Art and Culture

Nav Haq (ed.)

London: Black Dog Publishing, 2016.
(ISBN: 9781910433874). 288 pp.

Maria Sledmere (University of Glasgow)

There is, Nav Haq argues, ‘an Otherness to rave music’ (p.15), whose expression of freedom and musical experimentation ‘offered a break’ from Western styles, a shirking of tradition that inspired a movement characterised more by energy and ‘unbridled creativity’ than by limits of genre. *RAVE* is an edited collection of essays, interviews, visual artworks, musical scores and legal documentation pertaining to rave’s countercultural climax in the 1980s and 90s. With its transcultural and DIY aesthetic, its festival spontaneity and experimental emphasis, rave signalled new ways of experiencing music. In keeping with its theme, *RAVE* offers an expansive range of academic and archival material, exploring the social, economic and political conditions which influenced the movement’s development and eventual decline.

A key strength of *RAVE* is its accessibility. While other reference books examine the movement in similarly critical and creative depth (notably, Simon Reynolds’ *Energy Flash* and *Generation Ecstasy*, both published in 2013), Haq’s edition provides a visually stimulating documentation. With a tone both nostalgic and celebratory, *RAVE* uniquely captures the movement’s spirit with a collaborative array of authorial voices, dialogues and visual materials, embedding the discourse surrounding rave music within broader sociological questions. For the benefit of readers new to the subject, Haq usefully begins with a glossary of subcultural terminology. In his introduction, Haq explains key approaches to understanding the conditions which inspired rave’s emergence as an energised cultural moment: autonomy, technology, creativity and civil liberty. Haq’s introduction, arranged around these headings, provides an enthusiastic overview of rave culture and outlines the contexts in which the book’s artworks, figures and discussion of movements should be grasped.

RAVE presents its archival material with clean and vivid graphic design throughout, reproducing images in beautiful colour with a curator’s respect for white space. Artists from divergent commercial and conceptual backgrounds (examples include Mark Leckey, Rineke Dijkstra and Matt Stokes) are showcased with detailed notes.

Mark Fisher’s essay, ‘Baroque Sunbursts’, situates rave’s subversive collectivism against neoliberal capitalism and its commercial domination of both public space and the arts. Fisher views the political adversity towards rave in the 1990s as a structural extension of capitalism’s own self-perpetuation, a process of ‘cultural exorcism, commercial purification and mandatory individualisation’ (p.42). These ideas are provocatively explored by considering rave in relation to historical leisure practices which threatened bourgeois life. One example given is the fair, a cultural celebration of ‘carnival excess and collective festivity’ (p.43), which, like rave, threatened the ideological groundings of modern capitalism as a fundamentally rational and individual enterprise, whose marketplace logic sought to quash alternative modes of living. Such comparisons historically orientate the rave movement but also invite critical reflection on how neoliberalism’s individualist logic has extended even more intrusively into twenty-first century life.

This essay is followed by Irene de Andrés’ photographs of abandoned clubs, where once-thriving nightlife has since been overtaken by human absence, sprawling nature and rubble. These evocative locations visually materialise Fisher’s hauntological view of rave’s present-absence in contemporary culture, reminding us that while the collectivist dreams of earlier movements may crumble in the wake of commercial and legal impositions, the yearning for their symbolic energy lives on as new generations react to the imposed individualism of

the times. By opening with recent evocations of haunted capitalism, then ending with a selection of historic legal documentation associated with rave's decline under state control, *RAVE* is inflected throughout with an elegiac atmosphere. The infamous ban on public gatherings around 'sounds wholly or predominantly characterised by the emission of a succession of repetitive beats' (p.237) in the UK's Criminal Justice and Public Order Act 1994 reminds us of the precarious nature of artistic and social freedom. In particular, the USA's documentation reveals how the political clampdown on rave was largely predicated on a moralising narrative about drug-taking and dangerous youth culture.

The book's analytic strand also continues in 'Fear of a Wet Planet', an essay by Kodwo Eschun, which explores the underwater mythologies of electronic duo Drexciya as hallucinatory extensions of the technologies used to produce innovative and alien sounds. Combining African-American history with Marshall McLuhan's media theory, Eschun elaborates on the seductive and subversive mysteries that persist in rave's cultural heritage.

Aside from exploring rave's theoretical and cultural contexts, the book is mostly concerned with the project of archivization; a substantial amount of space is given to photographs of nightclubs, records, flyers and dancing crowds, as well as insight into various artists who visually and/or sonically responded to rave. Highlights include George Barber's experimental video art, whose saturated 'Scratch Video' aesthetics resonate with 1990s virtual reality graphics. Particularly striking is the section on Jeremy Deller's imagined acid house exhibition at the Tate Gallery in 1996, situating the rave movement within a strange temporality in which Deller, through a provocative pop-art statement, anticipated its archival future.

Since rave in this sense already foresaw its fleeting confinement to a cultural *moment*, this raises the question of how suitable a form the book is to revisit a genre of music characterised by fluidity, collaborative exchange and multimedia dynamism. What *RAVE* manages to do is reanimate its material by attending to the relationship between sound and *people*, suggesting the affective role the music had on a young generation disillusioned with social conditions. Interviews with major producers, label owners and musicians such as Renaat Vandepapeliere and Wolfgang Voigt provide space for compelling human narratives about how rave impacted identity, everyday lives, tastes, leisure and cultural practices. The book's technical language is easily grasped through a lively and detailed engagement with specific artists, subgenres, movements and the technological developments which enabled them.

In one sense, *RAVE* can be nostalgically enjoyed as a collection of love letters, visual and textual, to a specific instance in cultural history, as a commemoration of the movement's energy, and for its visual appeal and generic variety. However, the book additionally maintains a consistently interdisciplinary and analytical focus, captioning its visual material with socio-cultural connections, and thus would also be appreciated by those with an interest in youth studies and cultural sociology. Like rave itself, the book's scope is global and raises questions about how rave music's relational aesthetics emerged alongside the internet. As such, consideration for recent collectivist, sample-based musical movements born exclusively online (vapourwave being one example) might have supplied fruitful comparison for exploring how rave's rhizomatic spread offered a model for how music may create 'alternative landscapes for both virtual and mental exploration' (p.85). Nevertheless, *RAVE* is a critically informed testament to the resistant power of culture and in that vein provides its own reference point for past, present and future reflections.

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Staying with the Trouble: Making Kin in the Chthulucene

by Donna J. Haraway

Duke University Press, 2016.
(ISBN 978-0-8223-6224-1), 296pp.

Leila Riszko (University of Glasgow)

Anthropogenic changes are causing global ecological devastation; meanwhile, market-and-profit-driven processes are accelerating ‘corporate unworlding’ (p.56). In critical response to these troubling ‘times of multispecies, including human, urgency: of great mass death and extinction; of onrushing disasters’ (p.35), Haraway’s new book reconceptualizes the current epoch as one in which all species, at stake to each other, work together. She terms it the Chthulucene.

Chthulucene is a compound of two Greek roots: *khthôn*, meaning earth, and *kainos*, meaning ‘now, a time of beginnings, a time for ongoing’ (p.2). Breaching myth and reality, chthonic ones are ‘monsters’, beings of or from beneath the earth. Replete with offshoots – ‘tentacles, feelers, digits, cords, whiptails, spider legs’ (p.2) – their ‘contact zones are ubiquitous’ (p.33) making them open to networked connection, potential entanglement, relational worlding. Having ‘no truck with ideologues’, chthonic ones ‘writhe and luxuriate in manifold forms and manifold names in all the airs, waters, and places of earth.’ (p.2). They are multiple, fluid and altering. According to Haraway, ‘Unlike the dominant dramas of Anthropocene and Capitalocene discourse, human beings are not the only important actors in the Chthulucene’ (p.55). In Haraway’s ‘needed third story’ (p.55), nonhuman chthonic ones feature as markedly as humans, and the task set out to all is to tangle or work together across species to render each other capable of flourishing. Arguing against utopian futurisms which imagine that only solutions matter, the introduction declares a more modest commitment to the ‘possibilities of partial recuperation and getting on together. Call that staying with the trouble.’ (p.10).

The signifier SF – standing for science fact/fiction, speculative feminism, string figures, so far – underpins the book both theoretically and methodologically. As both practice and process, SF is ‘a figure for ongoingness in the Chthulucene’ (p.3), its tangles and patterns are crucial for staying with the trouble. To explain this figuring using one of Haraway’s metaphors, via a rhythm of relay back and forth, playing string figures (or cat’s cradle) is about receiving as well as proposition by means of adding something new. Moreover, as a form of collective creativity, it can be played by many. Enlisting this signifier methodologically, the book teems with references to the work of others; Bruno Latour, Isabelle Stengers, Vinciane Despret, Anna Tsing, and Marilyn Strathern feature prominently amongst the key, cross-disciplinary thinkers woven into Haraway’s text. Referencing scholarship invested in theories of relationality, and determined ‘to think together anew across differences’ as well as ‘kinds of knowledge and expertise’ (p.7), Haraway practices ‘tentacular thinking’, the means of theory-making which gives Chapter 2 its title. For Haraway, bounded individualism in science, politics, and philosophy has become ‘truly no longer thinkable’ (p.5). Rather, hers is a method of ‘thinking-with’ multiple others across disciplines, working in necessary and continual collaboration.

Objecting to the posthuman, and punning on ‘post’, Haraway calls instead for compost. As a process/thing which harnesses the possibility of life emerging out of death, compost is crucial to what Haraway refers to as ‘becoming-with’ – a dynamically multiple and entangled alternative to philosophical discourses of ‘becoming’. Driving for more than mere survival, Haraway’s ‘ongoing practices of living in the ruins’ (p.37) require a commitment to making-with or sympoiesis. As a concept, sympoiesis (to which Chapter 3 is devoted) invites us to

think beyond individualism to relations with others, human and not. String figures are sym-
poietic because they are made with an/other. As patterns and assemblages that solicit response,
string figures are ‘the thing that is not oneself but with which one must go on’ (p.3). This
notion of multispecies contingency and interaction gives rise to a kinship practice that Hara-
way terms ‘making oddkin’. In summary, she argues: ‘staying with the trouble requires making
oddkin; that is, we require each other in unexpected collaborations and combinations, in hot
compost piles. We become-with each other or not at all.’ (p.4)

Composting communities are elaborated on in the book’s closing chapter, which, as
speculative fiction fabulating 400 years of the Earth’s future, differs formally from the rest of
the book. Haraway’s ‘Camille Stories’ follow five generations of symbiogenetic (human/ani-
mal spliced) ‘communities committed to help radically reduce human numbers [...] while
developing practices of multispecies environmental justice’ (p.8). Human numbers are almost
certain to reach 11 billion by 2100. In response to this crisis, and constituting perhaps the most
radical of the book’s propositions, Haraway proclaims: ‘Make Kin, Not Babies!’ Her sci-fi
Camille Stories image forth her assertion that reducing the human population, by ‘Making kin
as oddkin rather than, or at least in addition to, [...] genealogical and biogenetic family’ (p.2),
might be the most efficient strategy for multispecies ongoingness.

True to arachnid, octopodan form, the book consists of eight chapters; all but the last
have been or are soon to be printed elsewhere. Whether ‘lightly’ or ‘significantly’ revised, that
chapters one to seven have been previously published means that they are effective as self-
contained essays and can be read thus. That said, the benefit of having these recent themati-
cally-linked studies conveniently assembled in one place is that reading the book in its entirety
helps to consolidate one’s understanding of Haraway’s theses through repetition, interlinked
ideas, and the eclectic range of examples offered (including science-art activism projects in-
volving pigeons gathering air pollution data; crocheted coral reefs; and Inupiat computer
games).

Peppering her text with subject-specific jargon, Haraway assumes a reader familiar with
biological terminology. For those unversed in the sciences (myself included), this can make
for disruptive reading, as one takes pause repeatedly to look up terms. Further disruption might
well ensue for those readers shuttling back and forth to consult Haraway’s numerous (and
often lengthy) endnotes (which, curiously for an academic text, include copious Wikipedia
references). Though *Staying with the Trouble* might engender a disjointed reading experience,
it is worth exercising such diligence. To refrain from doing so would be to miss out on the
book’s textured richness, its nuanced layers of meaning.

An ardent storyteller, Haraway spins tales that invoke protagonists from a variety of
cultures and mythologies including Gaia, Medusa, and Potnia Theron, Mistress of Animals.
Readers familiar with the author’s previous work will also recognize her usual stylistic traits;
her penchant for etymological study, metaphors, imagery, polysemy and wordplay. Whilst
sympathetic to charges that Haraway’s rhetorical style can be convoluted to the point of near
impenetrability, I do not share that view in toto. Though she tends toward writing verbose
sentences with multiple clauses, and though her persistent language-play occasionally loses
impact by dint of overuse, for the most part I appreciate Haraway’s writerly creativity; literary
devices bring the text to life. The density and complexity of Haraway’s poststructuralist prose
is demanding, yes, but deliberately so. What she asks of you as reader is that you stay with the
trouble. As an advocate for entanglement, she would revel in the myriad generative potential-
ities that the charge of convolution implies. Her tentacular writing style replicates her
methodology, which in turn replicates her subject matter.

At the intersections of feminist philosophy, science studies, and cultural studies, Hara-
way’s latest book develops recognizable motifs from her previous work on cyborgs,
companion species, and material-semiotics. Though, for me, this work lacks the rigour of her
earlier, more groundbreaking texts, in the terms it sets out for itself – as a call to arms rather
than a conclusive study – the book achieves its aims. Conceptually and, by and large, stylisti-
cally compelling, there are many productive ideas and fascinating examples within its pages.

The Jesus and Mary Chain's Psychocandy

by Paula Meija

Bloomsbury Academic, 2016
(ISBN: 9781628929508). 136pp.

Mark Baillie (University of Glasgow)

Psychocandy is another instalment in the long-running 33 1/3 series of books on popular music, a series encompassing a wide range of artists, genres, and eras, with each volume focusing on a record considered to be of particular significance by the author. The strength of the series to date (which now features well over 100 titles) has been its diversity and scope, both in terms of contributing authors and the increasingly non-canonical nature of the albums under scrutiny. The submission process is relatively simple and the criteria for inclusion are sufficiently broad to allow for titles featuring Celine Dion and Slayer to rub shoulders with studies of Steely Dan or Stevie Wonder.

Paula Meija, a writer, broadcaster and critic whose work has appeared in publications such as *The New York Times* and *Rolling Stone*, examines the debut album of the Jesus and Mary Chain (an album she suggests is responsible for 'shifting the role of noise in pop forever') and attempts to place the album in its historical context as well as exploring its roots in the history of popular music and its influence on subsequent generations of musicians.

Ongoing interest in the history of UK popular music culture in the 1980s is demonstrated by the publication of numerous recent books on artists and labels from the period (including Zoe Howe's 2015 biography *Barbed Wire Kisses: the Jesus and Mary Chain Story* which Meija references extensively) with such accounts generally highlighting the turbulent political context of the decade and the significance of the emergence of a number of independent record labels and associated artists during the post-punk era.

Psychocandy was released in November 1985 to considerable critical acclaim and a degree of commercial success, reaching number 31 in the UK charts. The Mary Chain's debut single 'Upside Down' had been released on the nascent independent Creation records before the band signed to Warner's subsidiary Blanco y Negro for the release of their debut album. The decision-making processes surrounding this are touched upon in the book, providing insights into the ideological nature of discourses around independent and major record labels during the decade. For Jim Reid, the band's singer and founding member 'the indie scene represented failure' (p.89) and the Mary Chain's pop aspirations (for example, to appear on Top of the Pops) were clear from the outset. Nevertheless, while the band craved mainstream success, their desire to reconcile apparently oppositional musical influences – 'If Nancy Sinatra had Einztauerzende Neubauten as a backing band, that's how we wanted to sound' Reid explains (p.85) – was always likely to produce something ambiguous and indeed themes of opposition and reconciliation, of discord and harmony, permeate the book. Dichotomies of 'depravity and sweetness, noise and pop, darkness and light, and heaven and hell' (p.103) as well as the ambiguity of the album's title are explored recurrently here, and the author makes a valiant attempt at describing the results of these various influences: 'Dense clouds of psychedelia and drone, pummelling white noise, sugar-drenched pop harmonies, skittering proto-punk, galloping percussion, and the melodrama of Motown converge' (p.85).

Meija, at various points, addresses the specific economic and social environment from which the Jesus and Mary Chain emerged, both in terms of their origins in and eventual 'escape' from the West of Scotland new town of East Kilbride, and the wider political situation engendered by the policies and political philosophy of the government of Margaret Thatcher. She manages to convey a sense of the social tensions generated by the Conservative government's ideologically driven attempts to transform Britain from what they regarded as a

‘dependency culture’ to a culture based on ‘enterprise’, pursued simultaneously with a concerted attack on aspects of the post-war consensus, such as the welfare state and the trade union movement, which could be seen to support collectivism and community. The huge increase in youth unemployment, particularly damaging in industrial areas of Britain such as the west of Scotland, became, paradoxically, the impetus for the various members of the band to plot an alternative to a future of atrophy and hopelessness. Jim Reid comments on the corrosive effects of Thatcherism on any notion of societal cohesion: ‘we detested that decade. Hated everything about it, especially politics like Thatcherism and all that shit, hated everything. Based on greed and me, me, me.’ (p.61). The book suggests that the Jesus and Mary Chain arose both as a reaction to, and consequence of, the deeply hostile political climate of the period, and that the chaos and dissonance which characterised the band’s early live performances and, indeed, the sound of *Psychocandy*, are a reflection of the discord of their environment.

The band’s early shows, which took place through 1984 and 1985, are juxtaposed with the turbulence of the miners’ strike (which occupied approximately the same time period), and the violent culmination of the notorious North London Polytechnic show of March 15 1985 is linked to the defeat of the strike, which occurred during the same month. This link, although perhaps over-stated, is nevertheless thought-provoking and lends weight to Mejia’s argument that *Psychocandy*, despite not being explicitly political, was inevitably so because of the social context of its production. Bobby Gillespie, then drummer of The Mary Chain, supports this suggestion while also relating it to the band’s social and geographical origins – ‘it wasn’t a political critique but it was a rage and anger that possibly came from our backgrounds’(p.65) – in explaining why the band and the album provoked such a strong response from their audience. Douglas Hart, the band’s original bass player, poignantly captures the sense of a band firmly rooted in a provenance that they desperately sought to escape ‘East Kilbride as much as it marred us it made us’ (p.16). The conjuncture of time and place, of personal and historical environment, in producing a piece of art is the central theme of this book.

Generally, *Psychocandy* provides an interesting and eminently readable study of one of the most significant albums of the 1980s. Although undermined in some places by factual inaccuracies (for example, the Brixton and Toxteth riots of 1981 are situated here in the year of *Psychocandy*’s release, and *Upside Down* did not reach the top of the U.K. charts), the book is a welcome addition to a consistently excellent series.

The Rise and Fall of the Right of Silence

by Hannah Quirk

New York: Routledge, 2017.
(ISBN: 9780415547710). 246pp.

Anika Marschall (University of Glasgow)

The presumption of innocence is of crucial importance in liberal societies, and for a reader of *The Rise and Fall of the Right of Silence* it becomes clear how this profound legal principle is more and more challenged by shifts in our criminal justice system. In this monograph, Hannah Quirk sheds light on how a shift in legislation damaged the presumption of innocence not only in the English and Welsh criminal justice system. At the same time, this shift had a wide-reaching, global impact. Her monograph presents the first comprehensive analysis of the effects of the curtailing of the right of silence in 1994's Criminal Justice and Public Order Act (CJPOA) in England and Wales.

The publication acknowledges the symbolic gravity of the right of silence and discusses how the legislative shift has impacted upon the broader culture of the criminal justice system. With much detail, Quirk examines how this legislation has stemmed from a populist debate about the impact of the right of silence, and how it has subsequently resulted in problematic pre-trial interviewing processes at police stations, and in the erosion of protective legal advice for suspects. The book undertakes a review of the political debates surrounding the introduction of this legislation and an analysis of the developments in the case law. The methodology comprises in-depth interviews and questionnaires that Quirk conducted with over 100 criminal justice practitioners after the provisions came into effect.

The first part of the book focuses on the right of silence as a benchmark of justice and it challenges the view that the right of silence is a way of controlling crime. In the first chapter, Quirk gives a brief overview of the complex historic origins of the right of silence. She discusses the importance and high political stakes of the principle for new legal regimes such as the Statute of the International Criminal Tribunals of Yugoslavia and the Statute of the International Criminal Tribunal for Rwanda (p.21). Chapter two focuses on the political debates leading up to CJPOA. In her argument about how the curtailment of the right of silence became a political response to terrorism and organized crime, she reviews multiple Commissions, Parliamentary debates, scholarly accounts, and policy and media commentary. She problematizes how the power of the police as lobbyists intertwined the right of silence with broader social assumptions of innocence and pitted individual liberties against security threats – especially with regards to the rising and culminating Northern Ireland conflict and the immense social changes during the 1960s and 1970s. With her rigorous analysis of this contextual evidence, Quirk shows how those who advocate the restrictions on the rights of the suspects draw on unfavourable rhetoric against unpopular groups such as terrorists who would manipulate and exploit the justice system by exercising their rights. This policy debate was led by populist arguments which emphasized how only minimal safeguards should be provisioned for 'worthy' suspects, and that the innocent would have nothing to hide (p.33). Quirk examines how the legislation that followed these arguments has subsequently ignored most of safeguards of the suspects and puts the vulnerable at most risk.

In the second part of the book, Quirk first interrogates the processes of interviewing suspects at the police station – the very initial situation in which suspects decide whether or not they exercise their right of silence (Chapter 3). She questions why the police were a driving force behind the changes to the right of silence. Presenting a large-scale empirical study about the experiences of police officers, legal practitioners and suspects, she proposes that the police felt threatened by the right when facing a silent suspect due to their presumption that suspects

were obliged to cooperate in their investigations (p.70). Therefore, they strongly led the debate about the legislation shift and heavily supported the curtailment of the right. But Quirk's evidence convincingly sheds light on how the police assumed a disproportionate significance of the right despite the evidence for the actual rare use of it (p.84).

Quirk further explores the effects that this curtailment has had upon the relationship between the suspect and their legal representatives and how it further erodes the protective benefits of legal advice (Chapter 4). According to Quirk, the CJPOA has shifted the power balance in favour of the police, and it has left suspects disadvantaged and without effective legal protection. While the exercise of the right of silence used to be an important bargaining tool for legal advisors, they have been further restricted by the legislation shift and now face the dilemma that the courts expect the cooperation of suspects as much as police officers do.

Focusing on domestic case law in Chapter 5, Quirk examines how a number of case judgements penalized the suspect for no-comment interviews and staying silent, and that this judicial interpretation of the CJPOA is instrumental for the presumption that defendants should cooperate fully in the investigation if they had nothing to hide (p.123). She further analyses the double standards by the courts putting the legal advisor in a delicate position – the defendant's reasons for silence are not only significant in a police interrogation but even more so for a possible future case trial: “Advising a suspect to answer questions may provide the police with sufficient information to charge; whereas recommending no comment may result in inferences being drawn that strengthen a weak prosecution case to the required standard of proof” (p.129). Quirk persuasively argues that the CJPOA provisions have been used to demarcate deserving defendants from undeserving defendants, and that the provisions have unjustly turned the police interview into a part of the trial without protecting the suspect (p.157). In her final and concluding chapter, she maps the global influence of the English legal system and considers how the curtailment debate has rested upon questionable or non-existing evidence and populist opinion (p.168).

Quirk's extensive research, her knowledge of case history and her socio-political contextualization lead the reader smoothly through complex arguments about the legislative shift in the right of silence, and make the readers ask urgent questions about the ethics of our criminal justice system. The study welcomes rather than excludes non-expert readers although the book's primary focus lies in criminology and law.

Being a theatre scholar, it caught my eye that the book's preface quotes a scene from Robert Bolt's play *A Man for All Seasons* (1954). This play portrays Sir Thomas More, the 16th century Chancellor of England, as a man of principle. In the quoted scene, Sir Thomas More is put on trial and has to testify before an inquiry committee. Instead of speaking out about his true beliefs against King Henry VIII he chooses to remain silent. Nevertheless, or rather because of him resorting to silence, the jury finds that More's silence proves his guilt rather than his innocence and loyalty. More is found guilty of treason and sentenced to death. This scene reveals how the prosecution has the burden of proof while cooperation with the prosecution must not be imposed on a suspect against their will.

The play makes a powerful statement in support of the rule of law and the excerpt makes an exciting aesthetic preliminary to Quirk's argument. She skilfully guides the reader through the philosophical principles of the right of silence, how it relates to the vulnerabilities and safeguards of suspects at the police-station and in court-rooms, and she unpacks the ways in which policy can be led by populism rather than by reasonable argument. Operating on the threshold between sociology and the humanities, the reader is invited to make associations to further societal and cultural debates around policing, justice, and the relationship between law, culture and vulnerable groups. *The Rise and Fall of the Right of Silence* is therefore a highly recommendable read that tells a story from a legal and political perspective, and a read that sparks much wider international and contemporaneous debates about populist politics.

***Thomas Muir of Huntershill: Essays for the Twenty First
Century***

Gerard Carruthers and Don Martin (eds)

Humming Earth, 2016.
(ISBN: 978-1-84622-051-7), 364 pp.

Martin McCandlish (University of Glasgow)

It is telling that the second piece in the collected volume *Thomas Muir of Huntershill: Essays for the Twenty-First Century* moves away from a purely academic stance. It details how Jimmy Watson, a key member of the Friends of Thomas Muir charity, organized various celebrations for the Thomas Muir 250 event in 2015. Being a Scottish political reformer and ‘friend of the people’ — a reference to the organization of the same name to which Thomas Muir belonged — it is refreshing to see how his name is being kept alive by those interested in his democratic and historical legacy:

If I’m being honest, my belief for a long time was that if it had been left to my father and his friend Davie to keep this man’s memory alive, he can’t be that significant – so there it was, my own ignorance holding me back from listening, from learning. But something shifted in my head that afternoon in the Thomas Muir Coffee Shop with the enthused 1820 diehards... for the first time I heard the essence of a young man fighting for a cause that he believed in. I started to read and find out more. (p.21)

Thomas Muir of Huntershill: Essays for the Twenty-First Century focuses, as the title suggests, on Thomas Muir, a Scottish political reformer who was tried in the Scottish courts during the 1790s for the alleged crime of ‘Sedition’. Muir used his trial as a platform to promote the cause of universal (male) suffrage and equal representation of the people. As the trial was widely covered in the press of the time, he was able to get his message to a wide audience. Unfortunately, he was found guilty of sedition and sentenced to transportation to Australia for an unprecedented fourteen years, which was seen at the time as being unduly extreme. However, he did not serve the full conviction and the experience, along with the physical and psychological trials which followed, were a severe blow to his health and well-being, causing him to die in obscurity in a small village in France.

The varied collection of essays does a superb job of providing an engaging and informative mosaic of the life and trials (both legal and otherwise) of Thomas Muir of Huntershill. By including essays from writers from a variety of different disciplines, focusing on different themes and events in Muir’s life, the collection points the reader down many paths of inquiry.

The multitude of sources explored in this text are illuminating, and the essays range from historical (‘Muir’s Trial: A Historical Context’ – TM Devine); political (‘Thomas Muir and Staff and Student Politics at the University of Glasgow’ – Gerard Carruthers and Satinder Kaur); social (‘Thomas Muir and the Edinburgh Gazetteer’ – Rhona Brown); and cultural (‘Reviving the Spirit of the Country: ideas for the commemoration of Thomas Muir’ – Alex Salmond). While obviously tailored towards those looking to further their research and knowledge of this little-known but highly influential figure in Scottish democratic history, the collection is easily accessible to those with a casual interest. However, it is also has sufficient academic depth to engage scholars and provide avenues into further research. Each of the essays in the collection includes bibliographical information useful for further inquiry, and there are numerous illustrations which provide visual examples of what is being discussed in the texts.

Initially, the collection may seem somewhat daunting for readers who have never heard of Muir before, as the first few essays assume at least a baseline knowledge of Muir's life and actions. However, as they progress, the texts in the collection take on a somewhat linear narrative, guiding the reader from Muir's life just before the trials, through them, and then providing an account of the aftermath. Each individual piece can be read as a stand-alone text, so readers are able to pick and choose essays which appear to best serve their research interests, but the narrative structure of the essays adds an extra benefit to reading the collection cover to cover.

Throughout the different essays, multiple writers mention how comparatively little academic research has been carried out on Muir and how there is ample opportunity for potential scholars to investigate archival material. The collection, therefore, does not set itself as a comprehensive history of Muir and his life, nor is it biographical. The intention of the collection appears to be to highlight the importance of Thomas Muir as a figure in the development of Scottish Democracy and to guide potential scholars towards a variety of research opportunities. The collection is informative but not exhaustive; accessible but not shallow in its approach to scholarly research and academic discussion. It therefore serves the purpose of being a strong introductory text to the life and actions of Thomas Muir for a casual reader, while also being a useful tool for scholars both in the process of researching Muir and those potentially looking for an entry-point for their enquiries.

Having approached *Thomas Muir of Huntershill: Essays for the Twenty-First Century* with no previous knowledge of the man or his deeds, the collection was able to provide a clear and concise outline of who Thomas Muir was, what he stood for, and what happened to him. On an academic level, each of the self-contained essays provides an interesting and engaging topic relating to Muir, and when read together create a fully rounded picture of an important historical figure who is shockingly unrepresented and under-taught.