

gradually lowering its potency, linguistics remains the instrument for categorizing people. Thus, the specificity of Nazi Germany, he notes, portends that mother-tongue advocacy and language rights have both positive and negative implications.

In chapter 3, Monica Heller & Bonnie McElhinny explicate diverging designations of hope as not just a conscious strategy that challenges colonial logics, but also a daily practice that allows us to envision a liberatory future. In doing this, these scholars argue that it is critical to centre the nature of sociolinguistics outside Euro-American geopolitical spaces and pay adequate attention to the marginalization of Black women theorists in the politics of citationality within the field of sociolinguistics. Considering chapter 4, Robbie Shilliam draws on the ‘Rhodes Must Fall’ Oxford movement to project the vibrancy of students’ protests and the configuration of Black bodies in hegemonic sites. As he points out, while students’ protests are an essential part of decolonial struggle, the practice of equity, diversity, and inclusion in academia must not be taken for granted, particularly in the cores of empires such as the UK and the US.


In chapter 5, John Baugh draws on his personal experience and research as an African American to delineate how linguistic proof helps to uncover ‘linguistic profiling’ (86) in accessing housing in the US. As Baugh elucidates, linguistic profiling is a racist practice where people of color in America are deprived of certain services and commodities because of their race and speech articulation. He further foregrounds the ways that forensic linguistics and expertise shed light on legal battles that involve allegations of murder, attempted murder, and terrorism. In essence, Baugh highlights the relevance of ‘linguistic evidence’ (84) in exposing and confronting racial, systemic, and social inequality, stereotype, and bias.

In conclusion, the book overall articulates the role and vitality of language and linguistics in decolonial struggle, legal battles, social justice, racial freedom, and epistemic survival.

(Received 30 August 2023)

Language in Society 53 (2024)
doi:10.1017/S0047404523000878

LISA JANSEN, *English rock and pop performances*. Amsterdam: John Benjamins, 2022. Pp. 188. Hb. €95.

Reviewed by JUEUN LEE 
Department of Anthropology, Harvard University
Cambridge, MA 02138, USA
jueun_lee@g.harvard.edu

In this revised version of her doctoral dissertation, Lisa Jansen makes an original contribution to the sociolinguistics of performance by introducing an audience-centered approach to the perception of linguistic performance in relation to cultural

values. Taking up British and American audiences' perceptions and evaluations of different singing styles in English pop and rock performances as her research topic, Jansen not only makes an empirical contribution by verifying and adding to the USA-5 model, which characterizes American(ized) singing styles by five phonetic features, but also makes a theoretical contribution by breaking down the concept of 'indexical field' into intentional fields and associative fields. This specification of terminology provides a window into indexed values from both the production side and the perception side respectively, enabling a better understanding of the complex and reflexive language ideological processes by which social meanings become embedded and renegotiated within a community of practice.

Aside from the introduction and conclusion, the book comprises six chapters. Chapters 2 and 3 are dedicated to situating *singing* as a topic of sociolinguistic investigation at the intersection of perceptual dialectology and folk linguistics, concurrently asserting the necessity of illuminating the role of the audience within language performances. Chapter 4 presents the methodology and data analysis of Jansen's qualitative research, which involves fifty guided interviews based on ten music stimuli with both British and American interviewees. Based on this data, chapters 5 and 6 reveal that the interviewees' reaction to the music stimuli not only validates the USA-5 model and its British equivalents, but also brings out the importance of other linguistic and non-linguistic features such as genre and content in evaluating whether a music stimulus sounds particularly British or American. Jansen also finds that British participants tend to more sensitively identify American(ized) features, which is later attributed to the sentiment of power imbalance amongst British listeners (see chapter 7). What stood out the most from the study was the visual presentation of the associative fields generated from the data, in which the strong association between singing styles (American(ized) and British vernaculars) and particular genres (pop and rock) were differently yet intuitively expressed. The figures visibly demonstrate that the perceived interchangeability of certain stylistic practices with particular music genres results in shared associations and attitudes, which points toward further research dedicated to comparing such associative fields with intentional fields or other associative fields for a broader understanding of the creation of indexical fields.

While it remains to be seen how applicable the notion of 'associative field' would be for other language performance genres or circumstances in which the distinction between producer and perceiver is less clear, Jansen's terminological breakdown effectively shifts the focus to the long under-researched—and often underrated—role of the audience in the creation and evaluation of stylistic practices. With its thorough literature review, detailed methodology, and interesting interview excerpts, this book would be appealing not only to scholars of the discipline but also to anyone familiar with and curious about the stylistic features of English rock and pop music.

(Received 31 August 2023)