

broadened its scope to highlight broader issues concerning the integrity of liberal democracy. Their work underscores the importance of holding politicians accountable and challenging the erosion of democratic values in contemporary politics.

The operation of *Led by Donkeys* serves as a case study to analyse the general strategies used in grassroots political protest. The book is structured around a set of keywords that are alphabetically arranged. Several key ideas stand out among the twenty-two sections. According to the authors, ‘accountability’ represents an ethical responsibility of governing authorities to act in the best interests of their constituents, while ‘hypocrisy’ underscores the result of violating the pact between word and action, becoming evident when holding individuals accountable. These themes are further examined when discussing activist strategies aimed at enhancing accountability and unveiling hypocrisy within the political community. Additionally, the significance of controlling the narrative is highlighted, emphasising the accepted version of events as the prevailing ‘common-sense’ explanation for the occurrences unfolding within society.


Among the sections that delve into more linguistic matters, one particularly interesting aspect is the exploration of intertextuality. Here, a comprehensive perspective is provided on the concepts of ‘intertextualisation’, ‘entextualisation’, and ‘recontextualisation’ as fundamental elements in discourse creation. Alongside ‘juxtaposition’, these strategies prove to be highly effective for generating new meanings within discourse.

This graphic novel also aims to explore alternative ways of communicating research results outside of the stricture of academic writing. It features illustrations by Sergeant that accompany the text and offer a multimodal perspective on a research object that is multimodal by nature. This strategy allows the book to broaden its target audience towards a more informative character, with a style that is more accessible to people outside of academia.

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ALEXANDRA Y. AIKHENVALD, ROBERT L. BRADSHAW, LUCA CIUCCI, & PEMA WANGDI (eds.), *Celebrating indigenous voice: Legends and narratives in languages of the tropics and beyond*. Berlin: De Gruyter Mouton, 2023. Pp. 339. Hb. €125.

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The volume *Celebrating indigenous voice* investigates the linguistic and cultural facets of narratives from indigenous minorities in tropical regions and beyond.

Language and culture intricately intertwine, and narratives serve as a medium for demonstrating the reality of indigenous people and preserving indigenous culture. Based on intensive fieldwork, the volume examines several significant concepts of narratives in tropical indigenous languages.

Chapter 2 by R. M. W. Dixon compares the person or narrator in Yidiñ and Dyirbal narratives. Storytellers in Yidiñ usually take on the identity of the main character, resulting in more complex syntactic structures compared to Dyirbal narratives. Chapter 3 by Alan Rumsey, John Mansfield, and Nicholas Evans explores how to identify quotation sources and distinguish between speech and thought. Clause chaining is the topic of chapters 4–7. Alexandra Y. Aikhenvald in chapter 4 introduces the functions of medial clauses, a sequence of dependent clauses providing background information and facilitating coherent narratives. Robert L. Bradshaw in chapter 5 investigates clause-linking strategies such as switch-reference, which aids in tracking participants within discourse and indicating topic continuity. Hannah S. Sarvasy in chapter 6 examines the ‘verbatim narrative prompting’ practice in Nungon-speaking children’s language development. In this practice, children are prompted by their mothers to repeat lengthy clause chains to acquire narrative ability. Pema Wangdi in chapter 7 explores varying syntactic and semantic strategies of clause linking in Brokpa. These four chapters demonstrate that clause chains are important pivots to keep stories flowing.

In chapter 8, Christoph Holz scrutinizes the discourse functions of demonstratives in Tiang, including exophoric and endophoric demonstratives, which denote visibility and distance values. In chapters 9 and 10, Gwendolyn Hyslop and Elena Skribnik explore mirativity, a grammatical marker indicating unexpected information. Hyslop explores the function of miratives in Kurtöp narratives. Skribnik defines the context that semantically presupposes mirative expressions as ‘pre-mirative context’ and explores its linkage to the ‘Hero’s Journey’ in Siberian folklore. Chapter 11 by Francesca Merlan examines the uniqueness of trickster stories in Jawoyn. She shows that these stories often display no reflexivity of the tricksters and are predominantly narrated by males. Chapter 12 by Rosita Henry investigates autobiography, a new genre in Papua New Guinea. He finds that these narratives may not always feature the teller as a character within the story, thus challenging the traditional definition of autobiography, and argues for a distinction between ‘self’ and ‘person’. The final chapter by Michael Wood delineates the influence of ancestral narratives on Kamula’s understanding of death and unveils the role narrative plays in renegotiating social and political dynamics.

From grammatical forms to discourse organization, the volume unfolds the uniqueness of polyphonous narratives in tropical regions and beyond. It enriches our comprehension of the intricate interplay between indigenous culture and distinctive narratives. Moreover, the volume adopts a post-colonial perspective, emphasizing the importance of safeguarding indigenous narratives, which are

increasingly vulnerable to the influence of dominant languages and new communication technologies. Overall, this book inspires future research to look further into the narratives in indigenous languages.

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NERIKO MUSA DOERR & JENNIFER M. MCGUIRE (eds.), *Performative linguistic space: Ethnographies of spatial politics and dynamic linguistic practices*. Berlin: De Gruyter, 2023. Pp. 184. Hb. €115.

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Performative linguistic space looks at the interconnection between space and language anew. Previous work has highlighted the pivotal role of language in ‘making room’ or ‘dismantling houses’ from linguistic, feminist, and queer lenses. This book crystalises cross-disciplinary auto/ethnographic data and complements the missing bidirectional arrow by advocating that space encourages, discourages, or limits utterances or signs (9). And that’s where performativity lies.

Nonetheless, performativity is not a priori and must be activated by individuals’ movement across spaces, during which competing spatial politics and language ideologies intersect. This occurs when a Guatemalan American student travels with Anglophone American fellows to Spain via a short-term study program (Neriko Musha Doerr, chapter 2). Spain becomes a performative linguistic space in a complex way as it simultaneously hinders English, which is dominant among study program members, and ‘ushers’ standard Spanish while perceiving its colonised varieties as less desirable (53). Such complexity of performativity also emerges from the synchronous online classroom. When students metaphorically move across the virtual zoom space and physical homes, different facades of performativity are activated. Students’ speeches are discouraged by technical affordances of the ‘speaker view’ and ‘un/muting’ while engaging participation is enacted by the sense of egalitarianism and security generated by the ‘gallery view’ (Yuri Kumagai, chapter 4). Apart from utterances, the production or inhibition of signs is also inflexed with geographical mobility. When Japanese deaf youth move from hearing spaces that promote audism and phonocentrism to deaf spaces where signers and newcomers gather, their acquired communicative skills, such as lipreading and spoken Japanese, are inhibited while signing is encouraged (Jennifer M. McGuire, chapter 5).