

zurückbindet und daher neu interpretiert und einordnet. Das Buch ist durchaus keine einfach zu lesende Lektüre, doch der Autor stellt viele interessante, zum Teil provokative, Thesen auf, über die es sich lohnt, nachzudenken. So erweist sich das Buch als eine wahre Fundgrube für neue Forschungsfelder – in diesem Fundus an Anregungen sehe ich das Besondere dieses Werkes.

Thomas Heberer

LIZA WING MAN KAM, *Reconfiguration of "the Stars and the Queen". A Quest for the Interrelationship between Architecture and Civic Awareness in Post-colonial Hong Kong*. Baden-Baden: Nomos Verlag, 2015. 190 pages, €39.00. ISBN 978-3-8487-1083-6

Hong Kong was ceded to Great Britain by China in 1842 following the Opium War. British colonial rule took a specific shape on the island in contrast to imperial rule in Africa and South Asia. Unlike a foreign regime based on extraction of mineral resources or exploitation of markets and raw material, colonial rulers in Hong Kong developed a tacit agreement with native elites. Thus, mutual benefits from trade became the basis of alien rule. The British rulers left in 1997, leaving the new leaders of Hong Kong to chart their independent course. Part of the efforts of the new regime to establish its legitimacy and political control consisted in redesigning public space. The official project to carry out the demolition of two iconic sites – Queen's Pier and Star Ferry Pier, redolent with memories of colonial rituals, as well as sites for anti-colonial mobilization – forms the immediate context of this lucid and powerful analysis of the complexity and inner contradictions of the post-colonial condition.

Liza Wing Man Kam, a native of Hong Kong and an architect by training, has undertaken a multi-disciplinary enquiry which dissects the relationship between architecture and civic awareness in the post-colonial context. She asserts that urban objects in the built environment are the physical forms into which are woven fragments and layers of the city dwellers' narratives. The demolition of these iconic sites without effective negotiation between the different stakeholders and the central power terminally removed vital and living memories. The main thesis that follows from these assertions is that the processes of realizing the continued existence of these objects are basic to the recognition of citizenship rights. More generally, Liza Kam argues, the transformation or removal of the colonial space and architecture in the post-colonial setting should not be seen as a linear and unproblematic promotion of post-colonial "modernity", but as sites of conflict between different forms of the colonial legacy and the emergence of new, post-colonial identities.

Kam talks about space, architecture and memory in an interdisciplinary framework. The introductory chapter makes excellent reference to the contribu-

tion of Bernard Cohn to an understanding of the relationship between power and knowledge in a colonial set-up, and uses this reference to show how the educational system of Hong Kong was designed to achieve “submissive integration”. Here, one can see the influence of Gramsci. From this follows the main puzzle of this book: Why should the elimination of public buildings symbolic of colonial rule bring people onto the street? Instead of a sentimental journey to the past, the author takes us through a serious intellectual deconstruction of vestiges of the past in terms of their character as instruments of power, counter-power and hegemony. She records one of the main contradictions between consciousness and action and different constructions of the same event across different generations through narratives, interviews and artifacts. From this we learn something of the restricted tradition and institutional basis of participation in Hong Kong. Only 1,200 people out of the 3.3 million qualified voters of the whole city have the right to elect the Chief Executive. These 1,200 people are made up of all 60 legislative councillors and representatives of major professions, which include mainly elites from business sectors, real estate sections and liberals; universal adult franchise remains a chimera, promised for 2017.

Why are the masses in Hong Kong, as indeed everywhere, not permanently in revolt? The author offers a powerful deconstruction of the putative silence of the masses and, in the case of Hong Kong, the emergence of activism on the issue of the piers by referring to the contribution of Henri Lefebvre. The “Lefebvre triangle” consisting of rules and social practice, the representations of space and the representational space which juxtaposes rules, actors and imaginaries serves as a heuristic model to explain the variations in collective acquiescence. Liza Kam asserts that if these three are not in equilibrium, then the resultant hiatus might lead to a legitimacy deficit and popular discontent. The author could perhaps have expanded on this to include a comparative dimension in order to showcase her own contribution to the topic of social power and the architecture of space.

Liza Kam’s analysis of the emergence of the discourse of the young radical activists is an important contribution to the comparative politics of post-colonial popular consciousness and collective action. She has shown exemplary courage and initiative in engaging with the field in terms of its interdisciplinary breadth and empirical depth, conducting surveys of opinions and attitudes through in-depth interviews and delving into public documents as well as indigenous sources. Her reading of theoretical texts outside her main discipline is significantly diverse, both standard positivist mainstream works as well as a very promising foray into alternative methodological works such as those of Henri Lefebvre, Pierre Nora and Bernard Cohn. Perhaps she could have gone a step further and used these texts as the basis to chart her own course as a specialist of the politics of space, and show where and how architectural design and the political process intersect and what public policies can help bridge the hiatus

between the objective and the subjective parameters of space, i.e. how architects and stakeholders construct a given space.

Liza Kam's important contribution to the emerging field of research in post-colonial politics raises a number of new questions and conjectures that juxtapose empirical findings with conventional theories of collective action, memory and the construction of space. Her leitmotif for the actual driving forces to shape latent resentments into powerful collective action is a new voice in the discord of post-colonial narratives without the underpinning of testable conjectures.

Space, identity and citizenship are among the cutting-edge issues of politics today. Within this emerging field, detailed, empirical studies of the politics of space, civic consciousness and the battle for public space between the state and other stakeholders are relatively rare. This is particularly significant in the post-colonial context, where the institutional basis of participation is soft or non-existent. Liza Kam's contribution has much to teach us in contested arenas of public space in the post-colonial world. It is a timely reminder of how easy the theft of memory of the powerless by dominant hegemonic bodies in the name of a melting-pot modernity can be. That way, Liza Kam reminds us, lies the ultimate disenchantment with modernity and the emergence of extreme, radical rejection. Liza Kam's serious and valuable contribution to the sociology of knowledge, architecture of space, collective action and comparative modernity deserves our strong recommendation.

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LEE HYUN SU, *Die letzte Gisaeng*. München: Iudicium, 2013. 240 Seiten, € 19,80. ISBN 978-3-86205-296-7 (Aus dem Koreanischen übersetzt von Youngsun Jung und Herbert Jaumann)

Die romanartige Schilderung der Gisaeng war bei ihrem Erscheinen in Korea vor einem Jahrzehnt sehr erfolgreich. Sie beschreibt gleichsam als fiktive „mündliche Geschichte“ die Schicksale, Erlebnisse, Hoffnungen und Enttäuschungen der in Korea aussterbenden Berufsgruppe der Gisaeng aus der Sicht der unterschiedlichen Bewohner eines Gisaeng-Hauses.

Da ist einmal die erfahrene „Alte“ als Chefin mit dem goldenen Herzen, die leider meist übellaunig und jähzornig ist. Da ist ihre Stellvertreterin, ebenfalls schon etwas in die Jahre gekommen und alkoholkrank, die nicht zum ersten Mal von einem Zuhälter („Säulenmann“) ausgeplündert wird. Dann gibt es jüngere Nachwuchskräfte für die beiden Spezialgebiete Gesang und Tanz, die sich genauso noch vervollkommen müssen, wie die Küchenhilfen, die sich innerhalb einer strengen Hackordnung in der Küche erst nach Jahren des Lernens und Dienens hocharbeiten können. Schließlich lebt seit 20 Jahren ein Faktotum im Haus, ein Mann, der für alles zuständig ist – vom Lebensmitteleinkauf über