

# Notes

## Preface

- 1 Try typing 'strangeness' into an Amazon.com or Amazon.co.uk book search. Examples of 'high strangeness' include 'time and space distortion, bizarre synchronicities, strange states of consciousness, beings that act absurd, strange "creatures" associated with the sighting, but not necessarily part of the sighting, anomalous phone calls, electronic glitches, paranormal events including poltergeist type activity ...'. 'The High Strangeness of Dimensions, and the Process of Alien Abduction' by Laura Knight-Jadczyk [http://www.cassiopaea.org/cass/high\\_strangeness.htm](http://www.cassiopaea.org/cass/high_strangeness.htm)
- 2 These ideas were first developed in a paper entitled "Social policy beyond fear: The globalization of strangeness, the "war on terror", and "spaces of wonder"" published in *Social Policy and Administration* (Rumford, 2008a), and later incorporated into my book *Cosmopolitan Spaces: Europe, Globalization, Theory* (Rumford, 2008b). In this Preface I have paraphrased some passages from the journal publication.
- 3 To introduce briefly a figure considered in great detail later in the book (Chapter 6) we can say that the cosmopolitan stranger possesses some or all of the following characteristics: s/he remains detached from existing forms of community, is networked with remote others, manoeuvres in the gaps opened up by globalization, presages or heralds a new type of social solidarity, and, importantly, is 'here today and gone tomorrow', emerging from within society, briefly, only to fade away again very quickly.

## Chapter 1 Introduction: When Neighbours Become Strangers

- 1 Scott Rosenbaum quoted in 'Is a rented friend a real friend?' by Claire Prentice, BBC News 5<sup>th</sup> October 2010 <http://www.bbc.co.uk/news/magazine-11465260>
- 2 'Would you rent a friend?' by Tim Dowling, *The Guardian* 21<sup>st</sup> July 2010 <http://www.guardian.co.uk/lifeandstyle/2010/jul/21/friends-rental-service>
- 3 Only 21 bodies had been recovered at the time of the court case.
- 4 'Viewpoint: The poignant video of the bad Samaritans', BBC News <http://www.bbc.co.uk/news/magazine-14487982>
- 5 'Viewpoint: The poignant video of the bad Samaritans', BBC News <http://www.bbc.co.uk/news/magazine-14487982>
- 6 Esther Addley 'London riots: "A generation who don't respect their parents or police"', *The Guardian* 9<sup>th</sup> August 2011 <http://www.guardian.co.uk/uk/2011/aug/09/london-riots-kids-parents-police>
- 7 An appeal launched after the attack on Rossli was shown on TV quickly raised £22,000. Rossli stated that he planned to give away half the money. 'Asyraf Haziq: Student to give half of raised money away', BBC News 18<sup>th</sup> August 2011 <http://www.bbc.co.uk/news/uk-england-london-14583636>

## Chapter 2 The Unchanging Stranger: A Critical Survey of the Literature

- 1 It should be noted that Mendieta's interpretation of alterity is not the same as that of Sennett referred to earlier. In fact, Mendieta is using alterity in much the same way as Sennett uses difference.
- 2 Meaning that a thing can take two forms, such as carbon.

## Chapter 3 Ulrich Beck: A Perspectival Account of Strangeness

- 1 One section of the quote was also discussed briefly in the Introduction, in a slightly different context.
- 2 It is generally believed that Simmel's perspective on the stranger assumes a nation-state context but in my interpretation of Simmel's classic essay on 'The Stranger' advanced in the previous chapter I argue that Simmel can be read as a proto-sociologist of globalization.
- 3 This is of course the liberal position that Amin (2012) is so critical of in *Land of Strangers* (see Chapter 2).
- 4 'Pizza firm defends halal outlet', BBC News 12<sup>th</sup> February 2009 [http://news.bbc.co.uk/1/hi/england/west\\_midlands/7885311.stm](http://news.bbc.co.uk/1/hi/england/west_midlands/7885311.stm)
- 5 'Domino's Pizza outlet bans pork in favour of halal', *Daily Telegraph* 11<sup>th</sup> February 2009 <http://www.telegraph.co.uk/foodanddrink/foodanddrink-news/4590251/Dominos-Pizza-outlet-bans-pork-in-favour-of-halal-menu.html>
- 6 A year later, Domino's reviewed the decision to sell halal pizzas and decided that on commercial grounds they should resume selling pork products. 'Domino's halal-only pizzas off the menu', Sky News 16<sup>th</sup> August 2010 <http://news.sky.com/skynews/Home/Business/Dominos-Pizza-Scraps-Halal-Only-Branches-In-Birmingham-Blackburn-And-Bradford-After-Poor-Sales/Article/201008315687-686? f=rss>
- 7 It is worth noting that when a similar decision was made by the French fast-food chain Quick, in this case to sell halal burgers, critics made charges of 'Islamization'. 'French fast food chain Quick sparks halal burger appeal', BBC News 19<sup>th</sup> February 2010 <http://news.bbc.co.uk/1/hi/world/europe/8524056.stm>
- 8 But see Chapter 6 where I develop a different account of cosmopolitanism and account for the emergence of the 'cosmopolitan stranger'.
- 9 'Trendfear: Do you ever feel you're being left behind?' by Tom de Castella, BBC News 30<sup>th</sup> January 2012 <http://www.bbc.co.uk/news/magazine-16789155>

## Chapter 4 The Global Context: Rethinking Strangers and Neighbours

- 1 'Patrol watches Texas-Mexico border-from pub in Australia' by Richard Luscombe, *The Guardian* 23<sup>rd</sup> March 2009 <http://www.guardian.co.uk/world/2009/mar/23/texas-mexico-patrol-webcam-australia>

- 2 I am grateful to Anthony Cooper for bringing this to my attention.
- 3 Eliot Shapleigh, state senator from El Paso, Texas, quoted in Luscombe, *op cit*.
- 4 For my critique of Beck's cosmopolitanism see Rumford (2008b), especially Chapters 1 and 6.
- 5 On the (Japanese) origins of the term glocalization see Giulianotti and Robertson (2009: 45–6).
- 6 One thrust of Ritzer's argument is that sociologists have been distracted from apprehending the full import of globalization because of a costly dalliance with postmodernity. Whereas globalization emphasizes transnational expansion and global conformity to common cultural codes, glocalization suggests diversity, hybridity, irreverence and pastiche, all themes associated with postmodernity. Ritzer writes, 'it should come as no surprise that globalization and glocalization offer very different images of the impact of transnational processes. After all, they tend to stem from the antithetical bases of modern and postmodern social theory' (Ritzer, 2004: 75).
- 7 On the rise of cricket in Afghanistan see Albone (2011).
- 8 In the film *Code 46*, discussed in Chapter 7, there is a scene in a karaoke bar in which someone sings a version of The Clash song 'Should I Stay or Should I Go'. The singer is in fact Mick Jones, formerly guitarist with The Clash. This is only a minor diversion within the film but it is an interesting one however, particularly from the perspective of the argument being developed in this chapter. The Clash was arguably the punk band most 'open' to reggae influences and most able to articulate the translation of Jamaican culture into their West London locality. Songs such as 'White Man in Hammersmith Palais' and 'Safe European Home' being excellent examples of this. Thirty-odd years on the film *Code 46* treats 'Should I Stay or Should I Go' as a 'global artefact', now disembedded from geographical locality and socio-political context and sung in a bar in Shanghai, portrayed in the film as a global city celebrating a multiplicity of cultural influences. This points to the possibility of the recycling of the local (and the global), and perhaps an answer to the question posed by Robertson (2007); what happens after globalization? In 'sifting the global scene' and appropriating elements of Jamaican musical style The Clash helped create a glocal musical form (punk rock), which subsequently became a global commercial phenomenon. Some years later 'Should I Stay or Should I Go' has been appropriated as an artefact of global culture – now no longer signifying the experience of disaffected white youth in West London. It has been disembedded from its original spatial and temporal coordinates and employed in the film to signify retro style, the sound of 'classic rock', or as a signifier of 'global cool'. This is not the first time the song had been disembedded: as early as 1991 it was used in a global advertisement for Levi jeans. From this we might (tentatively) conclude that an object is never fixed as global or local (or glocal); over time it may traverse these categories, and something which came into being as a result of the 'sifting of the global scene' is unlikely to ever be free from further sifting and future recycling.
- 9 Paul Lewis, 'Birmingham stops Muslim CCTV surveillance scheme', *The Guardian* 17<sup>th</sup> June 2010 <http://www.guardian.co.uk/uk/2010/jun/17/birmingham-stops-muslim-surveillance-scheme>

## Chapter 5 The 'Cricketing Stranger': The London Bombings and the 'Homegrown Terrorist'

- 1 The other bombers were Mohammad Sidique Khan, the leader of the group, Hasib Hussain, and Germaine Lindsay.
- 2 In the 2009 film 'Four Lions', which displays much genuine insight into the culture of the 'homegrown terrorist', the leader of the jihadist group, Omar, is shown at his home talking with his wife and child. Behind the kitchen table at which they are sat, leaning against the wall, are a pair of cricket pads. I take this to be both a reference to the 'cricketing connection' established in the media and a key signifier of the embeddedness of Omar and the other jihadists in their local community.
- 3 Mystery over London bomber's '£120,000 estate', *Daily Telegraph* 7<sup>th</sup> January 2006 <http://www.telegraph.co.uk/news/uknews/1507195/Mystery-over-London-bombers-120000-estate.html>
- 4 'Suicide bomber profile: The cricketer' <http://www.dailymail.co.uk/news/article-355620/Suicide-bomber-profile-The-cricketer.html>
- 5 *The Washington Post* 15<sup>th</sup> July 2005.
- 6 *The Independent* 31<sup>st</sup> October 2005 <http://www.independent.co.uk/news/uk/crime/july-7-tube-bomber-argued-with-cashier-shortly-before-blast-513288.html>
- 7 Icons of England <http://www.icons.org.uk/theicons/collection/cricket>
- 8 *The Independent* 25<sup>th</sup> April 1993 <http://www.independent.co.uk/opinion/leading-article-what-a-lot-of-tosh-1457335.html>
- 9 Quoted in Hamilton, I. 2011 'Cricketers in the hood', *The Guardian* 9<sup>th</sup> October <http://www.guardian.co.uk/sport/2011/oct/09/compton-cricket-club-homies-la>
- 10 Hamilton, op cit.
- 11 'Amla dragged into another controversy', *Cricinfo* 13<sup>th</sup> August 2006 <http://www.cricinfo.com/southafrica/content/story/256329.html>
- 12 Referring to an incident some years earlier, Shafayat recounts another occasion when he had been labelled a jihadist. 'I had just grown a beard because the Prophet Mohammed had a beard and I wanted to look like him in a way. But I play in English cricket and I'm a little bit in the public eye, so I did worry about any adverse reaction. I was out with my family one day and heard someone say, "Here come the suicide bombers"'. 'Lack of shame will forever tarnish Zidane's legacy', *Daily Telegraph* 14<sup>th</sup> July 2006 <http://www.telegraph.co.uk/sport/othersports/2340543/Lack-of-shame-will-forever-tarnish-Zidanes-legacy.html>
- 13 'Bilal Shafayat to be paid damages over slur', *The Dawn* 21<sup>st</sup> August 2009 <http://www.dawn.com/wps/wcm/connect/dawn-content-library/dawn/news/cricket/07-bilal-shafayat-to-be-paid-damages-over-slur-ha-07>
- 14 <http://www.comptoncricketclub.org/about.html>
- 15 <http://www.comptoncricketclub.org/is-or-is-not-cricket.html>
- 16 Raffles, the character created by E.W. Hornung, is a literary case in point. Featuring in adventures set in Victorian England, Raffles is a gentleman cricketer who plays the game for the excellent cover it affords for his real vocation, burglary. 'Gentleman thief Raffles is daring, debonair and devilishly handsome – and a first-class cricketer ... the master burglar indulges his passion for

cricket and crime: thieving jewels from a country house, outwitting the law, stealing from the nouveau riche, and, of course, bowling like a demon ...' (Cover blurb, Penguin Classics edition).

- 17 Quotes in this chapter from the books by Young and Croft are from Kindle editions for which page numbers are not available.
- 18 The 'Keep calm and carry on' slogan, originally from a poster produced by the Ministry of Information at the beginning of the Second World War, was designed to contribute to the ontological security of the British people under threat of a German invasion. In the past decade or so the slogan had been used widely in merchandising, particularly on posters, mugs, and t-shirts. Interestingly, it has been widely appropriated and adapted by producers of cricketing memorabilia and merchandise. Slogans on mugs and t-shirts include: 'Keep calm and cricket on', 'Keep calm and bat on', 'Keep calm and follow on', 'Keep calm and play cricket', 'Keep calm and Trott on' (after England batsman Jonathan Trott), and 'Keep calm and smash it', the name of Kevin Pietersen's online batting tutorial. It is not difficult to draw parallels between the original intention of the wartime slogan and the 'Spirit of the Game' of cricket, which disapproves of excessive displays of emotion and demonstrative behaviour generally. For example, it is against the Spirit of the Game, 'to dispute an umpire's decision by word, action or gesture' and to 'direct abusive language towards an opponent or umpire'. 'Keep calm and carry on' is a phrase which highlights, in the sense indicated by Neville Cardus (quoted earlier in the chapter), an aspect of Englishness that could be constructed from 'the theory and practice of cricket'.



- 19 Norman Tebbit, a minister in Mrs Thatcher's government, criticized a multicultural approach which did not care whether Britons of Indian or Pakistani descent cheered for India or Pakistan when they were playing cricket in England. The 'cricket test' is, according to Tebbit, a test of national loyalty (which, by implication, many members of Britain's ethnic minorities would fail).

## Chapter 6 The Cosmopolitan Stranger: A Thesis

- 1 'Superman "may end US citizenship", says Action Comics', BBC News 29<sup>th</sup> April 2011 <http://www.bbc.co.uk/news/world-us-canada-13237795>
- 2 The author of the present volume has contributed to both of these collections.

- 3 All references to Delanty (2009) are to a Kindle version for which page numbers are not available.
- 4 This is made more problematic when the appropriateness of the term community is considered, particularly in the context of the discussion of 'milieu' and 'socio-scapes' in Chapter 4.
- 5 Not wanting to bring an us/them distinction in through the back door I want to resist describing the cosmopolitan stranger as an 'insile', that is to say, an exile from within.
- 6 Tony Travers, quoted in 'Why are towns un-twinning?' by Jon Kelly, BBC News 5<sup>th</sup> January 2012 <http://www.bbc.co.uk/news/magazine-16408111>
- 7 Knight Owl, another self-styled superhero, talks of the problems of adopting a name. 'It's a general faux pas – anything with the words *night*, *shadow*, *phantom* ... Those dark-vigilante-type-sounding names tend to get snapped up pretty fast' (quoted in Ronson, 2011).
- 8 "Superhero Phoenix Jones": "I'll keep Seattle safe", BBC News 14<sup>th</sup> October 2011 <http://www.bbc.co.uk/news/world-us-canada-15301830>
- 9 Seattle police spokesman Detective Mark Jamieson quoted in 'Seattle "superhero" Phoenix Jones arrested over pepper-spray allegations', *The Guardian* 11<sup>th</sup> October 2011 <http://www.guardian.co.uk/world/2011/oct/11/seattle-superhero-phoenix-jones-arrested?INTCMP=SRCH>
- 10 There is also a degree of real-life superhero activity in the UK. See for example, 'Real life British superheroes find crime hard to find' by Richard Alleyne, *The Telegraph* 3<sup>rd</sup> August 2011 <http://www.telegraph.co.uk/news/newstopping/howaboutthat/8679664/Real-life-British-superheroes-find-crime-hard-to-find.html>
- 11 <http://oxforddictionaries.com/definition/flash+mob>
- 12 The Wikipedia entry is better (although the English is not): 'a group of people who assemble suddenly in a public place, perform an unusual and sometimes seemingly pointless act for a brief time, then disperse, often for the purposes of entertainment and/or satire'. Wikipedia emphasizes that flash mobs are organized via telecommunications, social media, or viral emails, and that the term is not usually applied to events and performances organized for the purposes of politics (such as protests), commercial advertisement, publicity stunts that involve public relation firms, or paid professionals (although of course the imagery of flash mobs has been appropriated for advertising mobile phone networks etc) [http://en.wikipedia.org/wiki/Flash\\_mob](http://en.wikipedia.org/wiki/Flash_mob)
- 13 All quotes from Kindle version.
- 14 Official website blurb: <http://www.gretnalandmark.com/>
- 15 'Urban Realm' 5<sup>th</sup> July 2011 [www.urbanrealm.com/news/2996/\\_%E2%80%98Star\\_of\\_Caledonia%E2%80%99\\_to\\_adorn\\_border\\_with\\_England.html](http://www.urbanrealm.com/news/2996/_%E2%80%98Star_of_Caledonia%E2%80%99_to_adorn_border_with_England.html)
- 16 Balmond quoted on BBC News 5<sup>th</sup> July 2011.
- 17 Jan Hogarth, Dumfries & Galloway Arts Association's Public Art Manager, quoted in 'Star of Caledonia artists host Scottish identity debate', BBC News 11<sup>th</sup> October 2011 <http://www.bbc.co.uk/news/uk-scotland-south-scotland-15256514>
- 18 website blurb [www.gretnalandmark.com/](http://www.gretnalandmark.com/)
- 19 [http://www.gretnalandmark.com/uploads/downloads/Landscape\\_Brief2010.pdf](http://www.gretnalandmark.com/uploads/downloads/Landscape_Brief2010.pdf)

- 20 'Giant horse to become £2m artwork', BBC News 10<sup>th</sup> February 2009 <http://news.bbc.co.uk/1/hi/england/kent/7880889.stm>. 'The Angel of the South' is a reference to Antony Gormley's 'Angel of the North' near Gateshead possibly the most famous of Britain's contemporary monuments. According to *The Guardian* newspaper, '[w]hether viewed as a spiritually uplifting icon or a phoenix rising from the ashes of the abandoned coal mine beneath it, the Angel of the North has been a joyous addition to the northern landscape'.
- 21 The mistrust of the people shown by the political elites was even more evident in the aftermath of Hurricane Katrina, and according to Solnit represents 'the worst case of elite panic in the history of the United States' (Solnit, 2009: 235).

## Chapter 7 Representing the Stranger: Film and Television

- 1 I will not deal with the classic figure of the stranger in sci-fi movies in this opening section, choosing instead to look at the diversity of representations of the stranger in contemporary science fiction in the sections that follow. However, it must be recorded that science fiction has long enjoyed a relationship with the classical sociological figure of the stranger in movies such as *The Day the Earth Stood Still*, *ET*, and *Starman*: the stranger as redeemer or messiah being a particularly strong theme (Ruppertsberg, 1990).
- 2 Loshitzky (2010: 9) acknowledges that the majority of films depicting the 'migrant stranger' are made by film-makers drawn from the 'host' community rather than by 'the strangers' in their midst.
- 3 Amongst commentators on the film there is no consensus on the spelling of papeles/papelles.
- 4 I am extremely grateful to my colleague Michael Bacon for bringing this book to my attention.
- 5 Jacket blurb.

## Chapter 8 Conclusion

- 1 'Ethnicity, once a genie contained in the bottle of some sort of locality (however large), has now become a global force, forever slipping in and through the cracks between states and borders' (Appadurai, 1996: 41).

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