

the huge responsibility of implementing indigenous music for Christian worship in order to reach and relay an understanding at the deepest level. Willingness on the part of worshippers to listen with vicarious pleasure to one another's music is well within the practice of Christianity, one must believe.

As the author points out, attempting to make foreign music comprehensible by merely translating the words does not make it indigenous; the music is still foreign, in concept and in meaning. Even if new words are applied to existing vernacular melodies, the task is not complete because melody itself has such strong associative meaning that the original intent may be transmitted, another form of syncretism. The author cites many examples of music's purpose in the Old Testament. There are very few such references in the New Testament, but each is a profound occasion (for which "the feet can be still").

There is a recurring mandate throughout the Bible that believers sing and that they sing a new song to the Lord. It may be of use to the author to know that the music system of the Duke of York Islands has been analyzed, and in that document (housed at the International Archive of Folk Cultures in The Library of Congress, Washington, DC) he will find his "anchor points" under the name of Emic Features, belonging uniquely to Duke of York music. It is time for gifted indigenous composers such as Andrew Midian to compose new songs for his people. We eagerly await the outcome.

VIDA CHENOWETH  
*Auckland, New Zealand*

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*Navigating Islands and Continents: Conversations and Contestations in and around the Pacific*, edited by Cynthia Franklin, Ruth Hsu, and Suzanne Kosanke. *Literary Studies East and West* 17. Honolulu: College of Languages, Linguistics, and Literature, University of Hawai'i and East-West Center, 2000. ISBN 0-8248-2365-6, xxx + 275 pages, notes. Paper, US\$28.

They say that the title of a book gathers its contents. But this title does no such thing. Rather, it alerts us that thematically, geographically, generically, the contents of this book are so diverse that they cannot be named in the title—a problem apparently compounded by the text being a conference proceedings (the first MELUS conference in 1997). Yet, after reading this book, I believe it to be a text of real interest and value to scholars in a range of fields. The diversity of texts and approaches allows a range of complex positions and locations that demand reflection from the reader. Whatever the difficulties with the ordering of the essays (more on that later), the range of works is one of the most important strengths of this collection. I begin by outlining what I consider these strengths are.

First, while the collection is definitely located in Hawai'i, it is not parochial. It covers the Philippines, Fiji, Tahiti, the United States, and Hawai'i itself. More important still, it deals with the layering of subject positions that so characterize the Pacific: indigenous oppression, Indian, Chinese, and Japanese diasporas. These all require different approaches, and they necessarily afford different points of view.

Second, the editors situate the essays against the backdrop of a conference which, for them, was launched by Haunani-Kay Trask's paper on indigenous experience of colonization by whites on the one hand, and of "Asian" migration on the other (xvii). Her challenge is amplified by the inclusion of poems about the tourist, whose "flourishing hand/of greed" and whose "predatory/face without dreams" is "murdering the trees" (209). Her essay unapologetically puts forward an indigenous argument that "Asians in Hawai'i are immigrants just like the *haole* are immigrants" (53). But if this is so on the terms Trask advances, there are essays here to remind us that there are other ways in which "Asian" experiences of migration are utterly different from the mainstream regimes of political administration and historical representation.

Third, there are some valuable essays in the collection. Trask's essay is a useful articulation of how it feels to be treated as a second-class citizen. Subramani's meditation on the diasporic imagination is perhaps more valuable still for its attempt to join up apparent irremediables: only he faces up to the real diversity of representations of experience (drawing in writers as diverse as John Pule, Sia Figiel, and Sudesh Mishra). If recent events in Fiji undercut his optimistic appeals to a quasi-Marxist postmodern idiom of cultural co-existence of irreconcilables, his is still the only essay to try to grasp the value in the different positions. This is not to downplay the achievement of Rob Wilson's post-modern historicizing (but it confines itself to a binary set of colonizer and

colonized), or of Ho'omanawanui's usage of the celebrated (by Hawaiians) and notorious (by the colonial authorities) outlaw, Kaluaiko'olau, to reveal the double discourse of a divided society. As I was reading this essay, I felt the linguistic explanation overdetailed, the argument underwritten. But this is more a matter of format than substance, for the point being made is very clear: the property-owning oppressor has long gotten away with representing this Hawaiian hero as a criminal. Another essay of great value, perhaps to teachers at university, is Misa Oyama's analysis of Miss Saigon. This essay is a textbook revelation of how mainstream US theatrical performance and cinematic texts code (and render—often literally—invisible) the "Asian" body.

Fourth, the text mixes genres: interviews, poems, stories, essays (with the last form admittedly prevalent). Most valuable is the inclusion of poems. Even if not all these works impress as poems (but: I can praise Balaz for a good aural sense, with "Sky Watah" offering a gently chiding idiom that works; Banggo's poems have little music, but they offer memorable images), they all deserved inclusion for the pithiness and force of sentiments expressed, working in useful counterpoint to the essays. Similarly, the ficto-critical "I, Islands" needs cutting, but even as it stands, it works as a collage of subjectivity, discourse, and locatedness. Mattison shows, rather than merely states, how answering questions about identity "truthfully" still cannot capture the "truth" of feeling.

In the end, my only criticism of this collection concerns its organiza-

tion. The headings simply do not work. To illustrate, all the works on “tourism” could be said to concern resistance (if not warriorhood), while some of the essays under the heading of “Warriors” (like Konai Helu Thaman’s gentle essay about Pacific writing) have to do with stories of landscape and meaning. The essays under Asian-American studies fit (the heading is the only one that works), but those under diasporas are too heterogeneous, even on the level of content, to work (the garbled, faintly humorous subheading “Global/Local Motions” gives the cue). It is not for me to propose a different architecture; rather to say that the reader does well to disregard this one.

On balance, though, this is a really worthwhile effort (and I include the editors’ own introductory essay here). The value of this book lies in the sheer breadth and depth of research that crosses over and focuses on Hawai’i. The essays and other works do, as the editors suggest, “speak to one another within and across sections” (xviii). More important still, they speak out of the original conference context to us, as readers, as members of the Pacific.

JOHN O’CARROLL

*University of Western Sydney, Australia*

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*Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, edited by Vilsoni Hereniko and Rob Wilson. Pacific Formations Series. Lanham, MD: Rowman & Littlefield, 1999. ISBN cloth, 0-8476-9142-2; paper, 0-8476-9143-8; ix + 435 pages, figures, photographs, notes, bibliography, index. Cloth, US\$73.00; paper US\$29.95.

This collection had its origin in a 1994 conference, From the Inside Out: Theorizing Pacific Literature, convened by Vilsoni Hereniko for the Center for Pacific Islands Studies at the University of Hawai’i at Mānoa. It differs from its conference origins to a greater extent than most conference volumes do, and some of this difference is expressed in the title: the “theorizing” is gone, and much else is added. The original conference title gives an obvious indication of the critical position indicated by “inside out”: theory appears not as the metropolitan arbitration mechanism, translating local concerns into universal language. Rather, Pacific Islanders will effect this translation into the universal on their own, from the inside out. Or then again, maybe not. The concluding essay in this volume, Albert Wendt’s “Afterword: Tatauing the Post-Colonial Body,” ends with a scene of three academics discussing a paper over lunch in Auckland, when a tattooed Samoan walks by eating a hamburger. “The young man didn’t give a stuff about what people were thinking of his attire, his *tatau*. He was letting his *pe’a* fly on the first real day of summer!” (411-412). There is a will, in this and in several other of the essays here, toward pure presence,