

description the text provides and will wish to see more of the proof behind its claims.

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*The Other Side: Ways of Being and Place in Vanuatu*, by John Patrick Taylor. Pacific Islands Monograph Series 22. Honolulu: Center for Pacific Islands Studies, University of Hawai'i, and University of Hawai'i Press, 2008. ISBN 978-0-8248-3302-2, xiv + 238 pages, maps, table, figures (photographs, diagrams, drawings), notes, glossary, references, index. Cloth, US\$52.00.

John Patrick Taylor's *The Other Side: Ways of Being and Place in Vanuatu* is a welcome contribution to the anthropological literature of the Pacific. In the six chapters (plus prologue and epilogue) that make up the book, Taylor sets out to explore "ways of being and place" among the Sia Raga people of north Pentecost Island, Vanuatu, a hitherto relatively little-studied region of the archipelago. The book is well written, well researched, and ambitious in theoretical scope. For example, Taylor incorporates his insights about the ways in which the Sia Raga perceive their world and their place in it into broader anthropological discussions about the relationship between history and structure, and between cultural categories and practice. Taylor's work should thus also appeal to a wider readership interested in anthropological (and historical) concerns and debates not limited to the Pacific region.

Taylor draws heavily on his 1999–2000 doctoral research in north Pentecost to develop the book's central thesis. He argues that there is a recurring structural similarity perceptible across the Sia Raga cultural landscape, a "basic analogical pattern" through which the Sia Raga "locate their sociological and cosmological understandings in space and time" (4). Taylor identifies in particular two guiding principles that he sees repeatedly giving shape to Sia Raga thought, expression, practice, and material design: the processes of trajectory (movement) and division (splitting), and the division of the world into multiple dualities or "sides," each engaged in creative tension with its partnered other. Taylor sees these principles expressed in the shared shapes and tropes of historical and cosmological narratives and diagrams, sand drawings, textile designs, kinship relationships and practices, the organization of space and living habitats, and the architecture of "men's houses" and ordinary dwellings.

Taylor is careful to acknowledge early and often the seductive yet misleading power of such conceptual structures—how they seem "to say at once everything and nothing" (108). The elegant outlines in diagrams will inevitably blur in practice. Taylor claims to only understand the recurring patterns he sees as elusive, partial forms, "being at parts overdrawn and at others incomplete" (5). Yet he also convincingly sustains a book-long argument that these perceptible but always-elusive conceptual structures are made importantly manifest in Sia Raga thoughts, expressions, and actions, often self-consciously so.

For example, Taylor sees trajectory and division in the narrative shape of the often-told “Story of Jimmy” (the analytical centerpiece of chapter 2), a story detailing the arrival, wanderings, and eventual departure of the person said to be the first white man to come to north Pentecost. Taylor also sees in this story a profoundly tension-filled duality being negotiated and reconciled by the Sia Raga storytellers between the Sia Raga ways and the ways of foreigners. Thus Jimmy converts at least in part to Sia Raga *kastom* before he leaves Pentecost, and in turn he promises a future of Western goods flowing into the island. Taylor perceives this uneasy articulation and opposition between Sia Raga and foreign ways to be so important to the Sia Raga cultural environment that he returns to it in various ways throughout the book, framing most of his discussions with an apprehension of these sides.

In chapter 4, Taylor pursues trajectory and division in Sia Raga marriages and exchanges with other groups. He encounters sides in the dual (and sometimes dueling) exogamous moieties that make up Sia Raga society and identity. In chapter 5, Taylor sees trajectory, division, and sides in Sia Raga settlement patterns, and in the dynamic uses of living space according to shifting notions of gender and the sacred. In chapter 6, Taylor sees trajectory, division, and opposed yet mutually supportive sides embedded both literally and symbolically in the design of men’s houses and basic dwellings.

Taylor stocks his book with engagingly vivid images and observations from his fieldwork. To these he adds

helpful historical and political context drawn from extensive archival research, as well as enlightening discussion of the relevant work of other Vanuatu and Pacific scholars. He also weaves in extended theoretical analyses of the ontological and epistemological implications of the repeating patterns he sees made manifest in Sia Raga “ways of being in place.” Sometimes these analyses can be dense, but they are well worth the (occasional) extra effort for their insights. This potentially distancing denseness is also leavened by Taylor’s overall humble approach—he repeatedly returns to the vivid immediacy and tremendous benefits of his experiences in north Pentecost. Indeed, he credits many of his key insights to his Sia Raga collaborators. Most notable among these is the estimable Chief Ruben Todali, with whose family Taylor lived in the tiny hillside hamlet of Avatvotu. It is a particular pleasure of the book to follow along with Taylor as Chief Ruben imparts knowledge about Sia Raga ways.

Not surprisingly, then, perhaps Taylor’s best examination of his central thesis is his wonderful chapter 3, which he devotes to Chief Ruben’s “land-trees.” A mere month into his fieldwork, Taylor entered the back room of the men’s house in Avatvotu and saw a tree-like diagram that had been drawn on a chalkboard by his mentor Chief Ruben. Taylor notes that this land-tree is meant to show the combined historical and social topography of the Sia Raga: their origins, historical emergence, social organization, and geographic spread. Chief Ruben has mapped out this spatial history (or historical space) along two

interrelated and intersecting trajectories representing growth through time and space. One trajectory moves upward, through a central trunk. The other moves outward, through branches that bifurcate right and left from the trunk, creating multiple “sides.”

Taylor sees something extraordinary captured in this land-tree (which he also finds expressed in other ways): a Sia Raga reconciliation of the problematic expressed in Sahlins’s “structure of the conjuncture.” Chief Ruben’s tree incorporates at once an “atemporal cartography” and “a spatialized temporality and itinerant history” of the Sia Raga (101). It possesses a built-in reconciliation of history and structure, in which events and ideas happen at once, and the language of time is condensed into that of space and place.

For all its impressive insights, Taylor’s book is not without its problems. For example, although much of the book revolves around the tension-filled duality between Sia Raga and Western/foreign ontological and historiographical codes and ways of being, Taylor only broadly touches on what he means by the Western “side.” He unsatisfyingly sidesteps the issue by stating simply that his analysis need not imply radical differences from Western thought, nor similarities and correlates. It also would have been fascinating if Taylor had delved much more into the creative tensions involved in a fundamental duality inherent in the book: what happens in the entangled interactions between the anthropological and Sia Raga sides? Despite his pristine intentions, Taylor often represents himself as an

unproblematic vessel conveying Sia Raga thought. However, compared to the overall contributions of Taylor’s book, such criticisms (unavoidable in so ambitious a work) seem to be relatively minor quibbles. This work is highly recommended.

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*The Day the Sun Rose in the West: Bikini, the Lucky Dragon, and I*, by Ōishi Matashichi. Translated by Richard M Minear. Honolulu: University of Hawai‘i Press, 2011. ISBN cloth, 978-0-8248-3511-8; paper, 978-0-8248-3557-6; xii + 157 pages, index. Cloth, US\$45.00; paper US\$18.00.

This riveting account of Ōishi Matashichi’s exposure to radioactive fallout is accessible to both academic and general audiences. As a twenty-year-old fisherman, Matashichi was one of twenty-three crewmembers aboard the *Lucky Dragon*, which strayed within eighty-seven miles of the Bravo thermonuclear bomb test that was conducted on 1 March 1954. The Japanese vessel’s twenty-two-year-old captain had known that Enewetak was off-limits but not that the US government had expanded the danger zone to include Bikini Atoll, which was ground zero for the Bravo test. Bravo remains the largest nuclear weapon ever detonated by the United States, 1,000 times more powerful than either of the atomic bombs dropped on Hiroshima and Nagasaki.

The devastation of those two cities had provided ample evidence of the