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impacts. In part 2, Craig Santos Perez’s essay “Guam and Archipelagic American Studies” challenges his readers to listen to the “decolonial voices of Indigenous poets” and reexamines the relationships between territoriality and islands. He presents two new terms: the “auto-archipelago”—the idea that no island is an island because it is itself an archipelago—and “terripelago,” which “highlights the twinned phenomena of relationality and territoriality” (104). Both terms work to decenter colonial epistemologies and instead reassert Indigenous ones. In part 4, Brandy Nalani McDougall offers the term “rhetorical archipelago” to examine the symbols and exigencies of archipelago’s political implications. Her close reading of the Hawaiian archipelago (pae ‘āina Hawai‘i), the Hawaiian flag (hae Hawai‘i), and Papahānaumokuākea (now a marine national monument) examines the importance of the rhetorics of relationality within Kanaka Maoli epistemologies. In part 5, Alice Te Punga Somerville disrupts territoriality with a reading of the Great Pacific Garbage Patch as a metaphor for colonial narratives and the Pacific.

Many of the scholars work to decolonize and decontinentalize American studies with an attention to Indigenous literatures. John Carlos Rowe takes up Santos Perez’s poetry in “Shades of Paradise: Craig Santos Perez’s Transpacific Voyages” and also asserts the importance of decolonial efforts in reevaluating cartography’s “colonization of space” (222). In the section on “Ecologies of Relation,” by arguing for the metaphor of the canoe, Hsinya Huang contributes to the “visual and versal” decontinen-

talizing of American studies. In her transindigenous comparative readings of Māori, Haida, and Austronesian Taiwanese visual arts and literary writings, she advocates for a “mobile, flexible, and voyaging subject who is not physically or culturally circumscribed by terrestrial boundaries” (282). These essays, which complement and extend work in Native American and Indigenous studies and ecocriticism, make important steps toward continuing conversations between these overlapping fields.

With these powerful reinscriptions around territoriality, relation, and assemblage, Archipelagic American Studies sets an important new course toward geographic, political, and cultural recognition of Island spaces and places.

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In Marking Indigeneity: The Tongan Art of Sociospatial Relations, Tēvita O Ka‘ili theorizes the practice of tauhi vā, or “mediating sociospatial conflicts,” in the Tongan diaspora of Maui, Hawai‘i. Ka‘ili is an associate professor of cultural anthropology and Pacific Island studies at Brigham Young University–Hawai‘i. His research engages with tensions between the fields of anthropology
and Indigenous studies, exploring potential contributions that both discourses can have on one another (see, for example, his essay in Anthropologists, Indigenous Scholars, and the Research Endeavour, edited by Joy Hendry and Laara Fitznor, 2012). Marking Indigeneity is an excellent example of his vision because it combines anthropological methods with Tongan methodologies and theoretical frameworks grounded in Pacific studies. In this way, it is an important contribution to decolonizing research methodologies espoused by scholars such as Linda Tuhiwai Smith (Decolonizing Methodologies: Research and Indigenous Peoples, 2012).

Ka‘ili uses the tā-vā theory of reality, introduced by anthropologist ‘Ōkusitino Māhina, as a theoretical framework for understanding how Tongans negotiate life in Hawai‘i. Using Māhina’s theory, Ka‘ili defines tā as “the beating of space,” through “tempo, beat, pace, rhythm, and frequency” (25). Vā is the “relational space between two time markers” (26). The relationships that result from this intersection between tā and vā are made “harmonious” and “beautiful” when they are reciprocal, balanced, or symmetrical. In the case of Tongans on Maui, Ka‘ili argues this symmetry is achieved by tauhi vā, “the art of creating and maintaining beautiful sociospatial relations (vā) through the mutual performances of social duties (fatongia)” (159). Maintaining these relationships, Ka‘ili argues, is a way of “marking indigeneity” in the context of migration.

The first chapter, “Mediating the Conflicting Times-Spaces of Maui,” describes how “the beating of work-time often conflicts with the Tongan practice of marking time through the mutual performance of fatongia” (16). To combat the tensions between work-time and social duties (fatongia), Ka‘ili argues Tongans in Maui “reconfigure” time-space by extending cultural events and gatherings into the night, often until the next morning. In this way, the time dedicated to tauhi vā is made symmetrical to the time dedicated to working, and Ka‘ili argues this balance is integral to the harmony and beauty of sociospatial relationships.

In later chapters, Ka‘ili provides specific examples of how tauhi vā is enacted. Vahe, or the sharing of food, illustrates tauhi vā because “the mutual sharing of small but equal portions of food produces a beautiful kupesi” (91). Kupesi here indicates social patterns, and this beauty creates balance and social harmony. Another example is kaitaha, or eating gatherings, in which individuals share resources with one another. Celebrations such as birthdays and faka‘osiako (graduation celebrations) are also instances of tauhi vā because they involve the reciprocal gifting of food, money, and koloa (treasured goods). The performance of fatongia at funerals is another type of tauhi vā because a person’s presence at failotu (prayer vigils) and ‘āpō (funeral wakes) shows mutual support for members of the community.

All of these examples support Ka‘ili’s argument that tauhi vā can be understood as a performative art form. He likens the practice of tauhi vā to other Tongan arts such as tapa making, weaving, or singing. This is one of the book’s most original
contributions because it complicates the distinction between artistic and social practices. We can understand tauhi vā, the mediation of social relationships, as a performative art that is as aesthetic as much as it is functional. In fact, these two qualities go hand in hand in the tā-vā theory of reality, in which the symmetrical marking of time in space creates beautiful social patterns.

Chapter 4, “Researching as a Communal Concept and Practice,” discusses Ka‘ili’s research method and illustrates how it is a decolonizing practice because it is rooted in four Tongan cultural practices: hohoko (genealogy), vā‘ifaiva (sociospatial responsibility), talatalanoa (conversation), and fokifokihi (taking time to see all sides of a concept). Hohoko allows Ka‘ili to situate his own position within the community through both biological and social kinship. The author performed his vā‘ifaiva by translating, cooking, painting someone’s house, and teaching computer skills. These actions established trust between Ka‘ili and the Tongan community on Maui. This trust enabled conversations called talatalanoa, defined as two or more people “engaged in an ongoing conversation to unravel the actual and symbolic meanings of cultural concepts and practices” (60). The notion that concepts must be “unraveled” reflects the last Tongan principle that informs Ka‘ili’s research method: fokifokihi, or “turning upside down and downside up” (62). He likens this to roasting a yam: the process of holding a concept to the fire and slowly turning it around so all sides are given time to “cook.”

The concept of fokifokihi is useful for understanding Ka‘ili’s writing style, which is difficult to read at times. Ka‘ili tends to repeat himself in quick succession so that whole paragraphs seem redundant and often leave difficult concepts unexplained and mystifying. However, with the concept of fokifokihi in mind, perhaps his writing style is meant to evoke this “roasting” of tauhi vā. Nevertheless, I felt he could engage with this way of thinking while simultaneously making his writing clearer and more straightforward.

One way to make his argument clearer would be to structure the chapters differently. The book begins with a discussion of Tongan work-time and tauhi vā, but it abruptly shifts to a literature review and theoretical discussion of tā and vā without making a clear connection between the case study and the theoretical framework. Chapter 4 discusses his methodology before returning to the case study in chapter 5, “Reconnecting Tonga and Hawai‘i.” At this point, however, much of the theoretical framing outlined earlier falls out of the picture while he discusses specific examples of tauhi vā. These examples would have clarified Māhina’s theory of tā and vā, and Ka‘ili’s argument would have been much stronger had he incorporated the earlier theoretical chapters with the specific examples he provides much later.

The book concludes with a brief summary of the author’s main argument, and here the author mentions again the act of “marking indigeneity.” This concept disappeared in the body of the book, leaving me questioning how this theoretical
framework could engage with indigeneity in the contemporary moment. Furthermore, one avenue of inquiry that is suggested but left unexplored is the role of tauhi vā in mediating cross-cultural relationships. Ka’ili hints at this dynamic when he discusses Tongan relationships with Kanaka Maoli in Hawai‘i, but more could be said about trans-Indigenous relationships and the mediation of social practices that create harmony and reciprocity. This book nevertheless provides a starting point for such discussions and would be useful for anyone working at the intersection of anthropology and Indigenous studies.

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Postcards from Oceania: Port Towns, Portraits and the Picturesque during the Colonial Era by Max Quanchi and Max Shekleton traces the colonial visual record of Oceania beginning in the nineteenth century. Specifically, the authors provide a rereading of postcard images captured, stored, and disseminated about Oceania during the “Postcard Craze” from the 1890s to the 1930s. They acknowledge that postcards are tangible and ephemeral objects that “highlight the complex, interrelated histories of photography, postcards and colonialism” (12). As a small portion of Shekleton’s private collection of sixty thousand Pacific Islands picture postcards, the 221 analyzed in this book help to illustrate “the knowing and imaging of Oceania by a distant Euro-American world” (46). The representation of the Pacific is long and complex, and this text provides a conversation around the ideas that underpin the images that were produced and marketed.

Chapter 1 demonstrates that the visual history scholarship of “photography in the context of colonial propaganda” about Africa and Asia (20) provides important context for analyzing these Pacific images. As the authors reiterate, all such postcards provide “multiple meanings and readings” available for analysis and interpretation (28). The authors emphasize the trajectories by which postcards from Oceania traveled, as well as the effects they had on how people, places, and spaces were and continue to be understood.

Chapter 2 contextualizes and illustrates the fluid movement of postcards for various purposes: as an educational tool, a support mechanism for the colonial project, a display apparatus for missionary work, and a device for showcasing Oceania as an out-of-the-way place. The authors argue that despite the fact that analysis of postcards in the scholarly historical record was largely absent until the 1990s, postcards (along with other objects and documents) play a significant role as a medium through which to understand multiple sites, exchanges, and readings. Thus, attention to this record provides a rich data