

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.

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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; 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,

experience itself, in a pre- or anti-theoretical space. Houston Wood's "Preparing to Retheorize the Texts of Oceania," wants the scene of Pacific cultural and critical production to function as a space of antitheory and antiliterature. Wood's call: No valorization authority for critics; decenter the individual author and the generic divisions of poetry, drama, and fiction. Decenter writing itself, so that performance, ritual, celebration, and oral forms can have the prominence they deserve. Selina Tusitala Marsh's essay, "Theory 'versus' Pacific Islands Writing: Toward a *Tama'ita'i* Criticism in the Works of Three Pacific Islands Woman Poets," wants to foreground a poetic voice that is at once expressive and "theoretical," though Marsh's sense of the "theoretical" is closer to "critical" than the process of abstraction or translation suggested earlier.

The critical project is less deliberately ambiguous in several of the other essays in the volume. Paul Lyons's "Fear, Perception, and the 'Seen' of Cannibalism in Charles Wilkes's *Narrative* and Herman Melville's *Typee*" is a careful typology of fear and representation: fear as a sign of power. Paul Sharrad's "Wrestling with the Angel: Pacific Criticism and Henry Dansey's *Te Raukura*," is straightforward about the utility of critical models developed within the broad rubric of postcoloniality, and suggests that the lack of critical attention to his particular critical object, the first M ori play, is symptomatic of gaps present in two dominant critical postures—the engagé indigeno-centric, and the purely western. The bimodality of the volume's critical project—an articulated project of anticolonial and resis-

tant "decreation" and an affirmative, rehabilitative "recreation"—the terms are from Rob Wilson's introduction—is best illustrated in Teresia Teaiwa's fine "Reading Paul Gaugin's *Noa Noa* with Epeli Hau'ofa's *Kisses in the Nederends: Militourism, Feminism, and the 'Polynesian' Body*," which uses Hau'ofa's anus-centered tale to great rhetorical effect. But more on Hau'ofa and the buttocks later.

Rob Wilson's introduction gives a sense of "inside out" that applies to the anthology as it stands: "To turn yourself inside out is to live at the tense borders of the skin, to live in an uneasy truce of evolution and the molting of cultural identity into something unforeseen and new" (3). Indeed, in many of the pieces in "About Writers," Part I of the volume, interviews with and essays by practicing writers, one encounters, for the most part, a delicate yet deeply politically engaged self-situating. Sometimes this self-situating is politically ambiguous. Christina Thompson insightfully discusses the double-edged politics of Alan Duff's work, and Vilsoni Hereniko's brilliant interview with Duff teases out the commitment at the root of this ambiguity to very fine effect. Duff is indeed a difficult case, having been accused of anti-M ori stereotyping in his immensely popular *Once Were Warriors*, and these two pieces will remain central to discussion of his work. Epeli Hau'ofa's pathbreaking essay "Our Sea of Islands" is reprinted in this section of the volume, along with an interview of Hau'ofa by Subramani. Hau'ofa is in many respects at the heart of this volume, just as "Our Sea of Islands" stands at the heart of so much of contemporary

Pacific Island cultural politics. Much of his interview is an autobiographical gloss on his character Oilei's search for a cure for his anal pain. Oilei, from *Kisses in the Nederends*, is one of contemporary Pacific literature's most unforgettable characters. Hau'ofa has proven to be the central theorist of Pacific Island cultural identity; "Our Sea of Islands" remains not only the touchstone for much cultural politics, but a point of reference for a host of practices, such as the revival of traditional navigation. It is no accident that he has accomplished so much as a comic writer. The comic is at once the most nationally or regionally specific of modes, and is the expressive mode best suited to the hybrid, polyphonic, multiply articulated, and impure. The discourse on purity is represented in this volume too—in Haunani-Kay Trask's two pieces primarily—but in the context of this volume, it appears more as a strategy than as an essential claim.

The strategic character of cultural and critical practice, a sense of an imaginative practice with clear stakes, is brought to the foreground in a number of the collection's pieces, such as Rob Wilson's "Bloody Mary Meets Lois-Ann Yamanaka: Imagining Hawaiian Locality, from *South Pacific* to Bamboo Ridge and Beyond" and Vilsoni Hereniko's modestly titled "Representations of Cultural Identities." Hereniko's piece makes the important distinction between national and regional identity politics, and their different requirements and locations. Formations of national cul-

tural identity are similar all over the postcolonial world. The similarity of the process of formation of cultural identity in Papua New Guinea and in Nigeria—down to the fact that Ulli Beier was an early promoter of literature in both countries—suggests that one might not want to go too far with Houston Wood's extreme place-specificity. Hereniko's discussion of regional identities is distinctive and insightful, and mentions specific institutions and events at which this regional sensibility is created and cultivated. This attention to specific sites of regional identity production—universities, presses, arts councils, conferences—marks several other pieces in the volume, such as Sina Va'ai's "Developments in Creative Writing in Western Polynesia: Fitting the Self into the Mosaic of the Contemporary Pacific." The conference that was the ancestor of this volume is another of these sites, as is this volume itself.

Regional cultural identity production is a movement of obvious importance to Pacific Islanders themselves. Going against currents of nationalism and global identism, it is also inspiring to readers and cultural workers elsewhere. As this body of critical and literary production gets into wider circulation—and this fine volume will help—I suspect that the hesitations and anxieties about the translation processes that sometimes pass under the rubric of "theorization" will become less urgent.

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