the proper social order. There is a formal order to society, but the stories also say that no one has the right to ignore or show disrespect to younger siblings, to children, or to those with a disability (a man with leprosy is the hero in story 14). Yet other stories show how undesirable behavior leads to an unexpected end. In the fight between good and evil, a common theme, the stories claim that even the lowliest, through ethical behavior or even trickery, can defeat the forces of evil.

Tobin also presents narratives of recent historical events, at the end of the volume. One of the most fascinating is an Ujae narrative of an encounter with an American ship that runs up on their reef. Tobin juxtaposes the people's story with a contemporary (1887) account from the perspective of the sailors on board. The perceptions were worlds apart and show the power of narratives to frame encounters between "natives" and "the white man."

Tobin has given us much material to work with, and that is the sign of good ethnography. He has also kept the promise of his dedication: "For the Marshallese people." They have been a people because they have shared the same stories. The question is whether or not this communal inheritance will be appropriated in the struggle to be Marshallese. Tobin has carefully recorded and handed over some valuable resources. He has made the case for storytellers to be heard in order that the people may have a chance to live their own story.

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Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond, by Rob Wilson. Durham: Duke University Press, 2000. ISBN 0–8223–2523–3; xix + 295 pages, notes, index. Paper, US$18.95.

That Rob Wilson's magisterial survey of Hawai'i's literature and culture is at once revolutionary and out-of-date is testimony to the volatility and strength of contemporary literature in this state. At the center of Wilson's book is a sympathetic history of the Bamboo Ridge group of writers, foremost among them Eric Chock and Lois-Ann Yamanaka. He argues that their brand of "local" literature resists the economic and cultural globalization so evident to anyone setting foot in Waikīkī or Taipei (Wilson's other Pacific "center"). Wilson's theoretical imagining posits a "mongrel" poetics that unifies writers in Hawai'i against the outside forces of American imperialism, especially the US military. Where "regionalism" has often been considered a limitation in literature, Wilson points to the way in which Hawai'i regionalism is one that resists the larger forces that impinge on it, in literary and economic terms. That he puts himself in the mix, as a poet and critic, especially in his poetic chapter, "Postmodern X: Honolulu Traces," means that this book is as much autobiography as it is theory or history. This is the autobiography of a white critic's conversion into the local, if not his full acceptance into it. The book also partakes of fantasy; Wilson consciously *imagines* a world that is not local or global, but *glocal* (his neologism). Wilson's imagined community (echo of Benedict Anderson's *Imagined Communities*) does not exist, but

it aims to put pressure on communities that do exist to blur their boundaries, if not into a melting pot, then into what Wing Tek Lum refers to as a cultural soup. Or, as Wilson writes: "Adhering to the nexus of locality at Bamboo Ridge [a place before it was a local literary journal] posits a way of *reimagining* relationship among region, nation, and globe in which difference is not negated nor reified but constructed, negotiated, and affirmed. In effect, the local has materialized into alternative narratives and counterclaims on the 'American Pacific'" (179).

What strikes me as most remarkable about this book is its range: Wilson is at once a formidable cultural critic, equally at home with the morning newspaper and literary theory, and a reader of poetry (unusual among students of cultural studies, who tend to value narrative over poetry). He bobs and weaves between the lingos of transnational capital and pidgin poetry, the travel narratives of Herman Melville and Paul Theroux and films that take place in (one might say "take the place of") Hawai'i. Wilson offers critiques of James Michener, even as he slings the arrows of Fredric Jameson and Slavoj Zizek. In Hawai'i letters, Wilson stands nearly alone in his ability to navigate such fluid sources, to write in so many discourses. His sometimes self-indulgent writing style is always striking and personal, in the way that much literary criticism is not. It holds the reader's attention.

While Wilson's cultural critiques point toward the issue of Hawaiian sovereignty, his literary critiques concentrate on Asian-American work such as that found in the journal, *Bamboo Ridge*. Wilson acknowledges that Eric Chock and Lois-Ann Yamanaka have been held to the fire for their perhaps willful ignorance of Hawaiian issues and for Yamanaka's creation of a stereotypical Filipino character in *Blu's Hanging,* but he still uses their work as his primary examples of resistance to the global. When he does treat Hawaiian literature, he uses a "little Hawaiian shark hula chant for Ka-lani-o-pu'u," rather than any contemporary instances of literature by native Hawaiians. Part of the fault for this imbalance lies in Wilson's timing; when he started writing the book in the early 1990s, as he most certainly did, the Bamboo Ridge group was a central force; by the late 1990s, when the book was going into publication, that group was under fire and journals like *'Ōiwi* were printing more Hawaiian literature. Still, one wishes that he'd said more about intersections, say, between the cultural politics and poetry of Haunani-Kay Trask, whose work has been available for years. Or that he'd alluded to recent work that argues against any Asian-American claim to the local. To disagree with such arguments, as I'm certain he would, might contribute much to a new and vibrant discussion among academics and activists.

But that is not to say that Wilson's book is terribly flawed. What Wilson has given us is a detailed, engaging literary geography of Hawai'i, one that takes us beyond Stephen Sumida's important book, *And the View from the Shore: Literary Traditions of Hawai'i* (University of Washington Press, 1991). *Reimagining the American Pacific* will provide an excellent

jumping-off point for scholars intrigued by Hawai'i's radical mix of politics and art.

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A Remarkable Journey, by Lady Carol Kidu. Sydney: Pearson Education Australia, 2002. ISBN 0–7339–3227–4, 161 pages, photographs. A$21.95, PGK42.90.

The journey is a prevalent postcolonial metaphor for a search: a search for identity, a search for a sense of place, and a longing for situatedness—homeland. Indeed, it is a hunger for the center, which is always elsewhere. Lady Carol Kidu's book, *A Remarkable Journey,* is an autobiography that engages the motif of journey as the main thread that yokes together the narrative. Autobiography is a common genre in which an author's life is recorded, often in terms of symbolic journeys from a certain location to other destinations. Lady Kidu uses this genre to narrate her own history by reassembling the scattered elements of her life, her private self, and regrouping them. This book deals with issues of self, uprootedness, and relocation. It is about a shift from the center to the periphery. At the same time, it is about Lady Kidu's cross-cultural love relationship with her husband, the late Sir Buri Kidu, former Chief Justice of Papua New Guinea.

On a different plane, it is about the redefinition of her identity within a different cultural matrix. Indeed, it can be ascertained from the book that the question of her identity within a new context must be renegotiated in order for her to be visible. The writer is able to achieve this through mediation and negotiation between the two cultures through the assistance of her family.

The journey metaphor commences in Brisbane, Australia, when a sixteen-year-old Australian girl meets and falls in love with a Papua New Guinean student in the mid-1960s, a time when cross-cultural and interracial relationships were socially proscribed and shunned. The relationship between the hitherto obscure Australian girl and the Papua New Guinean boy is indeed a journey itself: from sexual innocence to sexual maturity, from mono-racial relationships to interracial relationships, from a private (egocentric) vision to a broader social and cultural understanding, among others. This journey is played within the interface of this white/black falling in love. But the white Australia policy, which proscribed interracial relationships, reduces this journey metaphor to a sense of superficiality and ambivalence. Despite the oppositional voices, however, the journey is undertaken, consummated in marriage and relocation to Papua New Guinea. The metaphor of the journey as dialogue/bridge enables the author to bridge the lacuna of cultural silence that exists for her as an outsider trying to invent for herself a new hybrid identity.

In this book the author provides us a rare and intriguing insight into a mid-1960s Australian girl's growing love for a Papuan school boy, the deepening of the relationship, the marriage, the return to Papua New Guinea, the difficult period of adapta-