

# Pacific Asia Inquiry

**Multidisciplinary Perspectives**

Occasional Papers in the Liberal Arts and  
Social Sciences



Volume 8, Number 1, Fall 2017

# Pacific Asia Inquiry

*Multidisciplinary Perspectives*

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## Contents

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- 3 Editorial Board Members and Policies
- 5 Editor's Note  
Avizia Y. Long
- 7 Beyond the Tenth Horizon: Robert Barclay's *Melal*  
David Gugin
- 20 A Reflection on Greg Dening's *Mr Bligh's Bad Language* and Its Relation to the Pitcairn  
Island Language  
Joshua Nash
- 29 The Kittitian *Other* in the Pacific: Edward Young, Extra-Caribbean Mobility, and  
Pitcairn Island  
Joshua Nash
- 35 The Richard Flores Taitano Micronesia Area Research Center (RFT MARC)  
Manuscripts  
Antonio Perry

### BOOK REVIEWS

- 45 *A Life Beyond Boundaries: A Memoir*  
by Benedict Anderson, Reviewed by Chris Schreiner
- 50 *Iep Jaltok: Poems from a Marshallese Daughter*  
by Kathy Jetñil-Kijiner, Reviewed by Paulette M. Coulter
- 54 *A Companion to the Works of Kim Scott*  
Edited by Belinda Wheeler, Reviewed by David Gugin

59	List of Contributors
60	Submission Procedures

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## Editorial Policies

*Pacific Asia Inquiry* is a peer reviewed on-line journal dedicated to showcasing works on the Pacific Asia Region and to advancing knowledge and understanding of this region. The Pacific Asia has long been the focus of intense cultural, political and economic interaction with other world regions, and it is the central theme of this journal.

*Pacific Asia Inquiry* analyzes and publishes contributions from a wide scope of works - national and international, regional and global, historical and current. Contributions are drawn from multiple disciplines in the liberal arts and social sciences - including sociology, psychology, communication, language and literature, visual arts, music, drama, history, geography, anthropology, philosophy, political science and economics. This journal appeals to academics, policy makers, and both government and non-government professionals with an interest in the Pacific Asia Region. Special edition themes under consideration include Economic Development and Social Change, Militarization in Pacific Asia, Culture Change and Global Interactions, After Orientalism, and Trends in the Visual Arts.

The Editorial Board of *Pacific Asia Inquiry* welcomes theoretical and field oriented contributions and analyses. Articles, critical essays, and case studies applied or theoretical that span the liberal arts and social sciences are welcome. The research emphasis of this series accommodates in-depth studies. Contributors are invited to share their innovative research, challenging past and current positions and perspectives. Any interdisciplinary approach may be employed so long as it is documented in a readable style of writing that is accessible to specialists and non-specialists alike. Authors may submit their writings on problems and issues associated with any ethnic group, national culture, historical period, genre, or media so long as the article has some scholarly and/or intellectual relevance or relation to Pacific Asia, especially Micronesia.

All submissions and editorial inquiries should be addressed to the editor of the next volume, Dr. David Gugin, Division of English and Applied Linguistics, College of Liberal Arts and Social Sciences, University of Guam, UOG Station, Mangilao, Guam 96923, email: dgugin@triton.uog.edu. See final page for submission procedures.

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## Editor's Note

Avizia Y. Long

On behalf of the Editorial Board and the College of Arts and Sciences at the University of Guam, I am pleased to introduce and provide an overview of the manuscripts selected for inclusion in Volume 8 of *Pacific Asia Inquiry*. The manuscripts included in this volume strongly reflect the interests and scope of this online peer-reviewed journal, which is dedicated to “showcasing works on the Pacific Asia Region and to advancing knowledge and understanding of this region” (<http://www.uog.edu/pai>). Similar to previous volumes, Volume 8 is a testament to the diversity of scholarship that is present and growing in the Pacific. In this volume, contributors will engage readers with critical topics in the fields of humanities and social sciences: identity, culture, language, and the intersection of the three.

David Gugin's article proposes and develops a synthesis of contemporary ecological and postcolonial criticism, combining a bioregional emphasis on reinhabitation and the restorative power of narrative with a postcolonial insistence on the validation and empowerment of indigenous lifestyles. The article applies that analytical approach to Robert Barclay's 2002 *Melal: A novel of the Pacific*, a book written against the backdrop of the US government's 1954 detonation of a hydrogen bomb on Bikini Atoll in the Marshall Islands. Ultimately then, this article focuses on the struggle of the Marshallese people to reclaim their place-identity, their culture, and thus their right to live in an ecologically healthy environment. It also argues that traditional definitions of place-identity and indigeneity need to be rethought, articulated differently in order for the Marshallese to succeed in that struggle.

The two short, creatively directed and reflective papers by linguist Joshua Nash build on his already published Pitcairn Island linguistic and ethnographic research. While much of Nash's work has been staunchly empirical and based in long term fieldwork engagement with the Pitcairn Islanders on Pitcairn Island, in the Pitcairn Islander diaspora in Australia and New Zealand, and with the Pitcairn Islanders descendants on Norfolk Island, these pieces are largely speculative. "The Kittitian *other* in the Pacific" is a musing on *Bounty* midshipman Edward Young and his possible Caribbean influence as a single individual on matters linguistic and otherwise on Pitcairn Island post 1790 arrival. Nash's hypothetical deliberation queries to what extent Caribbean vestiges arrived on the island and how long they might have endured.

A reflection on Pacific historian Greg Denning's *Mr Bligh's bad language* again uses an exploratory approach. Here Nash uses the trope of *Bounty*, that ship extraordinaire, to survey a number of ideas Denning identifies in his well-known 1992 work about Captain William Bligh's use of language on the *Bounty*. Where Denning never really took us to Pitcairn Island with this book, nor was this his brief, Nash offers several concise hows and whys with regard to the language situation there, and the extent of the Polynesian influence on linguistic and extralinguistic happenings. This contribution hints at a larger work Nash intends to write dealing with the linguistics, sociology, and spatiality of Pitcairn Island place and people.

Lastly, Perry offers an overview of the manuscripts housed in the Richard Flores Taitano Micronesian Area Research Center (RFT MARC) at the University of Guam. In particular, he draws our attention to a selection of manuscripts produced by women who have influenced the history, society, and economy of Guam and Micronesia in a notable manner. The biographies and works of the women whose manuscripts are reviewed by Perry compel the reader to consider

*Editor's Note*

the role of women in the development of Guam and Micronesia broadly, and indeed “preserves women's legacies” as central participants in the larger regional community.

In addition to these four manuscripts, three book reviews are featured in this volume, covering topics that are equally critical to scholarly dialogue in the Pacific and surrounding regions. The pieces selected for review prove exceptionally diverse, ranging from the autobiography of recently passed social scientist Benedict Anderson to an anthology of essays produced to accompany the works of the accomplished Australian indigenous author Kim Scott. The reviewers are to be commended for framing each work within its complex time and for highlighting what makes each work unmistakably timeless for the greater regional community.

Volume 8 speaks to the life and enthusiasm that are evident and growing in scholarship in the Pacific and surrounding areas. In spite of Guam's reputed disconnect from neighboring islands (Viernes, 2016) and regions, this volume's contributors and their contributions suggest the opposite. *Pacific Asia Inquiry* has once again facilitated the foregrounding of Guam as a central venue for voicing the ideas and collaborations of the Pacific and beyond. On behalf of the editorial board, I want to thank the contributors, referees, and book reviewers of this issue for their dedication and service to the larger academic and regional communities.

*Si Yu'os ma'åse' and Biba Guam.*

# Beyond the Tenth Horizon: Robert Barclay's *Melal*

David Gugin  
University of Guam

## Abstract

This article develops a synthesis of contemporary postcolonial and environmental, or ecological, literary criticism. It combines a postcolonial insistence on the validation of indigenous lifestyles, cultures, and epistemologies with a bioregional emphasis on narrative reinhabitation and the ecology of ideas. The article articulates and applies that analytical approach to Robert Barclay's *Melal: A Novel of the Pacific*, a novel written against the backdrop of the United States government's 1954 detonation of a hydrogen bomb on Bikini Atoll in the Marshall Islands. Focusing on the struggle of the Marshallese people to reclaim their place-identity and thus their right to live in an ecologically healthy environment, the article also suggests that current definitions of place-identity and indigeneity need to be rethought in order for the Marshallese to succeed in that struggle. The article concludes by linking the increasingly serious, potentially devastating environmental situation in the Marshalls to the broader, global campaign for environmental justice and sustainable ecologies.

**Keywords:** postcolonial literary criticism, eco-criticism, environmental literature, bioregionalism, narrative reinhabitation, Oceania, *Melal*

On March 1, 1954, the United States detonated Castle Bravo on Bikini Atoll in the Marshall Islands. With a 15 megaton yield, Castle Bravo was the most powerful hydrogen bomb ever tested by the United States. Because scientists had predicted a much smaller yield, and because of an unexpected shift in the wind, the explosion of Castle Bravo caused the greatest accidental radioactive contamination in United States history. Designed as a secret test, fallout from the detonation spread from the recently evacuated Bikini to neighboring Rongelap, Rongerik and Utirik Atolls, whose residents were not evacuated until several days after the blast, when they were already beginning to show symptoms of radiation sickness. Returned to their homes three years later, they were subsequently evacuated again when the atolls were determined to be unsafe for human habitation. Among its many aftereffects, Castle Bravo left a long legacy of birth defects, miscarriages, and stillborns – what many Marshallese women came to call “jellyfish babies” – to remind future generations of what had been done to their islands and their ocean.

It is against this backdrop of atomic experimentation and Cold War power politics that the events of Robert Barclay's *Melal: A Novel of the Pacific* occur. Unfolding on a single day – Good Friday, 1981 – Barclay tells the story of Rujen Keju and his two sons Jebro and Nuke. Living in the Marshallese enclave of Ebeye on Kwajalein Island, Rujen rides the ferry every day to the American zone on Kwajalein, where he is a senior wastewater worker at the sewage plant, a job he takes great pride in. He is a widower, whose wife Iia had been a young girl on Rongelap when the Castle Bravo test was conducted. Later, as an adult, she once described the experience to her eldest son Jebro, telling him how “one morning just before dawn she saw from a window what she thought was a moon rising in the west. It was so bright that trees, the ground, the lagoon, everything became awash in its reddish glow. Not long after that a tremendous wind blasted in [and a few hours later] an ashy powder began to fall” (80). Told by an American doctor that she was one of the “lucky ones” since she had remained inside throughout the day of the detonation, Iia never contracted any of the various cancers that killed so many of the

Rongelap victims of Castle Bravo. However, as her husband Rujen was painfully aware, she had suffered numerous miscarriages during their marriage, finally dying from one when their youngest son Nuke was three years old.

Appropriately, given its Micronesian setting, *Melal* focuses on the underlying complexities of kinship networks. One of the novel's central relationship is between Rujen and his two sons, especially Jebro. Rujen himself has become a devout Roman Catholic, trying his best to ignore his past, to accept the diminished nature of Marshallese existence and assimilate into American culture. But his older son has been named after the Marshallese king of the stars, their greatest hero. Although his father has secured for him a coveted, minimum wage job at the wastewater facility, where he will start on the following Monday, Jebro is a young man who very much feels torn between two cultures, two ways of living. He is thus in almost continuous conflict with his father, or rather, his father's world-view. In Marshallese culture, the grandparent-grandchild relationship is given special importance, with alternate generations often seen as allied, sometimes against the parent. So much like his paternal grandfather Ataji, who always resisted the Americanization (ghettoization) of the Marshalls, Jebro still values the traditional ways of living in and perceiving his island environment. He is a skilled fisherman, an expert sailor, more at home in the lagoon or on the open ocean than he is on land.

This empathetic relationship between Jebro and Ataji, counterpointed as it is against Jebro's more oppositional relationship with his father, offers a compelling representation of the distinction Hsinya Huang has made between the transnational and the trans-indigenous. For Huang, any legitimate discussion of identity in sovereign indigenous cultures must move beyond the concept of the spatially or temporally bounded nation, must, in other words, be transnational (xi). Given increasing patterns of both voluntary and involuntary migration, Huang's insistence on moving definitions of identity beyond the territorial nation-state is certainly relevant to the contemporary Marshall Islands and indeed much of the Pacific region. Equally important though, Huang problematizes and politicizes conventional theories of the transnational, arguing that in the United States those theories typically push and confine to the margins any understanding of indigenous peoples and texts, while centering and privileging the mainland, dominant culture (xvi). In *Melal* then, at least for most of the novel, Rujen functions as a perfect symbol of how the transnational, which for Huang is just a nicer, more deceptive name for the colonial, for more of the same inequality and exploitation, effectively reduces and diminishes the indigenous, trapping them in an endless cycle of dependency and environmental degradation. Rujen is no longer really Marshallese, but he can never truly be American.

What Huang wants is to replace a single, center-to-margin, global-to-local, major-to-minor dialogue (or rather, monologue) with multiple and genuine center-to-center dialogues, connecting in a more equitable way the United States and the world with diverse indigenous cultures throughout the Pacific. Such a "trans-Pacific" and "trans-Indigenous" ecopoetics "would foreground an alter/native reckoning of space, place, and time that both requires an active and participatory engagement with the Pacific seascapes and invokes the planetary consciousness" (xvii). Not coincidentally, Barclay wants the same thing, as his characterization of Jebro illustrates. Throughout *Melal*, Jebro is searching for Huang's trans-indigenous approach, desperately trying to avoid the transnational trap his father finds himself in. Well aware that the Americans are not going away, he is not seeking to return to an ideal, pre-contact Marshallese past. But he is determined to maintain a genuine Marshallese identity, a perspective on life that is cognizant of but also independent from mainstream American cultural values and epistemological beliefs.

Huang's articulation of a new critical paradigm is certainly persuasive, though perhaps, as *Melal* demonstrates, incomplete. Because Robert Barclay, even though he spent much of his life in the Marshall Islands and is clearly sympathetic to the Marshallese people and critical of the United States presence there, is himself not Marshallese. This immediately invites some interesting, potentially controversial responses to Huang's argument, since her work seems to imply that no Western, white writer can ever help undermine and supplant the narrative of Western-dominated transnationality. Thus a truly postcolonial novel can never be written by a colonial, from the settler point of view. However, it is the intention here to respectfully disagree, to offer a synthesis of ecological and postcolonial criticism that combines a bioregional emphasis on reinhabitation and the restorative power of narrative with a postcolonial insistence on the validation of indigenous lifestyles. And to use that synthesis to suggest that without re-examining the somewhat dated, static definitions of indigenous and non-indigenous, the paradigm shift that Huang and others desire will not be possible.

Although both seek to challenge the dynamics of power and share the same goal of replacing existing power structures with more egalitarian ones, postcolonial and bioregional literary-critical approaches have typically resisted this kind of synthesis. Postcolonialism will ultimately privilege the human, if necessary at the expense of the environment, while bioregionalism will ultimately privilege the environment, if necessary at the expense of the human. Therefore, what is first needed is a way out of this inherent tension between the two approaches. In her insightful reading of Ben Okri's novel *The Famished Road*, Erin James provides such a path, arguing that place-specificity and corresponding mimetic representations of those places should not be limited to or by Western sensibilities (263).

Thematically and structurally, Okri's novel centers on the experiences of its protagonist Azaro, a "spirit-child" moving back and forth between the natural and supernatural worlds just prior to Nigerian independence in 1960. For James, this constant migration across supposedly fixed boundaries calls into question typical empirical distinctions between the rational and the irrational, distinctions that she feels are inherently biased, an assertion that the Marshallese, for whom the natural and supernatural are inseparable dimensions of everyday experience, would agree with. Okri himself has said that true colonialism does not occur when one society has been occupied by another materially, but when it has been taken over in terms of "its mind and its dreams and its myths, and its perceptions of reality" (266). James then is rejecting the colonial appropriation of perception in favor of a more fluid, open-ended, multidimensional, postcolonial, in this case, Yoruba, aesthetic. What emerges is the possibility of a union between this postcolonial emphasis on equal forms of perception and the bioregional emphasis on sustainable interrelationships between people and places, a hybrid approach capable of eliminating traditional dichotomies between Western transnational and non-Western trans-indigenous texts, readings, and authors.

Like *The Famished Road*, a second key relationship in *Melal* is between the human and mythological worlds. Barclay alternates two narratives throughout the novel, juxtaposing Rujen's family history with Marshallese cosmology, focusing on Etao, a quintessential trickster hero, and Noniep, a dream-speaking dwarf. Both Etao and Noniep are interventionist figures, moving constantly between the physical, material world and the spiritual world of demons and magic, operating both diachronically, across time, and synchronically, at a given point in time. Against his father's wishes, Jebro begins his Good Friday by sailing from Ebeye with his younger brother to their birth-island of Tar-Woj, which Nuke has never seen before and where their grandfather is buried. Tar-Woj is a restricted area in the Marshalls, within the Mid-Corridor zone, serving as a

test target for guided missiles launched from the United States mainland. As a result of this appropriation of territory, it is against the law for the boys to visit their ancestral homeland, which is why Rujen is opposed to their plan. Jebro and Nuke go anyway, and as they are leaving the Ebeye dock “Jebro’s eye caught a bright flash overhead that came from the east. At first he thought it was one of the American missiles streaking toward the lagoon, but the burning glow and vapor trail looked different, erratic, prismatic, and seeing it brought on a strange sense of familiarity or kinship” (12). In fact, it is Etao returning from his travels at a blazing speed and diving directly for the middle of the lagoon. From the very beginning the narrative structure of *Melal* connects its human and mythological characters, in the process unifying the novel’s formal and thematic properties.

This integrated textual strategy also allows Barclay to explore another of the main relationships in *Melal*. Underlying the specific familial tension that exists between Rujen and Jebro, and between Rujen and his late father Ataji, is the more general psychic tension caused by the almost overwhelming impact of American lifestyles and American modes of perception on indigenous culture and society. The high suicide rates of young Marshallese men are referenced several times, but Barclay’s larger point is that once the assimilation (subjugation) of the Marshallese imagination to the American imagination is complete, the essence of what it means to be Marshallese will be lost forever. Noniep understands the danger, so he too has come to Tar-Woj. The last of an ancient race of dwarves who died out because they could no longer remember how to fish, he knows on this day he will be killed by a host of demon spirits who intend to destroy both him and the Marshallese people. Noniep, his body and skin covered by interlocking triangles of tattoos, is “so old and wrinkled that his face looks like a dark rock [. . .] He sits on a sitting mat, chanting knowledge into an extraordinarily tall breadfruit tree” (84). Noniep is determined that the old traditions, the old ways of seeing, do not pass with him, that instead they are passed on to future generations of Marshallese.

As the final repository of Marshallese experience, Noniep wants his people to first understand who they are and where they came from, to remember that their true home, their true place, is the ocean. He fills the breadfruit tree with the knowledge of canoe-building, of navigational skills, how to read even the smallest change on the ocean’s surface, how to survive on long ocean journeys. Turning to the sky, he chants the patterns and locations of stars and constellations, the names of islands that each star will lead the voyager to, the names of other stars that will lead to farther islands, and finally, the names of opposing stars that will guide the voyager back home. But Noniep also wants the Marshallese to remember their more recent past, their colonial history, what has happened to them as a people. He chants of the Spanish who seized the islands, promising “life through Christ and giv[ing] death through syphilis,” of the Germans and Japanese who enriched themselves through the forced labor of the Marshallese, of missionaries who would not allow them to practice the magic that taught them the ways of navigation and proper health and behavior, of the Americans “who brought the bomb and jellyfish babies and Happy Days on TV” (86). Most of all though, Noniep chants into the breadfruit tree to remind the Marshallese of what they could be and of what they must do to regain their identity and restore their sense of place.

Noniep’s appearances in the novel are crucial because they serve as a reminder that any definition of place is inadequate if it does not recognize the central role that the imagination plays in establishing and maintaining mutually healthy environmental relationships. Noniep’s active interpenetration of the material and the imaginative fit well within a cognitive framework that asks and answers questions about how it is we actually “know” or understand a place.

Echoing Gregory Bateson, Serenella Iovino insists that “within and around the ecology of living forms an ecology of ideas, or of mind, exists, which strictly interacts with the former one.” Here mind is no longer simply a synonym for self or brain, but rather, in Iovino’s words, “an ecological function mirroring [. . .] the interrelatedness between the self and the environment” (104). What results from this perspective is a necessary re-conceiving of the human mind. No longer seen as a separate, isolated, discrete entity, it can now be viewed as a locus of intersection where the internal and the external, the self and the material world, meet, interact and co-exist. In short, for Iovino, “to imagine a place is to always imagine *with* a place” (105). And this imaginative act, this ecology of mind, is a prerequisite for any long term, sustainable strategy of environmental renewal.

As Iovino points out, a community, society or culture becomes fundamentally disconnected from the environment when it has become alienated from its imagination of that environment. Such a disconnect is ultimately schizophrenic and is the base cause of any ecological crisis. Effective solutions to environmental problems, effective treatments for environmental “diseases,” solutions and treatments that address causes not symptoms, therefore require a re-imagining of self and nature that eliminates the disunities that typically characterize their relationship. False dualities, false dichotomies, must be resolved, unified, for the sake of environmental survival. Iovino refers to this process as “narrative reinhabitation,” which she describes as a “cultural-educational practice that consists of restoring the ecological imagination of place by working with place-based stories” (106). It is not the scientists only who will save us, but the writers and the artists – the dreamers, the imaginers, the Jebros and Nonieps.

Along with dwelling and sustainability, one of the crucial terms in any bioregional approach is reinhabitation. But it is important to remember that this notion of reinhabitation is decidedly activist in meaning, in that the goal is not just to limit environmental damage and live sustainably in the present and future but to fix the damage that has already been done in the past. As more and more people become detached from their environments, forced from their environments, have their environments taken away from them through war or climate change, more and more people become deterritorialized (Lynch, Glotfelty, and Armbruster 6). The goal is for people to reterritorialize, re-map, their lives. What Iovino has rather elegantly done is to take this original bioregional concept of reinhabitation and extend it into the realms of imagination and narrative. By deepening the intended meaning of reinhabitation, she has also articulated a way forward, or really, a way back, since what she is talking about is how to imaginatively create newer, different, more open endings for places and the people that live within them, to revisit the past. In doing so, narrative reinhabitation also forces us to re-envision the future. Interestingly enough, Iovino herself is not a native of, or indigenous to, Italy’s Po River Valley which she writes so movingly about.

In two articles written in the 1990s, Tongan scholar Epeli Hau‘ofa, working out of the University of the South Pacific in Suva, Fiji, created the theoretical justification for a radically different way of viewing, interpreting and re-mapping Pacific island communities, countries and cultures. His arguments are relevant here because so many of them anticipate various postcolonial and bioregional approaches, notably Huang’s and Iovino’s. First of all, in “Our Sea of Islands,” he points out that perceptions of the Pacific originating at the macroeconomic and international (transnational) political level are typically quite different than the perceptions of ordinary people, actual Pacific islanders. Since their perceptions are often dismissed or ignored entirely, Hau‘ofa wants a new vision, one based on a grassroots understanding of how Pacific islanders live their lives and how they relate to their environment (148). Most especially, he

wants to undermine the prevailing spatial paradigm of the Pacific, a paradigm based on smallness. He writes that according to this view “all of Polynesia and Micronesia are much too small, too poorly endowed with resources, and too isolated from the centers of economic growth for their inhabitants ever to be able to rise above their present condition of dependence” (150). Because they live in such tiny, allegedly impoverished places, Pacific islanders will always be members of so-called MIRAB societies, perpetually requiring migration, remittances, aid and bureaucracy in order to survive.

Hau‘ofa imagines a new ecology of ideas that reconceptualizes both space and place, one that is not land- but sea-based. Sharing the postcolonial and bioregional critique and suspicion of arbitrarily imposed political boundaries such as cities, states and nations, he believes that such boundaries are debilitating, confining people, for instance, the inhabitants of the Marshall Islands, to not only physical but mental reservations as well. Anyone looking at most Micronesian, Polynesian or Melanesian islands would consider them small since he or she is focusing only on land surfaces. But Hau‘ofa notes that any careful study of the myths, legends, and traditions of Pacific islanders will reveal that they did not conceive of their world as tiny at all, encompassing as it did the land itself, the surrounding ocean, the underworld and the sky (heavens) above. Hau‘ofa rejects the colonial view of the Pacific as “islands in a far sea,” a description that emphasizes the smallness and remoteness of “dry surfaces in a vast ocean far from the centers of power” (152). Hau‘ofa would agree that at its core narrative reinhabitation is the act of re-naming. He understands that to perceive, to imagine differently, is to re-identify and then reclaim.

Instead of colonial labels and colonial narratives, Hau‘ofa prefers what he considers to be more historically and environmentally accurate designations. Referring to “ocean peoples” rather than “Pacific Islanders,” he describes the region not as “islands in a far sea” but as Oceania, “a sea of islands.” He writes that “people raised in this environment were at home with the sea. They played in it as soon as they could walk steadily, they worked in it, they fought on it. They developed great skills for navigating their waters, and the spirit to traverse the few large gaps that separated their island groups” (153). Because of the ocean and their relationship with it, theirs was a large world. More importantly, when viewed and experienced from the vantage point of everyday people at the micro-level, it has become a large world once again. Hau‘ofa has no interest in nostalgia, nor does he embrace romanticized notions of the past, believing that such notions only serve to advance a neo-colonial agenda. His argument is that 19<sup>th</sup> century imperialism established artificial boundaries that ignored the environmental, economic, and sociocultural realities of the Pacific region, resulting in the spatial and perceptual contraction of that region. But with the rise of the global economy, which has no real use for and thus ignores these artificial boundaries, a renewed expansion is occurring (155). The people of Oceania are on the move again. Significantly though, Hau‘ofa tends to assume that most of this movement is voluntary.

Nonetheless, whether voluntary or not, the identity-formation that emerges out of this renewed, increasing mobility, reflects both a conscious and subconscious rejection of real and perceived isolation in favor of true interconnectedness. It is a process motivated not by dependence but interdependence. It focuses not on individual islands, nations, and territories as discrete, endlessly competitive entities, but rather as equally valuable components of a larger, mutually reinforcing network. As Hau‘ofa so eloquently puts it: “Oceania is us. We are the sea, we are the ocean, we must wake up to this ancient truth and together use it to overturn all hegemonic views that aim ultimately to confine us again, physically and psychologically, in the

tiny spaces that we have resisted accepting as our sole appointed places” (160). Clearly, it is this more profound, biologically-informed sense of self and place, this “survival unity” (in Bateson’s phrase) that will form the foundation of any successful effort to protect and renew, to dwell sustainably in, the Pacific Ocean itself.

This vital restoration of place imagination is fictionalized in *Melal* as a struggle for souls. Consistent with his narrative structure, Barclay dramatizes that struggle at both the human and mythological levels. On this particular Good Friday, Rujen has been having a bad morning. He has had a public disagreement with his eldest son, someone has taken his preferred seat on the ferry, his expensive workboots have been stolen, and his bicycle has been vandalized. Late for work, he gets lost taking a shortcut through an empty elementary school. A man who prides himself on his professionalism and self-control, he has a sudden crisis of faith. Frustrated, pacing quickly back and forth, he is agitated by the thought that his life has no meaning or purpose and that he has lost his soul. Rujen temporarily overcomes this feeling of emptiness and continues on to his job, where he learns from his American supervisors that two other Marshallese workers have just returned to the plant after catching two dolphins. The Americans are puzzled about how they could have caught them. When Rujen explains that they used rocks, the Americans assume he meant hitting them with rocks. Rujen replies that the Marshallese have known for centuries that hitting two rocks together underwater confuses the dolphins’ visual sonar, making them dizzy, tricking them into beaching themselves. His supervisors are horrified, insisting that such practices violate United States law. Habitually deferential to American authority, Rujen stands his ground for once. He gets uncharacteristically angry and responds that the men were simply following traditional customs.

The miscommunication, the misunderstanding, between Rujen and the Americans is emblematic of a larger North-South, settler-indigenous division within the global environmental movement. As discussed by Jonathan Steinwand, the North American/Western European variant of environmentalism has a tendency to “mourn what we have killed in nature [. . .] what we have helped to destroy” (183). It also has a tendency to universalize its concerns and agendas, in the process devaluing or dismissing the lifestyles and cultures of local inhabitants. In a close reading of Amitav Ghosh’s *The Hungry Tide*, Steinwand focuses on a passage in the novel where the protagonist, a visiting biologist, is initially appalled by a group of villagers who are preparing to kill a predatory tiger. Eventually though she gains insight into how conservation policies she has always uncritically supported seldom take into account the people who are most affected by those policies. Steinwand concludes that we should pay much more attention to the survival strategies that “provide localized challenges to environmental universalism, correctives to the sentimentalizing tendencies of environmentalism, and the caution that a sustainable future must avoid imperialist nostalgia” (185). In the incident of the dolphins, it is this paradox of global environmentalism, this imperialist nostalgia, that Rujen is facing, because it is not the Marshallese who have been wiping out dolphin stocks all over the world.

Late again, Rujen arrives at the afternoon Mass at the Kwajalein Catholic Church, where he is an usher and the only Marshallese member, a fact of considerable psychological importance to him. He is immediately confronted by what Steinwand refers to as “the paradox of global environmentalism,” the irony that “those who worry the most about the destruction of nature are usually those who are making the problem worse” (194) – in this case, a “Save-the-Dolphins” fundraising campaign organized by the American parishioners, who are appalled and outraged by what the uncivilized Marshallese have done to the two dolphins. Thoroughly unsettled, he notices that the cloth veiling the Crucifix at the front of the altar has bunched up. Attempting to

repent for his perceived sins, and to achieve some kind of inner peace, he walks up to the crucifix, conscious that all the Americans in the room are silently watching and judging him. Although shaken by the events of the day, and his currently exposed position as the center-of-attention in the church, he regains his faith, no longer doubting how he has chosen to live his life or define himself.

In possibly the most powerful passage in the novel, Rujen jumps up to rearrange the veil. Unfortunately, he ends up losing his balance instead, crashing to the floor and accidentally pulling down the entire crucifix, severing the head of Jesus from the rest of the statue. Lying on the floor in pain, bleeding from puncture wounds in his hand from the thorns on Christ's crown, he is utterly humiliated and knows he will never be allowed to set foot inside the Kwajalein Catholic Church again. Just at that moment, just when it seems "as though his soul had gone and left him nothing but his shame [. . .] his eyes found two shining points of light, drawing forth with a soothing glow – they were the eyes of Christ looking up at him from the altar, Marshallese eyes. And they spoke to him. And by the grace of God they offered him a way to redeem his soul" (207). Ticketed and fined by the American authorities later that evening for trespassing on Marshallese land because he has missed the ferry back to Ebeye and broken the American curfew, Rujen has finally had his epiphany. He should have gone with his sons to Tor-Woj to visit his father's grave. His life, his thoughts, his dreams should be Marshallese. But what it now means to be Marshallese is still to be addressed.

Hau'ofa foreshadows Barclay's eventual answer to that question in *Melal* in his later article "The Ocean in Us," where he develops a more specifically political and environmental program linked to his earlier call for a regional, ocean-based place identity. Valuing multiplicity, and recognizing that there is strength in diversity, he makes it clear that he is not suggesting that other existing ethnic and cultural identities be ignored or replaced. Instead he wants to build on them to create a true, locally-generated, genuinely independent regionalism that would challenge and supplant the various externally-imposed regionalisms that Oceania has historically suffered under (393). Again, for Hau'ofa, specifically referencing the Bikini hydrogen bomb tests, the essential problem is one of mapping, the inability to "define our world and ourselves without direct and often heavy external influence" (397). But he is well aware of the difficulties associated with building viable, substantive regional institutions and organizations that move beyond just the cultivation and celebration of some amorphous, undefined, difficult to quantify feeling of commonality. Still, he is convinced that by adopting a "one ocean, one people" approach these difficulties can be overcome and a sustainable Oceanic identity can be created.

Hau'ofa believes that without an all-encompassing practical and ethical vision of the sea as open and free-flowing it will be impossible to escape the crippling effects of material and metaphysical insularity. Noting that the region has achieved its strongest sense of unity when confronting environmental threats to the Pacific Ocean, he argues that "no specific country in the Pacific can by itself protect its own slice of the oceanic environment: the very nature of that environment prescribes regional effort. And to develop the ocean resources sustainably, regional unity is required" (401). Crucially however, he insists that the ocean is not simply a continuing literal or physical reality, it is also the most powerful metaphor available to all inhabitants of the Pacific. Both literally and symbolically, all of us living in Oceania are thus able to "range beyond the tenth horizon, secure in the knowledge of the home base to which we will always return for replenishments and revisions of the purposes and directions of our journeys" (408). Departure and return, migration and the voyage back, the traveler in motion and the traveler at rest – this then is Hau'ofa's ocean.

The key plot developments in the mythological world of *Melal* reflect Hau'ofa's radical reshaping of how Oceania should be perceived and, more importantly, how Oceania should perceive itself. They also reflect his insistence on the centrality of the ocean to the identity of all Pacific islanders, including of course the Marshallese. Noniep has called Jebro to Tar-Woj because his transformation of the breadfruit tree into the collective cultural and historical. Oceanic memory of the Marshallese people is not complete until he can place part of a human soul inside the tree. Reaching out from the spirit world he rubs his fingers together and a watery ball emerges from the back of Jebro's head, rolling on the air to Noniep's hands. He gently caresses the ball, Jebro's soul, until it releases a small, fish egg-sized portion of itself, which Noniep puts inside the tree. He then sends the rest of the soul back into Jebro's head. Near the end of the novel, and just after his temporal death, Noniep fights an epic battle with his enemies for control of the souls of all the Marshallese people. Rising from the darkening ocean into the wind, "He finds waiting for him his spirit-canoe, and it speaks to him, reminding him of who he is and of the souls he has died to save" (281). Much like the Marshallese eyes on the statue of Jesus that Rujen stared into back on Kwajalein, Noniep is revealed as an indigenous, culturally authentic Christ figure, sacrificing his life to redeem his people.

Fittingly, that redemption will and must be spiritual, psychological, and ecological. Throughout *Malal* Barclay provides chilling descriptions of the environmental degradation of the Marshall Islands, of Ebeye especially, a quintessential "necroregion," to borrow Iovino's term. In the opening chapter, Rujen makes his way to the toilet room of his concrete blockhouse, walking slowly through the cramped quarters past the snoring bodies of 14 clan members and eight family members. Once there he conducts his morning ritual of shooting rats in the corners and crevices of the blockhouse, noticing only later the sewage bubbling up into the kitchen sink. That morning at the Ebeye pier, which lacking proper maintenance is gradually falling apart, Rujen can see to his right past the oily polluted water to wooden slum shacks on stilts. He can see that beyond the slowly burning heaps of trash festering in the garbage dump the coral reef, critical to the island's ecosystem, is littered with piles of cars, trucks, and heavy machinery melting together into various shades of orange and black. In Ebeye thousands of people are crammed into less than a square mile of space, with predictable consequences for themselves and for the environment. Even more disturbing, the characters in *Melal* typically view this destruction as normal, referring to the ever-present flies as the Ebeye Air Force, joking about fishing for soiled Pampers from the pier or racing beer can boats on the reef.

The Marshallese loss of place identity, the deformation of their ecology of ideas, is thus mirrored in their almost complete alienation from the environment in which they live. Inhabiting a "land made ugly," the dominant motif in Barclay's description of Ebeye is human feces. The fact that Rujen derives his livelihood and status from processing the Americans' sewage on Kwajalein – literally, taking shit from them – only serves to reinforce that motif. The American-built toilet system dumps raw sewage into the lagoon, and with the system breaking down constantly from the population pressure, the sewage often leaks back onto shore. Many Marshallese had abandoned the toilets altogether, simply going outside to relieve themselves. When Rujen does so at night he always brings along a flashlight to avoid "stepping in someone else's mess." In daylight, he could see "clumps of toilet paper and turds all over the breakwater, waiting for wind or waves or rain to wash them away." He has a friend who always says that the breakwater looked like it had been attacked from the air by "a giant shit-bombing shitbird" (92). Plagued by rats, mosquitoes, flies, tapeworms and parasites, often eating contaminated fish from the lagoon, riddled by skin infections, diarrhea and radiation-related cancers, waiting for a long-

promised, decent hospital that had yet to materialize, the people of Ebeye, an Americanization of the Marshallese word *epia*, meaning “mostly capsized,” are experiencing an environmental nightmare.

As mentioned before, literary ecocriticism typically seeks to move beyond the anthropocene in an effort to encourage and create what it considers to be sustainable natural environments, no matter what the short-term human cost might be. Postcolonial criticism responds that such a rejection of the anthropocene is politically, economically, and socially premature, if not immoral, at least in the short-term, given that so many people continue to live such highly marginalized existences. The issue really is whether or not environmental justice should apply primarily, initially, to the human or the non-human world, whether or not environmental justice has to be achieved by focusing first on the one and only then on the other. Elizabeth DeLoughrey and George Handley argue that the two approaches, the two value systems, are not mutually exclusive and that any apparent tension between them can and should be resolved because if the environment does stand as a “nonhuman witness to the violence of colonialism,” then an engagement with the environment must form a fundamental element of postcolonial thought. What is necessary is to recognize “the interdependent histories of metropole and colony,” the crucial role that “the exploitation of natural resources plays in any imperialist project,” the linkage between empire building and environmental history (10.) Instead of a literature of nature or a literature of empire, there should be a literature of nature and empire. *Melal* is such a text.

DeLoughrey and Handley also claim that from a postcolonial standpoint “an ecological frame is vital to understanding how geography has been and still is radically altered by colonialism, including resource use, stewardship, and sovereignty” (24). The intentional irradiation of an entire island and subsequent poisoning of a generation (or more) of indigenous people, the principle events that historicize *Melal*, seem like a persuasive illustration of the underlying ecological violence of colonialism, as does Rujen’s consistently subservient relationship to his American supervisors and American fellow parishioners. DeLoughrey and Handley believe too that a mutually reinforcing postcolonial ecocriticism offers the opportunity to scrutinize Enlightenment and social hierarchies and dualisms such as nature/culture, white/black, and, especially, European/other. In *Melal*, this relaxing, or rethinking, of these binary oppositions, this answer to the question of what it means to be Marshallese, is not complete but is at least emergent near the end of the novel, when Jebro and Travis, an American teenager who shares Jebro’s love of fishing and the sea, start to become friends. In addition, through its supernatural narratives and its concurrent embrace of the natural world, land and sea, *Melal*, which is simultaneously a powerful social and political critique of the American occupation of the Marshall Islands, validates DeLoughrey and Handley’s belief that postcolonial ecocriticism can move beyond anthropocentrism while still articulating the need for environmental justice. Finally, and similar to Hau‘ofa, who defines “inhabitants of Oceania” quite broadly and in ethical as opposed to racial terms, they want continued engagement with the questions of who can “speak for nature,” or who can speak for the colonized, without perpetuating debilitating dualisms or unequal relationships between people and between the human and nonhuman. If *Melal* is indeed a novel about a “capsized people,” how will their voices be heard?

Capsized or not, the fact that the Marshallese have been able to survive in such severe environmental conditions is impressive enough. But to his credit, Barclay is trying to do more than just celebrate the continued existence of a people and culture in the face of difficult

circumstances. Also to his credit, although he has written a novel highly critical of the American occupation of the Marshalls (and rightfully so), he is not interested in just blaming the colonizer. What he wants, and what *Melal* suggests, is a path to a better future, for both Marshallese and Americans. Identifying and dramatizing the problem is not enough – potential solutions must be found. And these solutions must be realistic in that they reject nostalgic, romanticized views of a given people's past, recognizing that a retreat into some sort of pre-Western arcadia is neither an answer nor an option, especially for the younger generation. For better or for worse, the Marshall Islands are in a postcontact cultural situation and to pretend otherwise would be not only naïve but also counterproductive. Jebro himself understands this truth. Admitting to his brother Nuke that the Marshallese can no longer live like they did in the past, he also insists that merely trying to copy Americans is foolish. He knows that in the contemporary world money is a necessity. However, he tells Nuke that he does not intend to be a worker for the Americans whose hobby is fishing, but rather a fisherman whose hobby is working for the Americans. Jebro states proudly that he has his own life, not a life given to him by the Americans. It is this rhetorical stance, this perceptual attitude of adaptation not assimilation, that Barclay believes is crucial to any potential psychological, cultural, and ecological renewal of Ebeye and the entire Marshall Islands.

During the course of *Melal*, Jebro begins to accept that the kind of life he wishes to live will require a deeper accommodation with at least some Americans. While fishing in their father's skiff on the open ocean he and Nuke encounter a bigger, more powerful boat that three American boys – Travis Kotrady, Boyd Lutrell and Kerry Zeder – have taken out for the day. Competing for the same school of tuna, Jebro outmaneuvers them, so Boyd in retaliation uses the boat to intentionally swamp Jebro and Nuke. The Americans continue fishing the tuna, not realizing that they have actually sunk Jebro and Nuke three miles from the nearest land. Travis, however, who like Jebro is an excellent fisherman and a lover of the ocean, finally forces Boyd to return to the area, demanding that they find out what has actually happened. Travis notices a large ak, or frigate bird, which Jebro believes is the spirit of his grandfather watching over them, somewhat unusually hovering in one spot in the sky. He uses the bird as a marker to locate and save Jebro and Nuke, who are on the verge of drowning. All five of them go back to Kwajalein together. Talking to Jebro on the boatride home, it occurs to Travis that after all the time he had spent in the Marshalls, most of his life actually, he still did not have a single Marshallese friend. Never making the effort to know anyone but Americans had seemed quite natural and had never bothered him before. Jebro, who himself has never tried to befriend any Americans, realizes too that he has been limiting his experiences, narrowing his horizons. Both of them start thinking that it might be fun to fish together, to learn from each other, to build on their common love for the sea a mutually respectful friendship.

This notion that Marshallese and Americans could work together in a relationship of shared values and true interdependency is reinforced in Barclay's conclusion of the mythological component of the novel. Typically dismissive of his friend Noniep's concerns for the souls of the Marshallese, preferring instead to indulge his own almost endless capacity for pleasure, Etao does finally intervene in Noniep's last battle. With Noniep on the brink of defeat, Etao grabs one of the American test missiles streaking toward the islands as part of a United States military exercise. He flings it at Noniep's enemies, killing them instantly. In an intriguing alliance between United States technology and Marshallese mythology, Noniep is able to complete his mission. In an instructive example of Steinwand's notion of "companion species," Noniep finds a group of whales swimming nearby and with their approval he pairs the soul of each whale to the soul of a jellyfish baby, "so that over time, with love, they might stop their squalling and

maybe even learn to sing” (300). Reconciliation and healing are possible. Indeed, neither cannot happen without the other.

In his *Reimagining the American Pacific*, Rob Wilson offers a useful, relevant argument for the possibilities and dangers for local communities and cultures created by the emergent postcolonial, transnational, global world. Without minimizing the risks of such a world, he sees great potential in the process by which the United States in particular continues to be “restructured” and “reimagined” into the “impurity, flexibility, mongrel becoming, and disunity of the postmodern condition” (1-2). For Wilson, there is value in the disorientating nature of this process, triggering as it does the need for a “global/local dialectic optic” designed to help understand and exploit (in the sense of correcting past injustices), the new cultural contact zones that postmodernity is producing (3). Although he focuses primarily on Hawaii and Taiwan, his notion of the postlocal and its concurrent celebration of cultural hybridity and a politics that transcends ethnicity can easily be applied to the Marshall Islands and *Melal*. The point is to successfully interrogate Wilson’s “third spaces of interaction” that are opening up all over the Pacific region (249). It is precisely those third spaces that Jebro and Travis are beginning to explore. It is those third spaces that Robert Barclay is also beginning to explore as a white, American author of an empathetic book about a colonized people in the Pacific Ocean and an environment physically and spiritually poisoned by America.

The larger issue being raised involves place and identity – in short, indigeneity. Because in a time of ongoing migration, movement, and mongrelization (the word is not used pejoratively, either here or by Wilson), a time of “becoming,” it may be time to redefine and expand our definition of indigenous. Huang wants a Pacific literature that represents “center-to-center, indigenous-to-indigenous relationships and connections in the Pacific as a site of transindigenous solidarity that seeks to protect oceanic environments” (121). So does Barclay. She wants a Pacific literature that regards “the Pacific Ocean as a site of cobelonging and cohistory across species boundaries and racial/ethnic and cultural borders” (123). Barclay has written such a novel. But it remains to be seen if traditional postcolonial theory or practice would accept either Barclay or *Melal* as postcolonial, as part of the solution and not part of the problem. Until they do, until authors, critics, and readers, whether white or non-white (a binary distinction that is itself increasingly problematic), find and populate Wilson’s third spaces, it is difficult to see a way forward.

In Marshallese, the word *melal* means “playground for demons, not habitable for people.” Such a definition immediately lends itself to a bioregional approach, because the task then becomes one of reinhabitation. How do people living in “a playground for demons,” human-created environmental demons especially, reconstruct the playground? The synthesis of postcolonial and ecological criticism proposed by Steinwand, and DeLoughrey and Handley, and refined here is one potential solution. If we link a more inclusive version of Huang’s vision of the trans-indigenous to Bateson’s conception of the ecology of ideas and in turn extend that framework to Iovino’s emphasis on the restorative power of narrative and perceptual ethics, we can start to imagine how necroregions can be transformed into organic, sustainable communities, how a dead space can be turned back into a living place. And building on the arguments of scholars like James, Hau‘ofa, and Wilson to explore and reinterpret indigenous, migratory lifestyles and literary forms, we can develop a potentially paradigm-changing critique that unites practice and theory in the best sense of bioregional praxis, applicable to literature from not just the Pacific but from all over the world. For in the final analysis, the struggle of the Marshallese people, the struggle of the people of Oceania, for an historically valid, internally generated, and

externally respected identity is a universal struggle. Not only for moral reasons, but also because the environmental survival of the planet depends on the ecological health of the Pacific. No longer the “hole in the donut,” Oceania is the donut. In a time when rising sea levels are not just affecting but threatening the very existence of islands and coastal communities all over the Pacific and the world, a time when the United States has just withdrawn from the Paris Agreement on climate change, there is much to be done.

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# A Reflection on Greg Dening's *Mr Bligh's Bad Language* and Its Relation to the Pitcairn Island Language

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I should say that the language of Pitcairn – surely a sign of socialising forces – was English, well, English enough to be recognised and understood by visitors from outside. Out of a polyglot of dialects – Philadelphian American English, London cockney, Aberdeen and Ross-shire Scotts, as well as dialects of the North Country, Guernsey Island, St Kitts in the West Indies, Cornwall and Manx – came an English that has delighted phonologists. But it was not Tahitian. And we have the puzzle that English was the language of power – shall we say of the Sea? – and Tahitian the language of everyday social life – shall we say the Land? (Dening 1992: 322)

Fiction is too disrespectful of the generations of archaeologists, anthropologists, linguists, historians and scholars of all description who have helped us to know what we know. (Dening 2004: 9)

## What Oceans Say

In this speculative essay I review what Greg Dening's (1992) volume *Mr Bligh's Bad Language* and its association with all things *Bounty* might offer research into the Pitcairn Island language more generally and my own work specifically. The writing style is submitted as an entrée to a larger work I intend to write in the coming years dealing with the linguistics, sociology, and spatiality of Pitcairn Island place and people.

To my piece's two objectives. I assess how *Bounty* is posed and presented vis-à-vis language in Dening's treatise of and on Mr Bligh's and the *Bounty's* language. And I use the *Bounty* concept and trope as a metonym for Pitcairn Island to reveal how the Pitcairn language is understudied in Pacific contact linguistics and history. I distinguish roughly between 'Bounty' (no article) and 'the *Bounty*' (definite article). Both *Bounties* can be literal and metaphorical. I explain these definitions through explicating arguments. I use creative and experimental writing as a means to explore my own pilgrimage to Pitcairn Island; *Bounty*, Pitcairn Island, Bligh, and Christian all amalgamate in this eclectic mix of language, people, and self. I make no excuses for the personal nature of my writing, and defer to some vintage Dening in order to lay the theoretical ground for what follows here and in my future work:

I tell students: take your freedoms, but somewhere, for the sake of your future, write little reflections—in a preface, in an appendix, somewhere—where you face up to the disadvantages as well as the advantages of what you are doing. Show that you know what your difference is. Play your distinctiveness against the approaches of others—not negatively, not even critically—just to show the examiners [of a thesis] you weren't acting out of ignorance or laziness to do it your way. (Dening 2000: no pagination)

Dening's historical and ethnographic writings on the *Bounty* are some of the most well known in their respective fields, at least on the Australian side of the Pacific. He poses much of

his work as a play, theatre, with acts, characters, and props, the most notable and significant being the *Bounty* vessel itself, and the event of its 1789 mutiny, an incident dreams and nightmares have been and are still made of:

This 'Bounty' is a sort of Platonic idea, a Kantian noumenon of 'sailingness'. It is a theatrical prop, plastic enough for comedy, tragedy, irony – any mode of history that one would like to make of it. (Denning 1992: 4)

In Denning's descriptions of the mastery of the ocean by the Polynesians is a clear depth of proficiency in his ability to entice and convince the reader. He is persuasive, and offers the *Bounty* and Pitcairn Island enthusiast something upon which to hedge their bets. The writer, who died in 2008, has several works attributed to his ethnographic transactions and historical conduct with The Ship (*Bounty*). One of Denning's key episodes of interaction with *Bounty* is his episodic *Mr Bligh's Bad Language: Passion, power and theatre on the Bounty* (hereinafter *Mr Bligh's*). Published in 1992, this entire volume and more specifically the section named 'Mr Bligh's Bad Language' (pp. 55-87) lay bare a summit of Denning's *Bounty*-directed thought, a progression moving through his two books from 1988—*The Bounty: An Ethnographic History and Islands and Beaches*—towards the more pointed, almost dreamlike state of *Mr Bligh's*. The scent of Denning's 1990 chapter 'Ethnography on my mind' is developed in *Mr Bligh's*, the result being a *pièce de résistance* in the oeuvre of the ethnographic historian of *Bounty*, Polynesia, and the Pacific. Still, questions remain: to what extent is language the glue in matters *Bounty*, Pitcairn Island, Tahiti, and Polynesia? And further, how can this mix better inform our modern (mis)understandings of the Pitcairn Island language, Pitcairn? It is these questions to which I intend to proffer an answer.

*Mr Bligh's Bad Language* is no doubt an appealing title. Surely it would offer some depth of insight of the language which developed on, in, and of The Ship, the supporting receptacle of so much which eventually came to pass on Pitcairn Island and elsewhere. The language—Pitcairn, that is, not necessarily Bligh's—is a distinct way of speaking which eventually made it to Norfolk Island, New Zealand, and even Australia and has persisted for more than 200 years post-mutiny. I suspect it is with a similar fervour that Pacific language scholars and historians may have searched and scrounged in Denning's thick description, looking for rarefied philological gems in a comparable fashion and mould to that of more conventional linguistic history. Was there any Polynesian syntax, anymore than a few nasty Blighian expressions focused on the motley crew, which have been mentioned elsewhere? In my opinion, such an aficionado will remain ungratified, not that the task of offering more to the linguist was necessarily Denning's prerogative to provide. It is to this lacuna to which I partly dedicate my piece.

It is necessary to present at least my interpretation of the disciplinary ground upon which Denning stands. He is definitely not a language scholar nor does he claim such. He is an ethnographic historian. He claims his discipline of ethnographic history is "an attempt to represent the past as it was experienced in such a way that we understand both its ordered and its disordered natures" (Denning 1992: 5). A reconciliation of the neatness and obvious lack thereof in anything historically *Bounty* and Pitcairn Island related makes Denning a brave voyager on the task he has set himself. Regarding his approach to documenting the *Bounty*, his re-texting of pasts and re-presenting transformed worlds into words, he claims his method is "about history, about power, about symbol making, about force and freedom, about theatre" (Denning 1992: 5). It is these theatrics about the *Bounty* and the concomitant literary freedom and personal theatrics Denning allowed himself in his academic and obviously covert emotionally driven musings about the *Bounty* on which I muse and reassess.

In parallel, I must make my position clear. I am a linguist. More specifically a toponymist (placenames researcher). My work has had much to do with Pitcairn Island and Norfolk Island but little to do with the *Bounty* directly. Still, several placenames, business names, and cultural events on Norfolk are riddled with *Bounty*-inspired matter. Norfolk Island's *Bounty Tours*, *Bounty Divers*, *Bounty Excursions*, *Bounty Folk Museum*, *Bounty Lodge*, and *The Mutiny on the Bounty Show*, a dramatised re-enactment of the mutiny, all *Bounty*-fy the island; *Bligh Street*, *Fletcher Christian Apartments*, *John Adams Road*, and *Pitcairn Place* maintain attachment to the sordid yet reinvented events of the *Bounty* through a specific personalisation and name form (Nash 2013/2014). There is Bounty Day on Pitcairn Island (23 January) and Bounty Day on Norfolk Island (8 June). In addition, I have skirted the edges of *Bounty* as an abstraction, theme, and linguistic emblem as seen in the placenames and signs of Norfolk Island. Pitcairn Island also seems to be quite *Bounty*-ful, if you pardon the pun. After all, what and where would Pitcairn Island and Norfolk Island be language and history wise *sans Bounty*?

Having conducted fieldwork on Norfolk Island from 2007-2012, and having already worked with Pitcairn Islanders in Australia and New Zealand in 2015, in 2016 I embarked on a three-month stint of fieldwork on Pitcairn Island. Travelling to Pitcairn Island completed a cycle. Although the cargo ship *Claymore II* I sailed on with my family from Tauranga, New Zealand to Pitcairn Island via Mangareva is not the precise route the *Bounty* took when it was travelling east deep into the South Pacific in the late 1700s, in many ways this pilgrimage travelled a comparable course. It is here I make parallels between Denning's and my work. There may be no beach crossings—Pitcairn Island has no significantly sized beach nor am I a sunlover—but, like Marshall Sahlins (1988) would have us consider in his *Islands of History*, there will be crossings of ideas, islands, history, and language. I will be the first professional linguist ever to have travelled to Pitcairn Island. And that, too, on the back my six fieldtrips to Norfolk Island, another 'home of the bounty folk' (Figure 1).

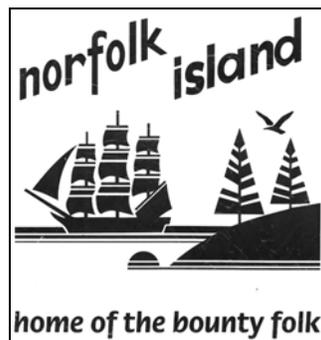


Figure 1 - The slogan 'home of the bounty folk' as featured on a Norfolk Island shopping bag, c. 2004

### ***Bounty Stuff***

Denning melds. The synthetic blend of disciplines, stories, and land-sea he creates poses *Bounty* as a microscope, a means, and a vantage point to delve into relatively unplumbed language realms. I have purposefully chosen as my analysis Denning's *Mr Bligh's Bad Language* and not his *The Bounty* (1988). In this sense, my treatment of (the) *Bounty* is more heuristically language focused than opportunistically bountiful. I wish to see the extent to which Denning leads

his reader on the course he wishes. I restrict myself mainly to the section 'Mr Bligh's Bad Language' (Denning 1992: 55-87), a section which fits in conveniently under 'Act One. The Ship, Scene i, Narrative'. This positioning is not arbitrary; it is *Bounty* within which Denning sees as the place of language.

"To borrow a nautical phrase is not to become nautical" (Denning 1992: 56). To this the author adds that the language of the seamen used to describe their eighteenth century 'wooded world' seems to be "incongruous and laughable on land". Through an othering of the 'wooded world' presented as a metonym for the maritime vessel, *Bounty* and its locals achieve distinction from the continental. Their language of "[p]recision, economy, definitional correspondence" (Denning 1992: 57) is diametrically opposed to any language of the continents. Using his own historical and historicised language, Denning achieves and creates a "remarkable sense of rhythm and tempo". He speculates about the worded-with-wood domains where Bligh fell short in his closeness to those sailors around him, workers and officers whose job it was to realise the relationship between their wooded universe of inside the *Bounty* with the outside wind, land, sea, and expanse.

At this stage we should take a step back from Bligh, *Bounty*, and any ideas of linguistic resurrection or damnation and wander into some technical linguistic exploration relating to contemporaneous Pacific contact languages that had been and were extant in Polynesia. I intend to extract that which is essential to an interpretation of a post *Bounty* and Polynesian influence on the Pitcairn language in terms of the overarching tendencies of language contact in and around Polynesia at the time.

With Bligh losing his grip especially in Tahiti, the linguistic cracks started to show, as did similar cultural rebellion in the form of tattoos on officers' skin. The obscenities of Bligh towards his men took their toll; the use of interspersed Tahitian terms like 'mammoo!' (silence) in order to breed familiarity and a sense of a shared experience with the non-Europeans was a great dislike for Bligh. What a shame that Denning's (1992: 61) perspicacious claim is so true: "Language is notoriously difficult to recapture in history or in a classroom". If it were not, perhaps we would have more than the scant documentation we have of the early stages of what became the Pitcairn language:

In spite of the vast number of books and articles that have been written about the Mutiny of the *Bounty* and the settlement of Pitcairn, the first 20 years of its history (1789 – 1809) the time when a new society and a new language jelled, are very poorly documented and short of some miracle such as the discovery of Edmund [sic – Edward] Young's diary, much will remain obscure. (Mühlhäusler 2011: 223)

Where Mühlhäusler presents the most detailed account to date of the influence of the Tahitian language specific to the modern Pitcairn language, the origins of language contact within Polynesia at the time of the *Bounty* is a much larger scale and complex affair. This work exists in parallel to Dreschel's (2014) detailing of the ontology and development of a pre-colonial Maritime Polynesian Pidgin (MPP), within which the influence of Tahitian is crucial. Dreschel agrees with Mühlhäusler in claiming that "[a]t the outset of their mutual encounter, members of the *Bounty* crew and their Polynesian consorts likely spoke MPP, as apparently corroborated by a short vocabulary of Tahitian by one of the mutineers Matthew Quintrel [sic]<sup>1</sup>." (Dreschel 2014: 52, referring to Ernst 1993: 30, 42).

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<sup>1</sup> Here Dreschel is obviously referring to *Bounty* mutineer Matthew Quintal.

So, within Dening's medley we have an established version of Bligh's bad language aimed entirely at his supposedly hedonistic and purported by-then culturally uninhibited staff. Here are the primitive origins of developing non-English forms of speech in what could be labelled an English-Polynesian desert or island beach community language (even if we are not yet on land), and the nascence of the Pitcairn language. There is tolerance somewhere on both sides, a give-and-take of concessions and outlays which resulted in differing outcomes: Bligh ended up with several of his crew in Timor some months after the mutiny; the mutinous crew were led into deeper languaged lands and seas.

The MPP sociolinguistic situation on board *Bounty* and on post-*Bounty* Pitcairn Island was desert island like; unlanded (shipped) and landed deserts of emergent language mixing. The Pitcairn Island language setting was and remained unusual compared to those of other contact languages which were expanding and maturing at the same time. During formative stages, the Pitcairn language was a linguistic recluse with no contact with any other varieties of MPP or other language input. What wordings *Bounty* brought stayed as long as those who made it to Pitcairn stayed alive.

Having now established and pinpointed the role of language in the domain of (the) *Bounty* and how it points directly towards the shift to Pitcairn and the resultant language, I wish now to take a more detailed linguistic intermission. There are several matters regarding technicalities of language contact on Pitcairn Island which must be addressed as they concern *Bounty*. First, there is little to go on from the early stages of Pitcairn Island and what may have been spoken. University of Birmingham Professor A.S.C. Ross in 1964 did not seem overly hopeful about the future of Pitcairn language research nor indeed its past:

Thus the possibility of any serious linguistic work on the Island in the foreseeable future does seem rather remote, though more tape-recorded text is probably to be expected. Under the circumstances, then, it is, I think, correct to proceed solely on the basis of the material which A.W. [Moverley], Ross's by then late PhD student who had lived on Pitcairn in the late 1940s] collected so assiduously and so carefully. (The linguistic situation arising is thus not entirely dissimilar to that presented by a dead language with few texts, such as Shetlandic or Kassite.) Also, it is to be emphasised that, since the few jottings of earlier writers on Pitcairnese and Norfolkese are of little value, the present work is the first account of these languages. In the last analysis, any account of a language is better than no account at all. (Ross 1964: 10)

Here we see less Bligh's language and more the progression directed geographically and linguistically towards Pitcairn (language) and Pitcairn Island (place) through an incorporation and continual moulding of a Polynesian pidgin—a forced language and native of none, an anarchic cant, a way of speaking used to exclude others—as a statement of new self in developing new micro worlds. As to the pidgin(ised) nature of the evolving speech, indeed, at this point it was technically a pidgin and was pidginising and evolving. While it was not really a trade language or a language essential for anything beyond describing their common (recent) past and that which was to come, the language took shape, crystallised, and emerged into something which made and still make the Pitcairn Islanders different.

The initial British and Polynesians must have been conduit for what would eventually become larger vessels of linguistic priority. These peoples never shared a single common language. It was a/the native of none to this day, except the possibility on Norfolk Island in the early 1900s where there was little English and only Norfolk spoken—Norfolk is the Norfolk

Island variety which developed after Pitcairn Island people and language were moved to Norfolk Island—in some of the households. It has never been the only language of the Pitcairn Island and Norfolk Island communities because English has always existed in parallel. Most importantly, the language was a statement of delineation. Where Bligh used words and expressions like ‘vile man’, ‘damn you you lubber’, and ‘damn’d long pelt of a bitch’, Christian’s ‘mammoo!’ (silence) as a Tahitian linguistic interlude, seems to offer us much more as to the developing cross lingo of those who had just mutinied as opposed to the previous misdemeanours of their verbally aggressive and overambitious navigator.

In addition to language, there were ideas of colour, of which Denning reminds us:

The trouble was that the Pitcairners did not consider themselves ‘blacks’. Tahiti to them was a land of ‘blacks’. (Denning 1992: 336)

The narration Denning puts forward suggests that while the Pitcairners were perceived by the British to be special in British eyes, they were not elevated to being ‘whites’. Still, the language persisted and prospered, possibly with some more Tahitian input from this second and more precise interaction. Was the language black or white? Regarding the quote at the start of this essay, was it a language of the land or the sea? Was it English or Polynesian, male focused or female derived?

Here I must return to the task Denning set himself and contrast this with whatever the descriptive linguist and language philosopher might be hoping to achieve vis-à-vis working with Pitcairn Island and its language. Where the formal linguist is not able to describe that which is not there, Denning could take a great liberty and venture into the realm of surmising, conjecture, and guesswork. That is, telling us about language which was really never there. Denning offers few additions relating *Bounty*-speak to what was to burgeon on Pitcairn Island. In a similar manner to the way others have received some of Denning’s non-*Bounty* writings—“It [Denning’s 2004 *Beach Crossings*] has style, but substance is more notional, and subjectivity and relativity outweigh content and objectivity” (Laracy 2008: 872)—I must leave my own speculation for other domains. *Mr Bligh’s*, then, does not give that much to the ardent speculator nor should it necessarily.

Still, we have many Pitcairn Island toponyms (placenames). Their histories, their existence, and placement as membranous access points, and their often-humorous import offers much to the empirical scientist. To this, the linguist must be somewhat satisfied. And the *Bounty*-admirer remain be contented in the toponymic presence of The Ship’s and the Tahitian and Polynesian (cultural) entrance to the island’s social and linguistic landscape:

Time, space, language, culture, and memory converge and culminate somewhere and somehow on Pitcairn. Whatever is the case with the resultant spatial frame of reference which came about from language and cultural mixing, Tahiti made it to small Pitcairn. Although distant from Tahiti, on Pitcairn there is an almost otherworldly connection to Polynesia, one which implies the stretching of the bounds of time-space-culture and language contact. (Nash 2016: 7)

The only *Bounty* toponym on Pitcairn Island which remembers The Ship explicitly is *Bounty Bay*. From here we move into other less clear-cut *Bounty*-brought yet Polynesian originated toponymic memorabilia: Whanepupu, Hilatotara, Tatafei, Tautama, and Hulianda. These names punctuate the physical Pitcairn Island namescape and reinforce an already-documented rendition of Pitcairn language in place. Albert W. Moverley documented much about Pitcairn Island toponymy, as did Pacific historian Henry Maude. Other scholars, writers, and amateur cartographers have contributed to and furthered this work, an abstract and *Bounty*-fied Pitcairn

Island linguistic landscape. Maybe it is here a reified and re-presented *Bounty* in a toponym like *Bounty Bay* based in Dening's depictions of 'Mr Bligh's Bad Language' is made real. The brought-to-Pitcairn Island abstract *Bounty* is reinterpreted through Polynesian names and naming and the resultant mixing of language and names in Pitcairn linguistics is expanded in other reconstituted forms. For example, Timiti's Crack, Lemupool, Pulawana Bank, and Yahawli Stone comprise both Polynesian and English forms, realising this desert island panorama-made-named. These monikers partake in Tahitian language personal and biotic names, making a brief yet mixed thesis of interpretation of a variegated Euro-Polynesian topography.

In continuation of the tradition of Pitcairn Island toponymy and what input it has on our understanding of modern language and place relations as regards what *Mr Bligh's* embodies for such Pitcairn research, I, too, inhabited a type of 'wooded world' during my travel to Pitcairn Island. However, this time it was a metalled cave with appropriate board and lodging. There were more names gathered, the sentential syntax which has been much reshuffled since any language scholar had ever worked on Pitcairn Island, and a spoor of *Bounty* which has since become something beyond myth and legend. Where Bligh made it to Norfolk Island toponymically with Bligh Street and Bligh Court, I wonder if Mr Bligh's bad language—that he spoke, not that Dening wrote—can in any way be discerned on contemporary Pitcairn Island. Although Bligh was made to leave *Bounty*, I suspect more than a whiff of the captain and his notorious temperament remain embedded in thoughts and spoken forms on an island he most definitely never visited.

What is ultimately at task in a rejoinder of *Mr Bligh's* for a refocusing on the Pitcairn language is not so much what Bligh hurled at his officers, but what language they were developing in interaction with Tahiti and Greater Polynesia—the place and concept—and Tahitian(s), lack of article intended. Sure, the record goes that he was angry and spikey with words, to the extent that he could be considered unfriendly, a stalwart representative of the required nautical rigour of a captain (he was actually a commanding lieutenant at the time he left Portsmouth). His ambition and terseness were driven by self-determination and forward lookingness. No, our interest should lie more with the snippets Dening provides about cultural contact, scarred skin, and worded breaching, of skewed language precipitates and cockleshells. For this more abstract task, I pose Dening as capable an academic helmsman as Bligh and indeed Christian were as maritime commanders.

As I have attempted to lead the reader, I myself have been led and drawn towards a rethinking of Dening's *Mr Bligh's*. Within the theatrics and performance of what Pitcairn Island and the Pitcairn language offer the linguist, I am invited into another act, further narratives upon the stage of *Bounty* and its assemblage of possibilities. One would hope the language(s) and honorifics which avail and abound would lead to fewer derisive outcomes than what occurred between Bligh and his men. I claim Professor Dening would also wish no less of the avid seeker–writer–reader:

We have to liberate the creative reader, I say. Stir the exegete, make the critic, let them hear the global discourse that is the white noise behind all our disciplines. What tricks do we have for that? Aphorisms? Riddles? Perspectives of Incongruity? Metaphors? All of those. Our readers need to be rid of their fear of flying. They will not lose theirs if they catch ours. (Dening 2000: no pagination)

### **Leaving Matters**

In summary I consider what I may have contributed to our comprehension and appreciation of 'the language of (the) *Bounty*'. I have reconsidered a rhetorical and figurative expression of *Bounty* more than two decades after Denning coined the historical and arguably factual expression 'Mr Bligh's bad language' and solidified the need for further language research into the open domains laid bare by the late historian. In so doing, our language based consideration of the history, the mutiny, *Bounty*, and Pitcairn Island have been reignited:

That debate of why there was a mutiny on the *Bounty* has been long. Who can – who would want to – end it? Not I. I am a coward for causes but a professor of parables. ... How can I not be the product of my times? Look to Mr Bligh's bad language, I say, and all that that may mean. Our lives are a double helix of past and present. We are the language of our representations. We are caught in our webs of significance. (Denning 1992: 8–9)

Among these 'webs of significance' belie oversimplistic claims-cum-untruths: Pitcairn is a prototypical creole; Pitcairn is a mix of English and Tahitian; the Pitcairn and Norfolk languages are the same and can be coupled as 'Pitcairn-Norfolk' with no necessary consideration of whether the languages are the same or not. Where Denning left few ethnohistorical stones unturned, many yet remain: how vast was the influence of St Kitts Creole of *Bounty* midshipman Edward Young, a person of mixed race from the Caribbean? What Polynesian and Caribbean linguistic effects influenced the languages and grammars of space on tiny Pitcairn Island and in the resultant Norfolk language, especially after and through the estrangement from Europe, the Caribbean, Polynesia, and more specifically, Tahiti. We should remind ourselves of the etymology of this fabled land in our *Bounty* tale:

'Tahiti' is, in different forms, the Polynesian word for a distant place. (Denning 1992: 160)

My future work involves a fusion of time-space, *Bounty*-non-*Bounty*, land-sea, knowledge-the unknowable, scholarship-practice, pilgrimage-sedentariness, Denning-other. It must be within these bounds of contradiction that a more thorough and lavish exegesis of *Bounty* and Pitcairn (Island) can be accomplished. The prognosis for success at the moment appears to be favourable, as were the seas (mostly) during my 2016 voyage.

I end my piece in a similar way to my opening: with an acknowledgement, to wit Denning's acknowledgement. Where I implicitly thanked Denning for bringing (the) *Bounty* to me through the auspices of language study and for a realisation of the reality of Pitcairn Island linguistics and a possible linguistics of The Ship itself and its human and non-human contents, I wish to thank him explicitly through his own salute of the boat-which-made-him.

The *Bounty* has been bountiful to me. I cannot say who gave her the name or whether there was any discussion of its aptness to the ambitions that sent her into the Pacific to deliver a source of mass subsistence, the breadfruit, to West Indies slave plantations. But the hours of enjoyment, the years of learning have been a bounty for me. The *Bounty* is my first acknowledgement. (Denning 1992: xi)

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# The Kittitian *Other* in the Pacific: Edward Young, Extra-Caribbean Mobility, and Pitcairn Island

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My title is an allusion to Patricia Mohammed’s (2009) paper “The Asian *Other* in the Caribbean” in the Caribbean studies journal *Small Axe*. Where Mohammed deals with an othering and migration *into* the Caribbean, which has altered the macro cultural landscape of micro Indianised locales specifically in Trinidad, my take deals with the smallest possible micro migration—a single individual—*out* of the Caribbean—specifically from the island of St Kitts—to the South Pacific—specifically Pitcairn Island—through England and Polynesia. The Caribbean cultural remnants I consider are wholly historical and linguistic. My story is both factual and speculative. In this essay I consider to what extent Caribbean originated and influenced *Bounty* midshipman Edward Young’s legacy remains in the Pitcairn Island language, Pitcairn. My angle should be relevant to linguists, island studies scholars, and Pacific scholars alike.

Concerning islands come questions of language. Who made the languages, from where have they arisen, and for what purpose do they remain? Within island spaces, among the geographical bounds of insularities, between sordid pasts and germane presents, live legacies often not apparent to cursory glances. They are places of distancing, locations of the primitive, sites of and for creolization. Grammar can be elusive, lexis easier to catch. Here I dwell primarily on words more than syntax, individuals over groups, the Pacific inculcating the Caribbean. The language of focus may be creole-inspired, but despite what many have written, it is certainly not prototypically, historically, or technically a creole. Islands can perpetuate falsehoods.

The famed tale of the *Bounty* is linked to the Caribbean for two reasons. First, its bounteous task was to transport breadfruit from Tahiti to the Antilles to feed those working on plantations. Second, the hero of our story, Edward Young, was of mixed blood. Father most likely Mr George Young, eventually Sir George Young from Britain, mother from St Kitts:

If, as we believe, Young was the illegitimate son of the man who eventually became Admiral Sir George Young ... , we are inclined to think that his “dark complexion” must have come from his unidentified mother who was probably a mulatto (Baker and Mühlhäusler 2013: 181).

For all intents a British man, on Pitcairn Island his Caribbean heritage came to bear. The linguistic remains have recently been resuscitated in discussions about lexis (Baker and Mühlhäusler 2013) and spatial orientation (Nash 2017), despite linguists’ long-standing conjecture that Pitcairn was formed by only two languages in contact.<sup>1</sup> Edward, Ed, Ned, Nedjun, Mr Young, then, is our Caribbean exponent on faraway Pitcairn Island, a lone language and cultural soldier, the island’s first school teacher, and the main linguistic socializer who spent

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<sup>1</sup> It is hardly necessary to provide a source for this position. Until recently, the belief the Pitcairn Island language was a creole comprising mainly English lexicon and grammar with some Polynesian lexical influence was widespread; that is, there were only two languages in contact. My argument pushes for a greater acknowledgment of Young’s linguistic Caribbean influence, and cultural, vindicating a more honest appraisal of the history of the resultant language and social makeup.

time with the kids. He takes the post as story-teller extraordinaire whose rhetorical benefaction can be witnessed in more than several St Kitts—Kittitian—words in the Pitcairn language. These words, which are not attested elsewhere in the Pacific like *mawga* (thin), *nasey* (nasty), and *bang* ('to hit' as a punishment), must have come from the Caribbean through him. Is it possible one man can spawn a Caribbean diaspora, one which continues in and as the linguistic? As Mühlhäusler and Nash (2012: 102) narrate about Young's worded legacy, "[a]bout 50 words of St Kitts (SKN) origin can be traced to a single mutineer." Moreover, there exists the possibility that several of Pitcairn's creole(like) characteristics and spatial means may be traceable to our same Edward Young of St Kitts in the Leeward Islands. If this venture were true, the Pitcairn Island (Pacific) case of language transmission might demonstrate a significant creole (Caribbean) influence. Scholars such as Hancock (forthcoming), and those who have less knowledge of possible Caribbean linguistic influence than Hancock, remain to be convinced, and that these data ought to be treated with caution. My fashioning is a step towards clearing up this wariness.

### ***Bounty and Young***

The Mutiny on the *Bounty* has reached mythical status in Pacific history. It is Young's St Kitts–Caribbean connection which interests us, and some are worth recalling for a Pacific focused audience. The mutiny took place on 28 April 1789. *Bounty*, which left British shores in Portsmouth on 23 December 1787, had as a task to collect breadfruit plants from Tahiti, a commodity Captain James Cook discovered during his visit to the South Seas in 1774. The breadfruit were to be transported to Jamaica, where they would make cheap and adequate provisions for slaves working on the British Empire's burgeoning sugar plantations. These breadfruit, however, never made it beyond the Pacific.

The key figures concerning any discussion of the mutiny are Captain William Bligh and Midshipman Fletcher Christian, and with the present emphasis, Midshipman Young. *Bounty* suffered serious delays on the journey and it was only after 10 months and 27,000 miles at sea that she arrived at Tahiti. This apparent Pacific Shangri-La promised exotic victuals, good weather, leisure, and worldly pleasures with the dark skinned Tahitian women. They would have appeared as goddesses of the Pacific to the all-male crew of *Bounty*. Initially, Bligh allowed his crewmen some latitude. However, being a man of honour, with his eyes focused strongly on furthering his naval career and anticipating a promotion if he returned to England after completing a successful voyage, Bligh was not going let his furtherance be sabotaged by the lack of disciplined behaviour of his crew. This led to heated arguments between Bligh and Christian.

With discontent and differing priorities at the forefront of both men's minds, it was Christian who broke the tense situation. On leaving Tahiti after a five-month stay, Christian and his supporters mutinied and claimed *Bounty* on 28 April 1789, approximately 1300 miles west of Tahiti, near modern day Tonga. Those who sided with Bligh were fated to *Bounty's* launch with a sextant and five days' worth of food. Bligh guided this 18-man crew to Timor, some 7000 kilometres west of the location of the mutiny.

The nine *Bounty* mutineers needed to leave Tahiti, where they were no longer welcome. They took 21 Polynesian men and women with them on the *Bounty* and found a safe haven in Pitcairn Island (25° 04'S × 130° 06'W). The community lived there until they were discovered in 1808. By this time all but one of the mutineers and the Polynesian men had either died of drink, killed themselves, or had been murdered. The fact that this small community survived, even up to this date, is testament to the growing devotion to Christianity of Alexander Smith, who

adopted the name John Adams on the *Bounty* and became the nascent community's patriarch. The Pitcairn Island community continued living on the small island until 1856 when the entire population was moved to Norfolk Island. Because the Pitcairn language continues to be spoken on Norfolk Island and is called Norfolk, the Caribbean tinge of Young's influence endures not just on Pitcairn Island, but deep into the geography and cultural landscape of western Oceania and political Australia.<sup>2</sup>

Young was a well-educated man who had lived and worked in England. Obviously ambitious enough to achieve a position in the British navy at a time when such appointments were sought after, one assumes he was concerned with furthering his naval career and achieving upward mobility. There is every indication he spoke a variety of metropolitan English, most likely a London variety he would have learned when working in England. He almost certainly also spoke Kittitian Creole<sup>3</sup>, though one must ask why, among all of his shipmates, he would have reverted in any way to this mode of communication once arrived on Pitcairn Island rather than a universally-shared variety. Did he think that it would be easier for the Polynesians to understand? Was it his intimate register he used only with the children? And of great interest to my continuing research on language mixing, naming, and linguistic descriptions of space: are there any remnants of St Kitts Creole in Pitcairn Island placenames (toponyms) and in the use of spatial language in Pitcairn? I intend to keep my discussion accessible for the non-linguist.

### **Creoled (Pacific) Caribbeanisms**

Having established our Kittitian Ned had made it fair and square to Pitcairn Island, I wish to leave much of this factual history. I surmise a more intricate take on the Caribbean sway felt in the linguistic outcomes on Pitcairn Island and Norfolk Island and of and in the Pitcairn and Norfolk varieties of the resultant post-*Bounty* language. The evolution of Pitcairn and its transportation to Norfolk has figured strongly in the mobilization and spatialization of what I argue was becoming, in part, a new Caribbean modernity and othering in the Pacific.

The case of language contact during the early development of Pitcairn and the concomitant interaction of possibly differing modes and means of talking about space, namely English, Polynesian, and St Kitts Creole, poses the language as a worthwhile micro case of 'creole' language and space interaction. I have corresponded with many linguists, creolists, and anthropologists in Australia, the Pacific, and elsewhere as to whether there is any comparable research forthcoming regarding not only the development and use of evolved or quintessential contact induced spatial languages, but how, where, and when the spatiality and emplacement of the speaking and existence of contact languages and their grammars may have developed. The Pitcairn Island and Pitcairn language case forms the basis of my thesis on creole spatiality and my relating the Pacific to the Caribbean. I define creole spatiality as *the theoretical idea and linguistic reality that social spaces are formed around and exist within the resultant contact language artefacts in specifically determined yet fluid and spatialised locations*.

I take Young's Caribbean influence to be more significant than that of all the Polynesian men combined. Because he outlived all of the males who made it to Pitcairn bar the sole

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<sup>2</sup> Although nestled more than 1700 kilometers east of Sydney and 1100 kilometers north of Auckland in the southwest Pacific, Norfolk Island is administered as an Australian external territory. Hence it is an element of political landscape of Australia.

<sup>3</sup> I use the language names 'St Kitts Creole' and 'Kittitian Creole' and adjectival 'St Kitts' and 'Kittitian' synonymically.

surviving male when the Pitcairn community was discovered in 1808, John Adams, Young was one of the most influential speakers of the language during its formative years, being the island's first school teacher, and being the principal storyteller (Baker and Mühlhäusler 2013: 183). And because in 1800 he was the first European male to die a natural death, he potentially had some of the largest influence on toponymy and spatial language during the initial gelling stage of this mode of speaking.

As regards the Caribbean influence, a valuable source of St Kitts Creole contemporaneous of the arrival on Pitcairn is the texts of Samuel Augustus Mathews. That Mathews "had become an expert [in St Kitts Creole] owed its origins to the necessities created by the Anglo-French colonization of the Caribbean and plantation agriculture" (O'Flaherty 1998: 49). Of the more than 300 sentential examples taken from Mathews's eleven texts, lyrics, and dialogues published in Baker et al. (1998), there is one notable use where the Kittitian spatial preposition *daw* is used in a similar manner to 'down' in Pitcairn:

*Shatterday nite        aw bin    daw my    house    man,*  
*Saturday    night        I    been [at]    my    house        man*  
*Bin    daw my house    man, shed down so softly,*  
*been [at] my house    man sit    down so softly*

Translation:

On Saturday night I was in my house, man

I was in my house, man, sitting down so comfortably (Baker et al. 1998: 11)

Among the six definitions of *daw* in the word index to Mathews's texts, definition #5 is: "*daw*<sup>5</sup> [? < E *down, there?*] 'at, etc.'" (Bruyn and Shrimpton 1999: 422). The use of 'daw' in *daw my house* as a locational preposition in a prepositional phrase is distinct from *shed down so softly* in a phrasal verb construction. Although I hypothesise the locational *down* in Pitcairn is derived at least in part from St Kitts Creole, the use of *down* in what can be presumed to be a preposition-poor language situation when Pitcairn was developing, and where English would rarely use *down* but *at*, i.e. a direction-less preposition, indicates language contact in spatial description. This is a meagre amount yet some convincing evidence of the possibility of Young's Antillean influence on the language.

Baker and Pederson's wordlist of modern Kittitian from recorded interviews between 1998-2007 reveal several similar modes of talking about spatial relationships on and off the small Caribbean islands of St Kitts and Nevis:

**out** 3. Travel abroad. *I been out* 'I have travelled abroad' (Baker and Pederson 2013: 157).

**Over Bath** popular name for **Bath Village** q.v. on Nevis [Island – the other island which along with St Kitts comprises the Federation of St Kitts and Nevis] (Baker and Pederson 2013: 157).

**park up the boat** Secure the boat on shore (Baker and Pederson 2013: 158).

There are several placenames using what appear to be lexicalised spatial adjectives in a relative spatial fashion, i.e. based on places being topographically *up*: Upper Bourryeau, Upper Canada Estate, and Upper Conaree (p. 176). The spatiality of these placename compounds describes topographical space rather than representing any hint absolute system with locational descriptors fouded and based in or from a single point. However, the similarity between Upper Conaree on

St Kitts and Up Tibi's on Pitcairn Island is encouraging for the thesis that there is a Caribbean influence on the creole spatiality of in the language and culture of Pitcairn Island.

### **Creole Spatiality and Pitcairn: The Caribbean Meets the Pacific**

It was necessary to reveal some technical details in order to arrive at a synthesis and reconciliation. While there is much more to be written, I wish that these taste tests pique the reader's interest. Somewhere Young is present in Pitcairn and on Pitcairn Island. The Caribbean has met the Pacific. One man is a diaspora; and he lives in the ways of speaking and being of the Pitcairn Islander diaspora in Australia, New Zealand, and Norfolk Island. In addition to the Antillean linguistic connection, there are other more general statements about space and spatiality as an analogue implying mixture, contact, and a blend of disciplines of interest to Caribbeanists. Because Pitcairn did not develop in a spatially confined location like most documented pidgins and creoles, especially those on Caribbean plantations, strong ecological and social links were created within the geographically restricted five square kilometre island. In the typical plantation and slave environment, people did not have to search for sources of food in their new home nor for a suitable place to live. Such a situation promoted only weak ecological ties between pidgin and creole communities and their natural environment. The *Bounty* arrivals on Pitcairn Island, however, did need to establish long-lasting and functional connections to their new environment. This requirement had marked effects on the spatial language of and in placenames and the pragmatics of describing space and location in other domains of Pitcairn grammar. Being able to talk about space is paramount in a fledgling language where livelihood is sought and is dependent and contingent on the ability to manage, know, and work with the environment. Young pictured a Kittitian past somewhere in his Pitcairn Island and Pitcairn language present. How he conceived of space is crucial to this present-ing.

I infer that the hitherto unexplored examination of St Kitts-Kittitian Creole and the several possible other-language influences on the language(s) of space will reveal more the effect Edward Young and the (female) Polynesian population have had on Pitcairn. In the absence of any fluent Polynesian language and St Kitts Creole speakers on contemporary Pitcairn Island, and the dearth of data indicating any specific non-English elements which might have influenced Pitcairn spatial language influence, I am left to venture about the crossover of Caribbean (St Kitts Creole) and Polynesian ways of talking about space. He is a part of the European-Polynesian-Caribbean language-culture triangle which developed on this small island.

We have seen some traces of Caribbean retention, a distant othering and mobility into the Pacific. Further afield we find Edward Young Road on Norfolk Island, an even more remote nostalgic remembering of our famed midshipman. Caribbean space and social dynamics become represented and entwined in Norfolk Island ways of being and speaking. There is retention of Caribbean names, ideas, and ideologies in language and place in the Pacific story of Kittitian distancing: Ned Young's Ground is up the hill from Adamstown on Pitcairn Island; Young's Rocks lie off the north coast of the island; Pitcairn's down, up, and out suggest Kittitian influence. Time, space, language, culture, and memory converge and culminate somewhere and somehow on Pitcairn Island. Whatever the case with the resultant methods of talking about space which came about from language and cultural mixing, the Caribbean made it to the Pacific. Although far from Tahiti, on Pitcairn Island there is an almost other-worldly connection to Polynesia, one which implies the stretching of the bounds of time-space-culture:

The beach at Tahiti had a grammar. Its meaning came out of the paradoxes of violence and quiet, sea and land, stranger and native, politics and cosmology. No one met on the beach at Tahiti without bending to that grammar. (Denning 1992: 179)

This grammatical bending seems to imply Polynesian influence over Caribbean, close over far. No doubt, there *was* more Polynesian influence in absolute numbers and in locational geography. Still, like a small amount of homeopathic medicine which can have a significant effect on an ailment, Young, St Kitts, and the scent of the Caribbean are present in the micro diaspora of Pitcairn Island and in a diluted form on Norfolk Island. I have asked the question: can a single man spawn a Caribbean linguistic and cultural diaspora in the Pacific? While my short answer is yes, the research continues.

Acknowledgement: The late Philip Baker, my PhD examiner, colleague, and friend, read an earlier version of this piece. I recognize his input here. I would also like to express my appreciation of his passion for pidgin and creole languages, especially St Kitts Creole, and for encouraging me to pursue my own linguistic interests. Pitcairn Island linguistics was one of these.

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# The Richard Flores Taitano Micronesian Area Research Center (RFT MARC) Manuscripts

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The Richard Flores Taitano Micronesian Area Research Center (RFT MARC) Manuscripts Collection serves as an academic repository that contains the papers of political leaders, educators, anthropologists, business people, historians and other illustrious individuals in the region. The collections of documents gives a researcher the opportunity to experience history through the eyes, ears and thoughts of those who lived it. The RFT MARC Manuscripts Collection provides access to primary sources in order to support the teaching, learning, research, and scholarship of the University of Guam's students and faculty as well as the general public, local, regional, and international communities. Seeking ways to promote access to collections unknown to the wider world, in 2014, a project funded by a grant from the National Historical Publications and Records Commission (NHPRC) was initiated. This grant was for the purpose of processing a backlog of manuscripts material and to create a Digital Repository, making the collections' finding aids accessible online and to facilitate their discovery.

The present article features the collection of papers from a number of women who have had a prominent role in the history, society and economy of Guam and Micronesia. The women from Guam whose papers are within these collections have built up lives for themselves as the first in their families to attend college, as the matriarch of prominent families, and business and political leaders in their own right. Others listed in the bibliography below came in from off island and they are included here as their accomplishments have had an equal impact upon the development of Guam and Micronesia. Links to the relevant finding aids are given with a brief biography and the roles of each woman in Guam and/or Micronesian society whose papers are preserved at the Manuscripts collection. Each entry is listed alphabetically and contains the information available on each woman featured.

Bamba, C. C. (1979). Guam War Reparations Commission Records, 1979-1990. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/175>.

Senator Cecilia C. Bamba served in the 15<sup>th</sup> Guam Legislature. This collection of documents is composed of the questionnaires completed by victims of the Imperial Forces of Japan during the occupation of Guam, 1941-1944. Senator Bamba directed the Guam War Claims Reparations Project in 1979. This effort was initiated after thirty-three years of inaction from United States to compensate the victims of the occupation. In August 1, 1946, The U.S. Congress passed Public Law 583-79: "An Act authorizing rehabilitation on the island of Guam, the Secretary of the Navy was authorized to construct permanent facilities for the civil population of the island of Guam as he may deemed necessary for the economic rehabilitation at a cost not to exceed \$6,000,000." The following year, the U.S. Congress passed Public Law 594-79 entitled "An Act to provide compensation for U.S. suffering injuries while in the performance of their duties and for other purposes" (NCWR 78-81, reel 7, folder 1). The language of both statutes was not clear regarding compensation for personal injuries and death of the victims of the occupation. The efforts of Senator Bamba developing the questionnaires and asking people to come forward and

state their injuries to support their claims, provided a foundation for Guam's Delegates to the U.S. Congress to continue asking for such compensation.

The collection consists of 51 linear feet of survey questionnaires listed in alphabetical order from 1 to 7,362 (Brunal-Perry, Working Paper # 81 Inventory of Paper from the Guam War Reparations Project Conducted by the Late Senator Cecilia Bamba, 1979, 2007, p. 3)

Benito, C. M. (1946). Connie Martinez Benito Papers 1946-1947. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/18>.

Connie Martinez Benito, a native of Guam and prominent member of the Guamanian society was married to Mr. Roy Benito, the bulk of her papers consist of a scrapbook with clippings of newspapers and social events from 1946-1948. She donated her scrapbook in 1973 to the Micronesian Area Research Center. Mrs. Benito did not write about events on Guam, but she was an avid collector of news clips. She created a scrapbook containing photocopies from the Guam News covering a number of different stories including the controversial murder of Ruth Farnsworth. This collection of papers also is accompanied by a collection of photographs featuring pictures of her wedding and distinguished guests. Mrs. Benito's news clippings of events on Guam guided researchers to more information on the case of Ruth Farnsworth. In 2006, the records were acquired by Robert Leland Athey through the Freedom of Information Act and donated to RFK MARC by Historian John K. Treiber. The Collection of papers (MSS 2860) consists of the reports and summaries from the investigations undertaken into the Ruth Farnsworth Murder and reports of civil rights violations from the men convicted of the crime. Call No. MSS 100.



Martinez-Benito wedding party, January 12, 1952. From left to right: Beatrice Benito Cruz, Pedro Martinez, Maria Underwood Martinez, Connie Martinez and Roy Benito. (Photo from the Richard Flores Taitano Micronesian Area Research Center, GC 34).

Pangelinan, R. B. (1864). Rita Borja Pangelinan Bordallo Papers, 1864-1935. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/196>.

Rita Borja Pangelinan was born on November 2, 1864 in Agana and moved to the village of Agat. She married Baltazar Bordallo Bordallo from Salamanca, Spain and had five children, Ignacia, Baltazar J., Carlos, Delfina, and Tomas. Her sociability and appreciation for the

community was a legacy transmitted to her children and grandchildren, one of which was Ricardo J. Bordallo, Governor of Guam (1975-1978, 1984-1986) son of Baltazar J. Bordallo and Josefina Torres Pangelinan of Hagåtña.

Rita Borja Pangelinan was the matriarch of the Bordallo family on Guam, according to C. M. Champion “she had the most unique novenas of all. *The Infant of Prague* being her favorite and she also preserved folk stories from the old days.” Rita was remembered for her generosity and charitable deeds. The collection of papers consists of 18 items; a biographical note by C. Mae Butler Champion as a tribute to her grandmother, and 17 photographs one of which is printed below. Call No. MSS 1100.



Bordallo-Pangelinan Family: Delfina, Ignacia, Baltazar J., Tomas, Rita, Baltazar and Carlos. (Photo from the Richard Flores Taitano Micronesian Area Research Center, MSS 1100).

Bordallo, M. Z. (1995). Lt. Governor Madeleine Z. Bordallo Papers, 1995-2002. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/86>.

Madeleine Z. Bordallo (born May 31, 1933), currently is the Delegate from Guam to the United States House of Representatives. She was born in Graceville, Minnesota, and grew up on Guam after her father was hired by the U.S. Navy to become principal of George Washington High School. After her high school graduation in 1951, she went back to the mainland, attending St. Mary's College in South Bend, Indiana, and the College of St. Catherine in St. Paul, Minnesota. Madeleine was a television host and presenter for KUAM-TV on the island of Guam during the 1950s and 1960s. Madeleine was then married to Ricardo J. Bordallo, who served as Governor of Guam from 1975 to 1979 and from 1983 to 1987. While serving as a first lady, she worked to emphasize the arts in the classroom and to increase awareness of the Chamorro culture. Mrs. Bordallo was a member of the Guam Legislature on two different occasions, serving from 1981 to 1982 and again from 1986 to 1994. Mrs. Bordallo was an unsuccessful candidate for Governor of Guam in 1990, following the death of her husband. In 1994, she ran alongside Carl T.C. Gutierrez on the Democratic ticket and was elected Lieutenant Governor of Guam, becoming the first elected woman in this position. She served from 1995 to 2002. In this role, she worked to promote tourism

and environmentalism. In 2002, as Madeleine Z. Bordallo reached her second term as Lt. Governor of Guam. Delegate Robert Underwood vacated his seat so that he could run for governor. She campaigned for and was elected as a Democrat to the House of Representatives, serving from January 2003 to the present, and is the first woman to represent Guam in the U.S. Congress. She is one of six non-voting delegates to the House of Representatives. While in Congress, she has devoted herself to economic issues and has helped to pass legislation that aids small business on Guam. She has also been involved in military issues that affect the island and the nation (Brunal-Perry & Quintanilla-Anderson, MARC Working Papers #85 Lieutenant Governor Madeline Z. Bordallo 1995-2002 Inventory of Papers, 2010, p. 3). The extent of Lt. Governor Madeleine Z. Bordallo Papers, 1995-2002 is 68 linear feet. Call No. MSS 820.

Del Valle, T. (1977). Teresa Del Valle Papers, 1977. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/200>.

Teresa Del Valle was awarded a Master of Arts degree in Anthropology by the University of Hawaii in 1974. Later she was a grantee at the East West Center and was awarded a Ph.D. in Anthropology from the University of Hawaii in 1978. From 1975 to 1979, she conducted field work on Guam in the village of Umatac. Her research was conducted in the areas of gender, sex roles, ethnicity, and urban space. The collection contains two folders with field research notes. Extent 0.50 linear feet. Call No. MSS 2840.

Elvidge, A. M. (1956). Anita M. Elvidge Papers. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/93>.

Anita Elvidge was the wife of Guam's second civilian appointed Governor, Ford Quint Elvidge an attorney in Seattle before his appointment by President Dwight D. Eisenhower. Anita, an artist by profession took an interest in the scenery of Guam and in the lives of its people, publishing a book of her experiences under the title *Guam Interlude*. The collection comprises papers from the time Anita Elvidge was First Lady of Guam and it is housed in 17 folders within a box measuring one linear foot. Call No. MSS 650.

The Manuscripts Collection also is the repository of records of several women's organizations, which have been contributors to the empowerment of women on Guam.

Federation of Asia-Pacific Women's Association. (1998). Federation of Asia-Pacific Women's Association, FAWA. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/184>.

This article features the Federation of Asia-Pacific Women's Association, FAWA that was founded in 1959, by distinguished women with the highest international academic and political backgrounds. A number of them were Members of Parliament in their respective countries if not, the officers of prestigious women's organizations. The Federation was created with the objective to involve Asian and Pacific women in world affairs and to promote positive developments for women in Asia. To foster cooperation for action towards equality of education, livelihood and political participation, FAWA was then surely far ahead of its time. In many ways the hopes and aspirations of 1959 are unchanged, still relevant to Asia-Pacific women today and still being strived for by FAWA's member organizations in their respective countries for the progress of Asia and the protection of the ideals of freedom and justice, contributing to global efforts for building a lasting peace. Charter Members include:

- Burma - Union of Burma Council of Women's Associations

*RFT MARC Manuscripts*

- Guam - Guam Women's Club
- Laos - Lao Women's Association
- Singapore - Federation of Girls Clubs (now Singapore Women's Association)
- Republic of China - Taipei International Women's Club, Chinese Women Anti-Aggression League & YWCA
- Thailand - Thai Culture Women's Club
- Vietnam - International Women's Association
- Philippines - National Federation of Women's Clubs.

Guam was a charter member nation of FAWA and Congresswoman Madeleine Z. Bordallo's signature can be found on the official charter document. She also served as President of FAWA in 1998, the year when a FAWA convention was held in Guam. The FAWA convention is held every two years and rotates between member nations. It has been held on Guam 4 times: 1964, 1978, 1990, 1998, and 2012. To date, 19 international conventions have been hosted by different FAWA member countries all over the Asia-Pacific Region. The themes of the conventions reflect the objectives for which FAWA was organized. In October 2012, Guam was the venue of the 20th Convention of the Federation of Asia-Pacific Women's Association. Call No. MSS 2880.



Members of the 1964 FAWA Convention Committee met with members of the United Nations (UN) Visiting Mission at the Guam Government House: Seated from left to right: Madeleine Z. Bordallo, FAWA Convention Chairman; Angie Brooks, Liberia;

Evelin Zeien; Dorothea Sylvester, Secretary UN Mission; Mrs. Manuel F. L. Guerrero; and Mariquita Souder. Standing from left to right: Violet Hale, Guam Women's Club President; George T. Daniel, UN Mission; Lucille Maddox; Dr. Claire Walker; Dorothy Smith; Aneka Campbell; and Cecilia Bamba, Assistant Chairwoman Convention. (Photo from the Richard Flores Taitano Micronesian Area Research Center, MSS 2880).

Higgins, M. M. (1931). Margaret M. Higgins Papers, 1931-1935. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/108>.

Margaret M. Higgins's collection consists of items from May 28, 1937. They are Guam History, Photostat copies of pages 253-258. Burney's History, Vol. I. Map of Guam, a Photostat copy of the map from *Historia General de las Islas Filipinas*, by P. Fr. Juan de la Concepcion. Vol. VIII. *Guam Historical Leaves*, Photostat copies of pages 71-76, from *Conquista Temporal y Espiritual de las Islas Filipinas*. Por. Fr. Gaspar de San Agustine. Vol. 1. Cap. 17. Photostat copies of pages 57-59 from *Guam History*. Burney's History, Vol. 1. Old Map of Guam and Marianas Islands, Photostat copy of the Map of the Marianas Islands by P. Alonzo Lopez from Burney's *Voyage of the South Seas*. Mrs. Higgins promoted the study of the history of Guam, collecting available sources in her time. Call No. MSS 2310.

Hornbostel, H. G. (1893). Hans George Hornbostel & Gertrude Hornbostel Papers. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/89>.

Gertrude Costenoble Hornbostel (1893-1982) was born on 20 December 1893, in Reinfelden, Switzerland, to Gertrude Blum and Ludwig Wilhelm Herman Costenoble. In 1903 she and her older brother Hermann moved with their parents to settle in Saipan, which at the time was a territory of Germany. Hornbostel's father, Hermann L. Costenoble, was the head of the first German family to settle in the newly acquired German colony, the Northern Mariana Islands. Northern Marianas Governor Georg Fritz had invited Germans to immigrate to Saipan to increase farm production. The Costenobles, one of the families invited over to the Marianas, arrived in March 1903 and settled near Talofofo, Saipan. The number of German residents remained minimal throughout the existence of the colony. Initially friends with Fritz, disagreements soon developed between the governor and Hermann Costenoble, and in 1904, slightly more than a year after their arrival in Saipan, the Costenobles left the German Marianas and moved to American Navy ruled Guam. In 1910 Hermann Costenoble became "Chief Forrester" of Guam and a prosperous farmer, in addition to opening stores in Hagåtña, Piti and Sumay. Gertrude Hornbostel's mother, also named Gertrude, taught school for many years, teaching music and other subjects in primary school. Mrs. Costenoble went back to Germany to pick up the remaining Costenoble children Hertha, Hilde, Herbert, Erich, and Willie, landing in New York from Bremen on 10 August 1907. The family continued across the United States by train, then boarded a ship sailing for Guam from San Francisco. On the ship, Mrs. Costenoble brought two beehives which were kept on the fantail of the ship, according to the Captain's orders. One of the hives, however, was lost in a storm, but the other survived and was offloaded in Guam. Young Gertrude Costenoble grew up in Guam from age eleven to adulthood, where she learned to speak fluent Chamorro. She became known to Chamorros as "Trudis Alemån" – Trudis being a nickname commonly used for "Gertrudes," and "Alemån," the Spanish-adopted word meaning "German." In some of her writings she referred to herself by this name. Her letters also make note that other Chamorros said she spoke the language

like a native. Throughout her life, she used this linguistic knowledge and her first-hand cultural experiences to document and explain many facets of Chamorro life (Flores, 2017) Call No. MSS 880.

Wuerch, W. L., & Quintanilla, C. F. (1996). *Inventory of the Papers of Agueda Iglesias Johnston* (Vol. 69, MARC Working Papers). Mangilao, Guam: Micronesian Area Research Center, University of Guam.

Agueda Iglesias Johnson was born in Agaña Guam on December 12, 1892. She attended the United States Naval Government School in Agaña for several years until 1907 when at the age of fifteen, she began teaching in the lower grades. Two years later she began studying in the evenings with William Gautier Johnston of the U.S. Marine Corps. In 1911 the couple was married and had seven children. Agueda continued to teach in the elementary school until 1925, furthering her education through correspondence courses from the American Correspondence School in Chicago. In 1925 she became the principal of the Almacén Grammar School, an intermediate school located in Agana. She held this position until 1930 when she became the principal of the Seaton Schroeder Junior High School, the first junior high school on Guam. During the pre-war years she was involved in a number of civic activities including helping to establish the Guam Museum in 1932 and organizing the first Girl Scout Troops on Guam. Agueda was also active in the Guam Teacher's Association, being elected president from 1928 to 1929 and from 1933 to 1937. After the Second World War, Agueda became the principal of George Washington High School before being promoted to assistant superintendent of the Department of Education in 1946 and held that position until she retired in 1955. During the immediate post war years she organized a celebration of the first anniversary of the U.S. liberation of the island from the Imperial Japanese in July of 1945. This would become an annual event, Liberation Day, which is celebrated to this day. (Wuerch & Quintanilla, 1996, p. 3) (Electronic finding aid in progress).

Lawrence, B. B. (1950). *Bernice Bronson Lawrence Papers, 1950-1951*. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/178>.

Bernice Bronson Lawrence was an instructor in a Teacher's Training School on the island of Truk [Chuuk] during the year 1950-1951. During that period she served as a court reporter in the murder trial Trust Territories vs Annuk et al. She kept an abundant correspondence describing her days on the islands. Call No. MSS 630.

Nelson, E. G. (1932). *Lieutenant Frederick J. Nelson Papers 1932-1953*. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/91>.

Evelyn G. Nelson was stationed on Guam from 1934-1936 as her husband, Lt. Frederick J. Nelson was a crewmember aboard the U.S.S. Gold Star. While on island they began researching William E. Safford, an aid to Captain Richard P. Leary, Guam's first appointed American naval governor in order to write a biography of him and his works. They continued to take an interest in Guam and its people even after departing from the island. Call No. MSS 920.

Norwood, C. (1966). *Catharine Norwood Papers, May 27, 1966 to September 1966*. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/111>.

Catherine Norwood accompanied her husband to Saipan in 1966 when he assumed the duties of High Commissioner for the Trust Territory of the Pacific Islands. She kept notes on her first impressions by writing them in diary form. Call No. MSS 2210.

Olson, C. (1959). Cynthia Olson Papers, 1959-1966. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/190>.

Cynthia Olson, a longtime resident of Guam, served as Reports Officer for the Trust Territory, based in Agaña during the 1950's. Call No. MSS 830.

Paul, H. L. (1917). Helen L. Paul Collection 1917-1919. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/174>.

Helen Paul was the wife of Commander Carrol E. Paul an American Naval Officer stationed on Guam. Commander Paul was tasked with overseeing the Navy's Public Works projects in the years from 1917 to 1919. Helen Paul was a teacher at the Guam Normal School where she trained a number of pioneering Chamorro educators and political leaders such as Agueda Johnson, Jose Rios, Simon Sanchez, and Maria Ulloa in a number of subjects that included Algebra, Arithmetic, Physiology, U.S. History and Grammar. Helen Paul is also known for creating a design for the Guam Flag which depicted a lone coconut palm on a beach at the old mouth of the Hagåtña River backed by the sea, a distant cliff and a flying proa. This flag made its first appearance on July 6, 1917 (DeLisle, 2008, p. 129). Call No. MSS 2710.

Perry, E. H. (1970). Elizabeth H. Perry Papers. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/76>.

Elizabeth H. Perry was a friend of Agueda I. Johnson, a prominent educator, civic leader, patriot on the island of Guam. Elizabeth was the highest ranking civil servant in the Island's government. Call No. MSS 700.

Thompson, L. M. (1938). Laura M. Thompson Papers, 1938-1954. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/162>.

Laura Maud Thompson (1905-2000), a distinguished sociocultural anthropologist who studied peoples and cultures around the world is best known for her comprehensive studies of the Chamorro people of Guam. If indeed the Chamorros of Guam constitute a matrilineal society, then, by virtue of her long-term affiliation with Guam and profound affinity for the Chamorro people, Thompson may be regarded as perhaps Guam's most significant intellectual master. Her best known book, *Guam and Its People* published in 1941, 1947 and 1969, is a singular testament to her admiration and empathy for the Chamorros of Guam. Thompson was born in Honolulu, Hawai'i on 23 January 1905. In her comprehensive autobiography, *Beyond The Dream: A Search For Meaning*, Thompson wrote that she possessed a very strong social consciousness by the age of ten and knew that she must devote her life to "helping people." After graduating from Punahou School in Hawai'i, Thompson received her BA from Mills College, her PhD in anthropology from the University of California, Berkeley, and later an honorary LLD from Mills College. She also undertook graduate studies at Radcliffe. She taught at the University of North Carolina, North Carolina State College, City College and Brooklyn College of CUNY, Southern Illinois University, San Francisco State University, and the University of Hawai'i. Thompson was the 1979 recipient of the Bronislaw Malinowsky Award from the Society for Applied Anthropology. Thompson was stationed in Hagåtña, Guam's capital, but she soon set up field headquarters in Merizo, a village at the island's southern end. There she was assisted by two helpful Chamorro men in learning the language and initiating contact with local families. She had fruitful discussions with the naval governor and his staff as her work progressed. In October 1938, *the Guam Recorder*

heralded Thompson's arrival on Guam, noting that Thompson had arrived on the Chaumont on 18 October to begin research studies in applied anthropology. This endeavor was sponsored jointly by the University of Hawai'i, the Institute of Pacific Relations, and the naval government. What Thompson learned during her field research in Guam has withstood the test of time. Her in-depth knowledge of Chamorro culture and society, gathered while using the classic field methodology of anthropology, i.e., participant-observation, is lively and penetrating. Her published works about Guam have been studied and admired up to the present day. In the process, Thompson gained lifelong friendships on Guam and a personal mission of being an advocate for the Chamorro people. Having conducted her field studies on Guam before the beginning of World War II, Thompson was denied permission to return to Guam for many years thereafter. This was principally because of her lobbying endeavors in Washington DC on behalf of the people of Guam, especially with reference to their political autonomy. Thompson was actively involved with the Institute of Ethnic Affairs in testifying before numerous U.S. congressional committees. The eventual outcome was a change in Guam's status, from a dependency to an Unincorporated Territory, when the Guam Organic Act was passed by the United States Congress in 1950. No longer "nationals," the people of Guam were granted US citizenship at last. On her first return visit to Guam in 1977 Thompson was invited to be the keynote speaker for the Chamorro Studies Conference held at George Washington High School in Mangilao. Thompson visited Guam again in April 1987, as the University of Guam's Annual College of Arts and Sciences Research Conference keynote speaker (Stephenson, 2017).

Troy, R. M. (1925). Ruth Menger Troy Papers, 1928-1939. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/70>.

Ruth Menger Troy was a civilian registered pharmacist who arrived in Piti Harbor on December 23, 1928 with her husband John Troy, a pharmacist with the U.S. Navy. On June 8, 1929, Ruth M. Troy was appointed Special Teacher, Second class with the Department of Education, Naval Government of Guam. During those two years, Mrs. Troy captured many memories of Guam with her camera and kept souvenirs of her time on Guam. Call No. MSS 620.

Underwood, J. H. (1965). Jane Hainline Underwood Papers, 1965-2000. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/10>.

Jane Hanline Hammons Underwood was born in Fort Bliss, Texas to a Quaker family, marrying at age 15. She graduated from University of California Riverside in anthropology and Biology in 1960 and completed a PhD at UCLA in 1964, graduating as one of the few biological anthropologists at the time. Her dissertation explored the relationship between ecology and demography at the time. While a professor at UC Riverside, she conducted fieldwork on the island of Yap. This work and that which followed established her as an authority on the population history of the Pacific and one of the earliest proponents of biocultural anthropology. She explored a wide range of problems related to island demography and disease over her career. A passionate and committed teacher of Pacific anthropology and biological anthropology, Jane published two textbooks, *Biocultural Interactions and Human Variation*, 1975, and *Human Microevolution and Human Variation*, 1978 (Anthropology News, 2011). Call No. MSS 020.

Wygant, A. W. (1946). Alice W. Wygant Papers. Retrieved from <http://rfk2.edu.gu:8080/jspui/handle/20.500.11751/78>.

Alice W. Wygant was an educator on Guam in the 1950s. She collected data about the state of education on the island of Guam and data on the housing situation as well, including various maps of Guam dated 1951. In addition, she collected various news clippings and local publications covering a number of events that includes the ordination of Felixberto Flores as a Catholic priest. Alice W. Wygant edited *Guam Past and Present* a typescript book on the history and society of Guam written by Remedio Leon Guerrero Perez, 1950-51. Call No. MSS 710.

### **Conclusion**

The University of Guam and the RFT MARC Manuscripts Collection as repository of the women's collections featured in this article is commendable in its efforts to preserve women's legacies facilitating access to encourage academic research for the advancement of the region's historiography. Documenting women participation in community development should be an effort at every library and information repository in the region to highlight women's contributions and promote equal treatment.

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## *A Life Beyond Boundaries: A Memoir*

Review by CHRIS SCHREINER

*A Life Beyond Boundaries: A Memoir* by Benedict Anderson. London: Verso, 2016. 205 pages. \$13.57.

Benedict Anderson, author of the intellectual memoir, *A Life Beyond Boundaries*, died in Java in 2015, soon after he had corrected its proofs. According to the obituary in the *Jakarta Post*, “Anderson died at a hotel in Batu, Malang, East Java. His remains will be cremated on Tuesday in Surabaya and his ashes will be spread over the Java Sea.”<sup>1</sup> Although a serious loss to the world of scholarship, it was fitting that Anderson’s life ended in Java. He had frequently sojourned there, conducting research and establishing enduring friendships and professional contacts ever since he did the field work for his Cornell doctoral thesis in Java from 1962 to 1964. By the time he completed his dissertation in 1967, he was already teaching at Cornell, where he would spend 35 years as a Professor of Government, eventually retiring in 2002. At the time of his death, Anderson was the Aaron L. Binenkorb Professor Emeritus of International Studies, Government & Asian Studies at Cornell. While he was obviously treated well in Ithaca, where from the start he was “enticed by the beautiful natural setting” of upstate New York, Anderson preferred to be doing fieldwork overseas. The years he spent in Java prepared the grounds and framework, the language and research skills, for the subsequent masterpieces he published, starting with *Imagined Communities: Reflections on the Origin and Spread of Nationalism* in 1983. Anderson went on to publish *In the Mirror: Literature and Politics in Siam in the American Era* (1985); *Language and Power: Exploring Political Cultures in Indonesia* (1990); *The Spectre of Comparisons: Nationalism, Southeast Asia, and the World* (1998); *Violence and the State in Suharto's Indonesia* (2001); *Debating World Literature* (2004); *Under Three Flags: Anarchism and the Anti-Colonial Imagination* (2005); and *The Fate of Rural Hell: Asceticism and Desire in Buddhist Thailand* (2012).

The autobiography under review is another fine achievement which, like his other works, demonstrates a flair for writing as befits an undergraduate Classics major and, as he says in his chapter titled, “Interdisciplinary,” a specialist who likes to wander across boundaries in his reading as much as in his travels. Hence, he can say at the end of his career, “Herman Melville is still my no. 1 great novelist” (29). Like so much else in Anderson’s life that he attributes to happenstance, *A Life Beyond Boundaries* was unplanned until a Japanese editor suggested the idea of a memoir to him, based on the notion that memoirs of scholars in the social sciences are scarce compared to those of notable scientists, artists, and political leaders. She felt it would be instructive for young Japanese scholars and graduate students to look behind the scenes at the way a successful academic career develops. For this reason, the original edition of *A Life Beyond Boundaries* was published in Japanese in 2009, appearing later in the revised 2016 English translation that had been overseen by Anderson and published by Verso.

In a gregarious and accessible style continuous with his previous writings, but uncommon in Anderson’s eventual *métier*, political theory, this memoir retraces the international routes,

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<sup>1</sup> Dandy Koswaraputra, “Indonesianist Benedict Anderson Dies at 79,” *Jakarta Post* (December 13, 2015). Retrieved from: [www.thejakartapost.com/news/2015/12/13/indonesianist-benedict-anderson-dies-79.html](http://www.thejakartapost.com/news/2015/12/13/indonesianist-benedict-anderson-dies-79.html)

byways and stopping places, the unanticipated interviews and friendships, that Anderson had a knack for turning into career opportunities. Justifiably famous at the end of his career, his humility is such that he credits luck as much as persistence in all the stages of his ascent as a scholar: “There is no need to recall all the good luck that befell me in the first twenty-one years of my life” (25). Even his birth in China, where he spent his first five years, seemed propitious, although it would not be the site of his future research. Later, he credits his mother with sending him from Ireland, his homeland, to the British school system, where he says he had the good fortune to win a scholarship to Eton after cramming for entrance exams at his grandfather’s place near London. Even before then, while he was still a student in Ireland, his mother decided he should learn Latin instead of Irish, for although both were nearly extinct as spoken languages, she knew that “Latin is the mother of most Western European languages,” and that it has “a great literature which every well-educated person should know” (12). Anderson writes that this sensible call by his mother was a “most important piece of luck for me,” seeding the soil for the growth of his multilingual proficiency, which enabled him to develop a career “beyond boundaries” where his aptitude for foreign languages proved indispensable. It is noteworthy that even in their youth, before they had proven themselves as commanding intellects in their respective fields, Benedict lauded his younger brother, Perry, for being intellectually superior. Both went on to Eton and later achieved academic stardom, with Benedict at Cornell, while Perry, after attending Oxford and launching and editing the *New Left Review* in London, enjoyed a distinguished professorship in history at UCLA, where he continues to teach today.

Anderson reports many other episodes whereby, in his view, chance and good fortune determined auspicious developments in his career. Two episodes seem conspicuously salient to him as he reflects on the series of events that helped secure his uniquely bimodal academic identity as a *nomad* of distant places while a *tenured* professor at Cornell. First, his longstanding affiliation with Cornell and its “Cornell Mafia” of scholars came about when a TA-ship suddenly became available there due to a tip from a friend from Eton, who himself had a temporary position at Cornell. With only a BA in Classics in hand, and no previous desire to study or work in America, Anderson joined the Department of Government at Cornell, where he took classes while working as a TA. He unknowingly joined a handful of rising stars who were instrumental in establishing the most prestigious Southeast Asian program of its time. A key figure, later Anderson’s mentor and thesis advisor, was George Kahin, “the world’s leading expert on contemporary Indonesia, and [...] an active supporter of the anti-colonial armed struggle of 1945-49” (24). Anderson was inspired in his choice of role model: “By the end of my first year at Cornell, I realized that I had finally decided what I wanted to do in life: become a professor, do research, write and teach, and follow in Kahin’s footsteps in my academic and political orientations” (32). This was at a time, Anderson explains, when government (including CIA) funding for research in Southeast Asia was expanding, mainly because of urgent political events unfolding there, such as the French, and gradually American, entanglement with the struggles for independence in Indochina, and the perceived danger of Communist influences from both the Soviet Union and China. Anderson stepped headlong into a whirlwind of events and personalities that not only determined his academic specialization, but gave him permanent job security in the most promising of environments.

The second propitious event that Anderson attributes to luck is the widening of his scope as an East Asian specialist after being banished from Indonesia due to his political writings critical of the Suharto regime. This is a classic example of someone turning a misfortune into an opportunity. Anderson ended up, through a series of unanticipated developments, refocusing his

attention from Indonesia to the nationalist politics and literary culture of the Philippines. The outcome of this intellectual peripety was his first masterpiece, *Imagined Communities*. It is in this groundbreaking work that Anderson first deploys literary insight as a key methodological component of his interpretation of the origins of nationalism. He leveraged his close reading of José Rizal's novels, *Noli Me Tangere* and *El Filibusterismo* to show that Filipino identity as a distinct nationality, free of Spanish and other colonial guises, became possible via acts of popular literacy. In other words, the people of the Philippines came to understand themselves *as* Filipinos and strive for self-determination through *acts of reading*, particularly of the writings of the doomed patriot and martyr, José Rizal. In short, Anderson described two modern conditions for the possibility of national (or nationalist) self-understanding and self-determination: the growth of literacy, and the emergence of a local literature of sufficient stature and global reach to convince both Filipinos and foreigners of the stand-alone integrity of their nationhood.

The fact that Rizal's novels were romantic in their contents and themes did not lessen their power to define the Filipinos *to themselves* as a unique people with their own struggles and aspirations under bimodal domination by the Catholic Church and colonial powers. Romantic novels serve more purposes than can be gleaned in the reveries of an office worker when he reads during coffee break. Such is Hegel's point in arguing, not long after the French Revolution, that romanticism brings art to its final stage of historical development as a revolutionary force of spiritual and cultural transformation. After that, it becomes a spectator sport, something static to be viewed or collected, thus the rise of stately, exorbitant museums like MOMA funded in large part by wealthy donors. Furthermore, according to Anderson, the revolutionary potential of nationally definitive literature and its spirited adoption by local readers does not necessarily lead to violent uprisings or cultural destruction. Even if literature stirs feelings of anarchy as much as autarchy (self-rule) in individual readers, the visible learning outcomes are in many cases long-term, in subtle changes of behavior and policy impacting human rights, curricular reform, teaching methods, publishing, as well as attitudes toward religion and entrenched authority. José Rizal's expatriate education in European centers of learning, which taught him enlightenment principles of freedom such as autarchy and the cultivating force of art espoused by Friedrich Schiller and others, stimulated his belief in the virtues of a civilized mode of response – free elections, critique, informed argument, non-violent protest, with violence being a last, least civilized alternative.

To a literature professor like myself, Anderson's hermeneutic gesture of valuing literature as a prism for the self-recognition of national identity and belonging (or alienation, its dialectical backside) comes as no surprise. I take it as a given, for example, that an American student reading about the misadventures of Huckleberry Finn might say to himself, "That's sort of like me!" or "That used to be typical of an American boyhood, but these days kids don't play outside now that they have X-Boxes." Or a young African American and his or her racially diverse classmates, reading Richard Wright's *Native Son*, might each in their own way recognize the claustrophobic limits of expression and behavior imposed by white employees in the struggles of Bigger Thomas, and say, "That is America, land of the free, in the time of our grandfathers." Likewise, a disenchanted British housewife in London, solidly bourgeois, having abandoned the romantic dreams of her youth, will recognize her own spiritual emptiness in the elegiac musings of Clarissa Dalloway. These are the existential givens of readership. But when Benedict Anderson argued in *Imagined Communities* that Filipinos *found themselves* and their national predicament in the novels of José Rizal, and that literature and literacy were at the origin of national identity, it was a nearly unprecedented hermeneutic strategy for a political theorist, posing a challenge to the way his colleagues conducted their research and teaching. Anderson taught literary works in some of

his most advanced seminars at Cornell in government, political science, and Asian studies. Yet, from the limited conversations I have had with colleagues in history and political science, it is not a common practice for them to teach novels as prisms of cultural and historical understanding. No one I spoke with, for example, uses Stephen Crane's *Red Badge of Courage* as one among other ways to understand the American Civil War, or, say, a novel by Dickens to grasp the dark side of the Industrial Revolution in England, or for that matter, Melville's "Bartleby the Scrivener" to vicariously experience the dehumanizing predicament of clerical workers during the rise of Wall Street and the empire of corporate finance.

Rather than paraphrase the detailed account of his career that Anderson provides, it might prove more worthwhile here to describe how *A Life Beyond Boundaries* distinguishes itself as an academic memoir. It provides an intimate and appreciative – as opposed to predictably critical – recollection of academic culture and its "old boy" networks before the internet, and before the widespread imperative to "publish or perish." Anderson published his first essay, "The Idea of Power in Javanese Culture," in 1972 when he was 36; eleven years passed before he published *Imagined Communities* in 1983. Today, such a long span of time needed to publish one's first book, at the age of 47, while teaching at an Ivy League institution, would result in a denial of tenure. (Colleagues of mine at such places indicate that two book contracts are expected by the sixth year, with one additional year granted as a grace period before expulsion.) However, Benedict Anderson was already a *full professor* by the time his first book was published. His excellent teaching, fieldwork, collegiality, reputation among experts, his inquiring and endlessly curious intellect, his way with words, all pointed to his exceptional promise as a scholar; these personal and intellectual traits were sufficient to accelerate his promotion process in a manner that is unimaginable today.

Anderson accounts for his decade of preparation in granular detail, showing the growth of his international worldview and the major influences on his thought about politics and culture. For example, he explains the remarkable extent to which his younger brother, the historian Perry Anderson, at the time affiliated with *New Left Review*, shaped his understanding of political theory by introducing him to works by radical thinkers such as Marx, Sartre, Adorno, Althusser, Benjamin, Merleau-Ponty, and Habermas. "From 1974," Anderson writes, "I started to read the NLR from cover to cover and was profoundly educated in the process. Here I came into contact with the work of Walter Benjamin, which had a decisive impact on me, as readers of *Imagined Communities* will immediately recognize" (120).

While working on *Imagined Communities*, another major influence on Anderson's approach to scholarship in his field of Southeast Asian studies was James Siegel, "who is today, in my opinion, the most arrestingly original anthropologist in the U.S." (121). The emphasis on *originality* here is conspicuously uncommon for a social scientist, and reveals Anderson's ambition to make a difference with his first book. Anderson first met Siegel in 1964, in Sumatra; and it was pure coincidence, as Anderson likes to tell it, that Siegel later ended up teaching at Cornell, where they team-taught interdisciplinary seminars, "including one seminar in which we insisted that every student speak in Indonesian!" (122). Siegel, like Anderson, was a voracious reader of literature, and he introduced his colleague to books in literary criticism such as Erich Auerbach's *Mimesis*. In Benedict Anderson, Siegel's recommendations found an ideal audience. As Anderson fondly recalls, Siegel said to him: "Ben, you are the only one among my friends and acquaintances who reads books unrelated to your own field." Anderson adds: "I took this as a great compliment" (185).

Anderson's collegial enthusiasm is irrepressible when he speaks of Siegel's presence at Cornell: "Our favorite class was a joint seminar on the fiction of Indonesia's great writer Pramoedya Ananta Toer, who was then in one of Suharto's gulags. Careful, close-up reading of fiction with a group of excellent students was quite new for me. Thanks to Jim [Siegel], I began to think about how I could use my early training in Classical and Western European, as well as Indonesian, literature for a new kind of analysis of the relations between 'imagination' and 'reality' in the study of politics" (122). What strikes me in such passages is not only Anderson's openness to new ideas and methods, his appreciation of the merits of team-teaching, and the innovative use of literary fiction by social scientists, but Anderson's selfless candor in crediting Siegel with being a major influence on the critical methodology deployed in *Imagined Communities*. Here as elsewhere, Anderson is unashamed to highlight the collegial support and networking – derogated today as the "old boy" system – that were indispensable for the growth of his career and his intellectual development. He gives thanks where thanks are due. The aggressive self-promotion demanded of candidates for tenure today lacks the gregarious tone that characterizes the recollections of Anderson, who freely admits to the fertility of what for many has become an empty catchphrase, the "community of scholars." He refreshes if not reinvents the very meaning of collegiality.

Reading over this review, I realize it sounds consistently laudatory, and lacks passages of critical judgment, censure, and disagreement that seem *de rigueur* in book reviewing today. But *A Life Beyond Boundaries* is written by an incomparable scholar who humbly transformed and invigorated not only his own field, but the pursuit of comparative research across disciplines from social science to the humanities, and he did so not so much *while* as *by* forming lasting friendships, not by showboating himself or burning bridges. What impresses one and silences negativity is that Benedict Anderson's scholarly engagements quickened his life, made him feel *more alive* as a global citizen, as his own roving intellect and amicable personality enlivened the community of scholars with whom he interacted. For once *critique* gives way to *noblesse oblige*.

## *Iep Jaltok: Poems from a Marshallese Daughter*

Review by PAULETTE M. COULTER

*Iep Jaltok: Poems from a Marshallese Daughter* by Kathy Jetñil-Kijiner, The University of Arizona Press, 2017. 82 pages. \$14.95.

The University of Arizona Press released *Iep Jaltok: Poems from a Marshallese Daughter*, a debut book of poems by Kathy Jetñil-Kijiner on February 14, 2017. The slim but significant volume, the first collection published by a Marshallese poet, contains 28 poems in 81 pages, grouped into four sections: *Iep Jaltok*, History Project, Lessons from Hawai'i, and Tell Them.

Members of the University of Guam (UOG) community had the honor of hearing and watching the poet present some of her works on March 18, 2015, when she spoke about her writing and read a number of poems during the University's first Presidential Lecture of that year. The title of the lecture was also *Iep Jaltok*. In addition, *Storyboard 12*, the literary journal of UOG's Division of English and Applied Linguistics, published earlier versions of three of these poems, with titles corresponding to the second through fourth sections of the book. Many of Jetñil-Kijiner's works are also available on the Internet at [https:// www.kathyJetnilkijiner.com](https://www.kathyJetnilkijiner.com) as well as on Facebook and other social media, including presentations on YouTube. In addition, Jetñil-Kijiner's presentation to the United Nations on September 24, 2014, is available at <http://www.un.org/climatechange/summit/2014/09/watch-marshallese-poet-kathy-Jetnil-kijiner-speaking-climate-summit>. The poem she read there, and which made her an international figure in the climate change movement, is included in *Iep Jaltok*.

Many poems in *Iep Jaltok* are devoted to family. Many also, including those more directly about family, address the political (power) dynamics of the past and the cultural and environmental future of the Marshall Islands. Section 1 begins with the first of two poems in the book titled "Basket," discussed later, with its companion poem, in this review. The next three poems refer to Marshallese mythology. The content of the mythological poems is not original, being based on traditional myth, and similar versions of these myths are available in other sources. These translations or retellings, however, are still distinctive, somehow unique to their author, a Marshallese daughter. For example, in the final poem of this section Jetñil-Kijiner offers a song written by her great-grandfather, Carl Heine, translated by her mother on one page, along with a rewriting of her great-grandfather's life on the facing page. While some events in the great-grandfather's life are clear, such as his German birth, his affiliation with the Bible and religion ("searching for God"), his learning Marshallese, the loss of his first Marshallese wife – other aspects of his life are less clear. The speaker cannot visualize, for example, either the face of his first wife or of his second; neither can the speaker recall anything either great-grandmother might have said. Their faces are unclear and their voices vacant. Yet their "barnacled mouths," like those of the "giant clams . . . wide open" may suggest good teeth and good health. Given the nature of barnacles, however, the phrase might also mean the opposite.

Section 2, History Project, deals primarily with World War II, the postwar nuclear testing in the Marshall Islands conducted by the US military for over a decade, and the consequences of that testing for the "I" of the poems and for the relatives of this speaker, in particular, how the father was "hooked" on food provided by the Americans after the nuclear tests and after these tests destroyed the Marshallese food chain, despite its ill effects on his health. The "History

Project” the fifteen-year-old persona had worked diligently to prepare did not win because a judge commented that “it wasn’t / really for the good of mankind, though, / was it?”, having missed entirely the point the project was making. “The letter B is For” defines the word *bomb* and asks in Marshallese, as an example of its usage, if the reader is contaminated by radioactive fallout. One person affected by radioactivity – and therefore, her entire kinship network a generation or two after the bomb tests – is the speaker’s niece, whose leukemia is causing the loss of her “Fishbone Hair” and will eventually take her life.

While many of Jetñil-Kijiner’s poems address political imbalances, that is, inequalities of power, the poems in sections 2 and 3 do so most pointedly. In section 3, the reader encounters “Lessons from Hawai’i,” seven examples of the intolerance of the Other and otherness that demonstrate what intolerance does to those who experience it. The seventh lesson in this poem illustrates the development of self-hatred in the speaker. In “The Monkey Gate,” an airport employee replies to a Marshallese man asking where the Micronesian gate is by responding “*You mean the monkey gate?*” Although most of the lessons occur in Hawai’i, one takes place instead in Majuro when the speaker visits her grandmother and discovers that she is unable to communicate with her because she only speaks English and her grandmother only speaks Marshallese. But in “On the Couch with Bubu Neien” the speaker learns the lesson of communication without shared language, a lesson of shared thoughtfulness, shared family, shared gesture, shared smiles, shared love.

Besides the title poem “Tell Them” – asking friends to tell people in their homelands about her island nation in the central Pacific – poems in section 4 address a number of issues the world should know about the Marshall Islands. For instance, “Spoken Marshallese Lesson Nine” (the location and content of the other eight lessons are left unexplained) ends with the statement “I’m not an expert but I can try” to teach the questioner what it is the person wishes to learn. In “Just a Rock” the speaker acknowledges regretfully that she sees only a rock in looking at Lidepedju, not a legend or a goddess. In “Campaigning in Aur” the speaker explains what she has come to understand in campaigning for and with her mother in a national election, which her mother, who is now president of the country, has won. The content of the poem is persuasive witness to the power of women in Marshallese culture.

Section 4 also contains the poem Jetñil-Kijiner wrote for the United Nations Climate Summit, referenced earlier, “Dear Matafele Peinam.” Matafele Peinam is the poet’s young daughter, and a slight shift in perspective toward the future occurs in this poem as the speaker promises her child that the current generation will not let her down. She insists there will be a future for the Marshall Islands, writing that “no one’s losing / their homeland / no one’s gonna become / a climate change refugee / [ . . . ] / no one else.” The poems “There’s a Journalist Here” and “Two Degrees” also address climate change. In the former, the speaker simply states that she wants a home like anyone else, a stable place to live and thrive. Two degrees are the difference between a normal temperature and fever in the speaker’s child and the amount of global temperature change that may spell catastrophe for the Marshall Islands and other low-lying areas of the world. In this latter poem the speaker also suggests in the fourth stanza that “Maybe I’m / writing the tide towards / an equilibrium / willing the world / to find its balance,” another message of hope.

Throughout the book’s four sections, Jetñil-Kijiner presents several effective typographic poems, using spatial prosody, the visual arrangement of the poems on the page, to reinforce their themes. These include both poems entitled “Basket,” parts of “Fishbone Hair,” and “Lost at Sea.” In “Lost at Sea,” formatted on the page in the shape of a boat with sail, the poet focuses on

the lives of young Marshallese men adrift in the anomie, or lack of moral and ethical guidance, of cultural difference, giving the impression that in the city of Sacramento, California, islander lives are keel-less and that those lives are impoverished in the middle of material abundance, often overwhelmed by the fast and frantic pace of modern American life. As mentioned previously, “Fishbone Hair” refers to the speaker’s niece, who is losing her hair because of her illness and its treatment, the child’s hair falling like raindrops, or tears, on the page. Interestingly, while in “Lost at Sea” the term *white*, as in “white rice,” “white cans of tuna,” and “white envelopes,” contrasts with “the earth of your skin / you warriors,” the child in “Fishbone Hair” is named Bianca, which means white.

In the pair of “Basket” poems that open and close this volume of poetry, the reader needs to pay special attention to the use of pronouns as these small but important grammatical features affect the meaning of the poems. In the opening poem, the left side of the basket outline and the upper half of the right side employ the second person pronoun *you* while in the lower half of the right side, the first person *I* speaker completes the poem as her smile is woven into the rim of the basket. The closing poem begins in the same way, with the woman addressed as *you*. Halfway down the left side of the basket, however, this woman’s body becomes “a country / we conquer / and devour / we take.” But the question lingers provocatively in the mind of the reader or listener, just who are the *we* in this pronoun shift? On the right side of the basket outline, the woman is also addressed as *you*. Halfway down the right side of the basket, the *I* speaker completes the basket outline, this time though not with her smile but with the current of her words.

Another difference between the introductory and the concluding poems is in the opening of the poems and the opening of the baskets. In the introductory poem the left and right sides read:

“woman tip your lid  
across the table  
you swell  
with offering”

“woman tip your lid  
towards the table  
you swell  
with offering”

Here, only a single word differs in the second lines of the introductory poem – *across* is changed to *towards*. In the concluding poem, the baskets are no longer being worked at a table, but as follows:

“woman  
tip your lid  
across the land  
you swell”

“woman  
tip your lid  
across the land  
you swell”

No longer is the process of basket weaving merely a matter of a cultural art carried out at a table, but rather it reflects the weaving of a culture across the land. As the book’s epigraph from the *Marshallese English Dictionary* indicates, the process of basket-making, *iep jaltok*, refers also to female children (the phrase, a common saying in the Marshalls, roughly translates into English as “you are fortunate to have a girl child”) and the Marshallese matrilineal culture. The underlying, governing logic of these two poems is thus a radically profound cultural metaphor, that is, a metaphor at the root of culture.

Of the three poems published in *Storyboard 12* by the UOG Division of English and Applied Linguistics, I noted later changes in the *Iep Jaltok* versions in terms of lineation, the addition of stanza breaks to the wordstreams, and the separation of the seven individual lessons learned in Hawai’i, all of which mark the transition from spoken to written works, where vocal

inflections are replaced by visual cues for the reader, whether reading silently or aloud. In addition, the poet remarks in the journal at the beginning of “Lessons from Hawai’i” that the poem was “inspired by Emelihter Kihleng’s poem ‘Micronesian Question.’” She does not, however, indicate that UOG had published these poems (besides “Lessons,” these poems were “history project” and “Tell Them”) or what other poems in *Iep Jaltok* have been previously published and where. Although the note “About the author” indicates where the author has been featured, this publication information would allow readers to trace the evolution of the poems.

The tone of the poems in this book and the poet’s evident control of language and image are uniformly fine. In some instances, as in the changes made in the three poems above since their publication in *Storyboard 12*, this book marks a transition in Jetñil-Kijiner’s work from the strictly spoken poem to that of written, published poetry, intended to be read. Fortunately, the orality of the poems is not lost in publication, and in some ways is enhanced, as any reader can read them aloud, or read them in sync with the poet’s own readings on YouTube. Nonetheless, publication of *Iep Jaltok* extends Jetñil-Kijiner’s reach to various, primarily reading audiences throughout the world. As stated, the visual prosody of some of the poems also intensifies their meanings, something missed, or lost, in only hearing these works. Personally, I am pleased to see this publication, although I will continue to watch and listen to the poet’s recordings. Her latest poem, for example, “The Butterfly Thief,” can be found at <https://www.kathyJetñilkijiner.com/butterfly-thief-and-complex-narratives-of-disappearing-islands/>.

One of my only content criticisms of the book is the inclusion of the two California-based poems in Lessons from Hawai’i, especially “Last Days in the Bay Area.” The brief note “To Laura Ingalls Wilder,” while interesting, also seems misplaced. Furthermore, though perhaps more of a printing problem than a book construction problem, a few of the pages in my copy are printed very lightly (pages 36, 42, 63, for example). This contrast in uneven type weight can be distracting. Also disconcerting is the stated increase in population of the Marshall Islands from the publication of “history project” in *Storyboard 12* and “History Project” in the book. The increase in population by an order of magnitude, from 9,000 to 90,000 at the time of the nuclear testing, is remarkable, though possibly a typographical error. A Google check of more current (2016) population figures for the Marshall Islands indicates the population to be about 53,000.

These criticisms are relatively minor, however, and do not reduce the galvanizing effects of Jetñil-Kijiner’s work. I strongly recommend that readers buy, read and experience *Iep Jaltok*. Simply put, it does for Micronesia what Jetñil-Kijiner did for much of the UOG student body who attended her 2015 Presidential Lecture at UOG. It energized and inspired them because this woman is a poet, thinker, and activist from our region whose voice is now heard around the world (ironically, maybe even more than it has been heard here), someone who has been given the burden of speaking for her people and has both proudly and humbly assumed that responsibility, someone who in addressing a number of serious public, political issues has made them personal, someone who is doing something to deal with those issues, someone who inspires hope. On a large stage, Kathy appears to be a tiny woman. But she is a woman with a voice, speaking in poem, a voice that the United Nations Climate Summit 2014 invited and listened to carefully, a voice that speaks with eloquence for her nation and our region, a voice that has been heard and now can be heard over and over again as individuals read her published poems. This debut volume of Kathy Jetñil-Kijiner’s poems teaches the power of one. A single voice can, and does, make a difference.

## *A Companion to the Works of Kim Scott*

Review by DAVID GUGIN

Wheeler, Belinda, ed. *A Companion to the Works of Kim Scott*. Rochester, NY: Camden House, 2016. 184 pages. \$62.00.

In April 2017 I had the pleasure of attending the American Association of Australasian Literary Studies (AAALS) annual conference, held on the campus of Claflin University in Orangeburg, South Carolina. I was presenting a paper on the Australian Aboriginal writer Kim Scott's 2010 novel *That Deadman Dance*, a paper that would have been much more difficult to research and prepare if not for the fact that I had Belinda Wheeler's *A Companion to the Works of Kim Scott* close at hand. I had become familiar with Wheeler's editing skills when I reviewed for the *Pacific Asia Inquiry* her first contribution to the Camden House Companion Volumes, the 2013 *A Companion to Australian Aboriginal Literature*. What I liked most about that book is what I like most about this one, namely, its rhetorical flexibility, its appeal to and usefulness for a wide range of audiences – scholars, teachers, students, any reader really with an interest in the imagination and intellect of Kim Scott, who must certainly be considered a leading voice in both Australian and world literature. Until now, however, somewhat surprisingly, there had never been a collection of critical essays targeting (and connecting) the entire spectrum of his work. This *Companion* fills that gap. It is recommended reading.

An initial requirement for assembling any kind of focused anthology is knowing who and where the thinkers and writers are that can provide the most current, comprehensive coverage of the intended subject. As a longtime member of AAALS, Wheeler has the significant advantage of being at the center of a fertile network of informed scholars from various parts of the world. These contributors can then bring unique perspectives and emphases to their discussions and analyses of Scott's output, his poetry, short stories, novels and life writing, as well as his non-literary work with the Wirlomin Project, his long commitment to the preservation and revitalization of the Noongar language, culture and people. A case in point here is the Forward by Jeanine Leane. As a member of the Wiradjuri nation in southwest New South Wales, Australia, Leane is well-versed in what forms the underlying unifier of all of Scott's work, and thus the key to a full understanding of any of it, his Aboriginal insistence on the primacy of *country*, which she defines as a state of mind that "includes the memories of a people in a particular place past and present," a state of mind that also "connects to tangibles such as lands, waters, and the lives they sustain." When we read Scott then we are invited in to his Noongar *country*, an invitation that we as guests should privilege.

Preceded by a helpful, inclusive Chronology of Key Writings, beginning with his initial publication in 1985 and ending with his last, at the time, in 2015, Wheeler's Introduction illustrates how Scott's personal history (he was born in 1957, daughter of a white mother and an Aboriginal father) intersects in crucial ways with a significant moment in Australia's public history. In 1967, Aboriginals were allowed to participate for the first time in the national census, and in 1975 the federal parliament passed the Racial Discrimination Act, explicitly making illegal any ethnic- or race-based discrimination. Concurrently, the Australian white settler consciousness was finally beginning to confront what had been done to, and often supposedly for, Australia's indigenous people, including of course the Noongar, whose *country* can be found in the southwestern region of Western Australia. Wheeler notes that these developments paralleled Scott's by no means easy

or painless process of self-awareness, his discovery and eventual embrace of his Noongar identity. Without that journey of acceptance, it is hard to imagine how Scott would ever have achieved the literary stature and position he now holds, both inside and outside Australia. The influence of contemporary Australian history on Scott's life and work, the simultaneous influence of that life and work on Australian contemporary history is a fascinating example of the reciprocity inherent in the relationship between a creative artist and his or her specific social, political and cultural context, his or her historical moment. It is central to any appreciation of what Scott has accomplished.

Wheeler's *Companions* tend to be organized quite effectively. Readers can read them straight through, from chapter one to the end, or they can read the different chapters in any other kind of order, depending on their individual interests, without sacrificing the overall effect. Either way has value, though I typically prefer the former in order to maximize the benefits of a cumulative approach. This *Companion* begins with a provocative chapter by Per Henningsgaard discussing Scott's publishing history in each of its three overlapping contexts: Australian Aboriginal, Australian, and international. Such a discussion had not previously occurred, and Henningsgaard uses the considerable statistical data he has gathered from smaller Australian local or regional Aboriginal presses and larger, multinational publishing companies to suggest, among other things, that the traditional scholarly focus on Australian Aboriginal life writing may be misplaced, at least in Scott's case. The evidence indicates that most of the Australian Aboriginal texts being read and taught today, including Scott's, are novels and short story collections not life writing. In addition, they have been published by the larger multinationals not the local presses. Henningsgaard concludes, naturally enough, that literary scholars should take note, adjusting their methodologies accordingly.

Within the academy especially, the danger with indigenous writing is always territorial – the tendency to marginalize, even ghettoize it. In other words, “Yes, Kim Scott is a fine Aboriginal writer, but that's all he is. Go ahead and teach him over there, in that small room in the corner, but leave the real, serious literature to us, here, in the main room.” This *Companion* does an excellent job of resisting that attitude, specifically in terms of Scott, but by extension to other Aboriginal writers. For example, in the second chapter, Brenda Machosky demonstrates how Scott's first novel, his 1993 *True Country*, although Aboriginal in content, also emerges out of and ultimately reshapes a time-honored genre in the Western literary tradition, the German *Bildungsroman*, a novel that addresses the formative years or spiritual education of its main character. Billy Storey, the protagonist of *True Country*, is searching for his identity in a mission in Western Australia, and, as Machosky convincingly argues, the result is an Aboriginal *Bildungsroman*: “An experience of acculturation, of development into the Aboriginal culture as it exists in modernity – marginalized, central, invisible, mysterious, powerful, welcoming.” The larger point here is that the best Aboriginal literature must be viewed as original in the Eliotic sense. In *True Country* Scott is both writing within the Western tradition of the *Bildungsroman* and writing against it. By doing so, he rejects the marginalization of his Aboriginal identity.

In the third chapter, Lisa Slater offers a similar example of literary elevation, providing fresh insight into Scott's second novel, the 1999 *Benang: From the Heart*, one of his most popular books. Focusing on what she calls biopolitical spatiality, the intersections between place and space, Slater firmly locates *Benang* in the international postcolonial canon (and though not her main concern, within the growing body of eco-critical literature that also emphasizes those intersections). She shows how the text is structured by an oppositional relationship between white colonial notions of spatiality and indigenous anti-colonial notions. The competition then is

between a rhetorical stance that will acknowledge only uniformity – a single voice, a single speaking position, i.e, white settler – and one that insists on the recognition and validation of multiple voices and multiple speaking positions. For Slater, *Benang* is a stinging rebuke of eugenics and social Darwinism. Motivated by “the vitality and intensity of life,” it is also a reminder that the Noongar and other Aboriginals were “not simply the before to European stories of progress and civilization.” They cannot and will not be erased.

As Wheeler and others have discussed before, life writing remains a significant genre for almost all Aboriginal writers, because of its close connection to the oral tradition and its subsequent ability to occupy and complete the many blank spaces in Australian history resulting from the lengthy effort to essentially eliminate Aboriginals from historical accounts and narratives, indeed the entire historical record. As such, it still plays an important role in strengthening social health, in improving mutually beneficial communication between Aboriginal and non-Aboriginal peoples. In the fourth chapter, Christine Choo therefore focuses on Scott’s 2005 *Kayang and Me*, a joint collaboration with Noongar Elder Auntie Hazel Brown. Choo explains why this project is central to Scott’s career as a creative artist, since it “offers a key to understanding Scott’s journey to his Noongar roots and contact with his extended family and community.” As the title of her article indicates, and using *Kayang and Me* as her starting point, Choo also shows the great value life writing and oral histories can have for Aboriginal writers like Scott in their quest to re-establish identity and reconnect to *country*. In his case it also forms another potent example of how as a writer he has typically been able to successfully merge significant events in his life with his ever-increasing and constantly changing artistic output. Scott then has always been a profoundly mimetic writer – the art imitates the life, or perhaps more accurately, the life imitates the art.

I personally consider Scott’s 2010 *That Deadman Dance* his greatest literary achievement to date, his most complex, most fully realized work. In Arindam Das’s chapter he rather adroitly applies and extends postcolonial theories of mimicry and strategic essentialism (as articulated by Homi Bhabha and Gayatri Chakravorty Spivak respectively) to examine how *That Deadman Dance* chronicles the intensifying efforts of the Noongar to resist their physical and cultural displacement after the arrival of white settlers in southwestern Australia in the 1820s. Das argues correctly that the novel is not at all about a friendly, egalitarian, mutually profitable relationship between whites and Aboriginals. It instead should be read as a representation of how the Noongar used mimicry and strategic essentialism to challenge the colonizers and fight back against the destruction of their culture. And as I have suggested elsewhere, building on Das’s critique, the ultimate, ongoing act of mimicry here is actually Scott’s own “performance” of Anglo-American Modernism. Infusing that Modernism with an indigenous perspective he has reinhabited and politicized it. The underlying point again is that Scott must be viewed as an international author and the sixth chapter, by Gillian Whitlock and Roger Osborne, is a well-placed reminder of Scott’s position in world literature. But Whitlock and Osborne insist that even with its global audience, *Benang* (their case study), is a book that “remains embedded in the language and imaginative geographies of Noongar *country* that resist translation and dispossession” (italics added). What is true for *Benang* is true for Scott’s other fiction, especially *That Deadman Dance*. The end result is a literature that successfully maintains its uniqueness, its authentic Aboriginality, in the international marketplace, while doing much more.

One of the strengths of both *Companions* is Wheeler’s ability to collect quality articles on subjects that are obvious choices for inclusion – Scott’s novels, for instance – while also discussing less obvious, less common topics. Scott’s short stories have not received as much attention as his four longer works, and so the next two chapters in the *Companion* are quite helpful for the larger

editorial goal of covering Scott's complete canon. In a compelling re-reading of three of Scott's stories – the 2009 "A Refreshing Sleep," the 2002 "Capture" and the 1993 "An Intimate Act" – Lydia Saleh Rofail analyzes the haunted landscapes, ghostly beings, and destabilized identities that inhabit all three, in my opinion, their affinities with the Gothic, yet another example of how Scott exploits the Western tradition for his own purposes. However, she also suggests that they are more than just symbolic depictions of traumatized, fragmented Aboriginal subjects. The endings of each story are not simply a static acceptance of that condition but rather imply more proactive attempts to reject it, to change and alter identity, to heal. In the following chapter, Nathanael Pree uses spatial poetics to illustrate how a metaphorical language borrowed from *Benang* circulates throughout many of Scott's short stories. In an especially pioneering critique of the 2000 "Into the Light," Pree illustrates how Scott employs ekphrasis, "the poetic representation of visual artworks," in this instance the Hans Heysen painting *Droving into the Light*, in a way that can also help explain his novels.

Not known as a poet, having published only six poems, it is understandable that Scott's poetry has received little critical attention over the years. Fortunately, Tony Hughes-d'Aeth's chapter rectifies this omission, in the process developing lines of inquiry that should stimulate further interest in this small but intriguing aspect of Scott's work. The poems are worthy of study as discrete texts, on their own autonomous terms, but as Hughes-d'Aeth points out are equally useful for the insights they give into the more well-known novels on which Scott's literary reputation is based. For example, as its title indicates, the 2002 "Wangelanginy" has clear thematic similarities with *That Deadman Dance*, in particular the centrality of speech. What is instructive, too, is how the earliest poems make no direct reference to Scott's indigeneity, while the later ones begin to do so, including the 1986, semi-autobiographical "Our Father, Koo-ee-lung." It should also be said, from a strictly technical or pedagogical perspective, that in this chapter Hughes-d'Aeth provides close readings of all six of the poems in a performance that would make any New Critic proud. Clearly, he knows his poetry.

No critical anthology of Scott's writing would be complete without a careful discussion of his non-fiction. Accordingly, in the tenth chapter Natalie Quinlivan focuses on the Wirlomin Noongar Language and Stories Project that Scott founded and chairs. For Scott, cultural preservation and linguistic reclamation are inseparable, one is not possible without the other, so he has dedicated much of his professional life to the Noongar language. In Wheeler's words, Quinlivan examines the ways in which Wirlomin stories "strategically navigate the national and global space while still maintaining a connection to *country*." In addition, Quinlivan demonstrates that Scott, conscious of not overshadowing other writers with his own celebrity status, has consistently worked for a collective and not individual approach to the Project's Noongar language publications. In the eleventh chapter, Rosalie Thackrah and Sandra Thompson address the national and international impact of Scott's contributions to Australian Aboriginal health. Thackrah and Thompson were colleagues of Scott during his 2009-2012 appointment to Curtin University's Indigenous Health unit. They provide an eyewitness account of his work there (again, as part of a larger group) promoting exposure to Aboriginal culture, instituting a mandatory unit on Aboriginal health in the curriculum, and then writing the accompanying textbook. It is hard to imagine too many other novelists of Scott's stature (twice a winner of the Miles Franklin Award, Australia's most prestigious literary prize) dedicating the time and effort required to write a college textbook on health.

*A Companion to the Works of Kim Scott* ends with a transcript of a phone interview of Scott by Belinda Wheeler, originally conducted on June 16, 2015. Intentionally designed to range over

a wide variety of topics, both literary and non-literary, instead of just focusing on a specific text, the chapter is a fitting conclusion to a book that fulfills its stated goal of providing a broader, more holistic view of Scott's life and work. Above all, the interview, like the book, demonstrates his enduring commitment to *country*. Moreover, both the interview and the book raise once again the larger question, which was also fundamental to Wheeler's first *Companion*, of how exactly literature should be defined, what exactly is it? Thackrah and Thompson call Scott a "boundary rider," and he most certainly challenges conventional genre classifications, both within a given text, and between them. He also challenges conventional identity classifications – an Aboriginal writer? An Australian writer? A Western writer? All three at once? It would appear that Scott's long-awaited next novel is forthcoming. If so, this *Companion* is both educational and timely. It belongs on the bookshelf of anyone who enjoys reading Kim Scott.

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## CALL FOR PAPERS

*Pacific Asia Inquiry: Multidisciplinary Perspectives*  
in the *Liberal Arts & Social Sciences*, Volume 9, Fall 2018

### “The New Pacific: Traditions and Transformations”

The editorial board of the *Pacific Asia Inquiry* invites submissions of articles, critical essays, and case studies, as well as book, film, and other reviews, specific to the Pacific Islands and Asia regions for possible publication in Volume 9. Submissions from across the liberal arts, including biological and environmental studies, and the social sciences are welcome. The *Pacific Asia Inquiry* is a peer-reviewed, multidisciplinary journal published online by the University of Guam College of Liberal Arts and Social Sciences. It features in-depth studies on the Mariana Islands, Micronesia, the Pacific and adjacent Asia. Contributors are invited not only to share their innovative research, but also to challenge existing positions and perspectives. For this volume the editorial board is especially interested in asking and addressing foundational, definitional questions of renewal and regeneration. We would like to explore whether or not there is even such a thing as a new Pacific. If so, what does it look like, both spatially and conceptually? What future might it have? What potential does it hold?

#### Submission Procedures

Submissions can employ any theoretical or methodological approach so long as they are written in a readable style accessible to specialists and non-specialists alike. Please include the following as three separate files:

- 1) a cover page, including authors' names, titles, affiliations, and addresses, including street and e-mail addresses
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Our blind peer-review process requires that authors' names and addresses appear only on the cover page. No identifying information may appear in the abstract or text itself. Relevant publications, including those written by the authors, may appear in the reference section, but nothing should be said to connect the reference with the authors.

#### General Submission Guidelines

Submissions should not exceed 10,000 words, including tables and references. Please follow the conventions of the Publication Manual of the American Psychological Association (6th ed., 2009), or the MLA Style Manual and Guide to Scholarly Publishing (7th ed., 2009). Indent the first word of a paragraph by half an inch or five spaces (one “tab”), and number all pages consecutively, putting numbers in the lower right-hand corner. Figures, tables, and photos should be inserted into the manuscript at the time of initial submittal, and they need to be appropriately titled, sourced, and numbered consecutively. Endnotes should be used, and references should appear at the end of the paper. Do not insert automatic formatting anywhere in the manuscript. Additional guidelines apply. Please visit <http://www.uog.edu/pai> for full guidelines and for access to previous volumes of *Pacific Asia Inquiry*, which may be used as a general reference. Please be advised that this is a venue for scholarly essays. Fiction and poetry submissions will not be entertained.

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**Deadline for submissions: June 1, 2018**

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