ronment in the Pacific (particularly those concerned with the Anthropocene), human-nonhuman relationships, and sovereignty struggles. Silva’s call to others to take up and expand the research laid out in *Power of the Steel-Tipped Pen* is unmistakably present in her analysis. For that, the project is not meant to be definitive but instead is offered as a starting point for future scholarship. Indeed, Kānepu‘u and Poepoe are but two figures out of many who contributed to the pages of Hawai‘i’s newspapers, which remain a critical and underutilized resource for strengthening mo‘okūauhau consciousness going forward.

**HI‘ILEI JULIA HOBART**

*Northwestern University*

---


In their new anthology, *Archipelagic American Studies*, editors Brian Russell Roberts and Michelle Ann Stephens deliberately embark from the continental bias of American studies into the world’s waters. With a reenvisioning of the American imaginary as one of relational assemblages across and between land and sea, this collection interconnects disparate and distant oceans, shores, canoes, “moving islands,” and even the Great Pacific Garbage Patch. In a transformative series of essays from scholars around the world, the collection destabilizes, reorients, and expands conceptualizations of an America defined by/as imperial territorialities. Methodologically diverse and challenging, it takes up central questions ranging from fields related to area studies (specifically Pacific and Caribbean studies), to postcolonial studies, to Native American and Indigenous studies. In a collection that examines both the metaphoric and the material impacts of colonial rhetorics, each of the essays presents new and dynamic methodological approaches for scholars interested in the afterlives of empire.

This lengthy and detailed collection traverses the globe and challenges its readers to contemplate the ways in which they conceptualize islands. Roberts and Stephens’s extensive introduction, “Archipelagic American Studies: Decontinentalizing the Study of American Culture,” begins the book by examining versions of American history dominated by narratives of continental centrality. These narratives, fueled by the colonial mapping of oceans, ignore an islands-oriented or archipelagic view of America, the Americas, and American studies, broadly. To counteract these omissions, Robert and Stephens “decontinentalize” through a presentation of new planetary topographies and topologies. Through a variety of case studies, including maps, fractal figures, digital images, and Marshallese stick charts, they present an extensive literature review of where nissology (the study of islands) has been, and where it might be headed. Assemblages of islands, archipelagos, and
islands-as-archipelagos provide new methodological terms and ways of reading that challenge the traditional, hierarchical constructions of space on which American studies has long relied, instead asserting the importance of Indigenous decolonial rhetorics and praxis. This collection reexamines the ways in which colonial, neoliberal borders perpetuate divisions between cultural and linguistic neighbors and contact zones. In their investigation of what constitutes an “archipelago” historically and contemporarily, the writers in this collection emphasize transnational, transindigenous, and decolonial methodologies to encourage writers, scholars, and teachers to rethink the relationships between islands, nations, tribes, and settler-states, both proximate and distant.

Following the introduction, the book unfolds over seven sections: “Theories and Methods for an Archipelagic American Studies,” “Archipelagic Mappings and Meta-Geographies,” “Empires and Archipelagoes,” “Islands of Resistance,” “Ecologies of Relation,” “Insular Imaginaries,” and “Migrating Identities, Moving Borders.” The essays cover an extensive area, both methodologically and geographically, across both sides of the North and South American continents. A key point of inquiry across most of the essays, ocean-oriented or otherwise, is using geographically comparative models to spur readers to reexamine the inter- and intrarelationality within area studies. As presented by several authors (eg, Etsuko Taketani; Birte Blascheck and Teresia Teaiwa), the migrations of diasporic communities require conceptualizing the relationships between and among lands and seas beyond national or cultural borders.

While the breadth of geographical coverage the book provides is vital and commendable, readers of The Contemporary Pacific will benefit from the strong attention this book gives to the Pacific region, whether engaging in Oceanic studies, Pacific Rim studies, or Transpacific studies. There are several clear interlocutors for many of the writers in this collection: Elizabeth DeLoughrey’s work on Pacific and Caribbean islands and archipelagos, particularly her book Routes and Roots (2010), and Paul Glissant’s Poetics of Relation (1997) appear frequently and drive many of the authors’ critical framing. Readers familiar with Arif Dirlik’s What Is in a Rim: Critical Perspectives on the Pacific Region Idea (1993) or Rob Wilson and Vilsoni Hereniko’s Inside Out: Literature, Cultural Politics, and Identity in the New Pacific (1999) will find this an important addition and a timely update beyond cultural identity politics because it offers new methods of reading visual and literary rhetorics and grammars. For the purposes of scholars of Oceania, essays by Craig Santos Perez, Alice Te Punga Somerville, John Carlos Rowe, Brandy Nalani McDougall, and Hsinya Huang offer important attention to local specificities of Indigenous cultures, languages, and practices and also offer robust methodological shifts with their attention to historiography, rhetorics, grammars, and archives from poems to government documents.

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

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