

# 1 ‘The Space Between’: Oceanian Literature and Modernist Studies

*Maebh Long and Matthew Hayward*

In 1987, Raymond Williams challenged the received understanding of modernism, arguing that it presents a ‘highly selected version of the modern which then offers to appropriate the whole of modernity’.<sup>1</sup> Although the counter-examples he chooses are European, Williams’s call for an ‘alternative tradition taken from the neglected works left in the wide margin of the century’ has been adopted repeatedly in the decades since, and the new modernist studies have arrived under a range of possible titles—geomodernisms, alternative modernities, new world modernisms, transnational modernisms, weak modernisms, bad modernisms, vernacular modernisms, global modernisms.<sup>2</sup> The emphases are different for each formulation, and few perhaps have managed fully to rid themselves of associations with the experimental styles and technological advancements of early-twentieth-century Europe and North America. Collectively, however, these reframings have amply demonstrated that Global South modernisms, previously rejected as ‘epistemologically impossible’, ‘lamentable mimicry’, or the ‘contamination of a more genuine local culture’, in fact present conceptually viable and aesthetically rich modernist traditions.<sup>3</sup> Modernist studies now encompass a range of possible modernisms, operating in interconnected yet distinct ways, at different times, in different places.

And yet, in this major reorientation of modernist studies, Oceania has remained all but absent from the new critical maps. Laura Doyle and Laura Winkiel’s collection *Geomodernisms: Race, Modernism and Modernity* (2005) lays vital stress on the variety of modernisms and their integrated yet specific contexts: ‘*which* modernism, written when and why and from what place—which city, which hillside, which seat on the

1 Raymond Williams, ‘When Was Modernism?’ *New Left Review* 1, no. 175 (1989): 49–50.

2 See Douglas Mao and Rebecca L. Walkowitz, ‘The New Modernist Studies’, *PMLA* 123, no. 3 (2008): 737–48.

3 Andreas Huyssen, ‘Geographies of Modernism in a Globalising World’, *New German Critique* no. 100 (2007): 198.

2 *Maebh Long and Matthew Hayward*

train, which new nation or new colony, and before, after or during which war' (emphasis in original here and throughout volume).<sup>4</sup> However, the modernisms and contexts of Oceania are nowhere to be found: Apia, Mauna Kea, sugarcane trains, the Solomon Islands, and the Bougainville Civil War fail to appear. Peter Brooker and Andrew Thacker's *Geographies of Modernism: Literatures, Cultures, Spaces* (2005) identifies modernisms in India, Africa, Latin America, and China, but Oceania is seen to play no part in their transnational exchanges.<sup>5</sup> *The Oxford Handbook of Modernisms* (2010) ventures into the Pacific, but engages only with antipodean settler modernisms in Australia and Aotearoa/New Zealand.<sup>6</sup> Mark Wollaeger's 700-page collection, *The Oxford Handbook of Global Modernisms* (2012), affords no more than passing reference to Australia and Aotearoa/New Zealand, while wholly ignoring the creative output of the Pacific Islands.<sup>7</sup> None of the Cambridge companions to modernism include discussions of Indigenous art and literature from Oceania, and David Bradshaw and Kevin J. H. Dettmar's *Companion to Modernist Literature and Culture* (2006) mentions the Pacific only as a place to which Zora Neale Hurston did not travel.<sup>8</sup>

Although none of these volumes claim to present the entirety of global modernist output, the repeated elision of Oceanian literature, art, music, dance, and theatre serves to present the Pacific as a space devoid of creative responses to modernity. Not only does the omission ignore the rich cultural production of a sizeable quarter of the globe, it further entrenches the colonial characterisation of the Pacific Islands as the very antithesis of modernity—'thousands of miles from civilization', as W. Somerset Maugham put it, and peopled by 'creatures of a more primitive nature';<sup>9</sup> or 'centuries and centuries behind us', as D. H. Lawrence's opines, 'in the life-struggle, the consciousness-struggle, the struggle of the soul into fullness'.<sup>10</sup> Uncalculated as current scholarly exclusions may be,

4 Laura Doyle and Laura Winkiel, 'Introduction: The Global Horizon of Modernism', in *Geomodernisms: Race, Modernism and Modernity*, ed. Laura Doyle and Laura Winkiel (Bloomington: Indiana University Press, 2005), 1.

5 Peter Brooker and Andrew Thacker, *Geographies of Modernism: Literatures, Cultures, Spaces* (Abingdon: Routledge, 2005).

6 Peter Brooker, Andrzej Gasiorek, Deborah Longworth, and Andrew Thacker, eds., *The Oxford Handbook of Modernisms* (Oxford: Oxford University Press, 2010).

7 Mark Wollaeger, *The Oxford Handbook of Global Modernisms* (Oxford: Oxford University Press, 2012).

8 David Bradshaw and Kevin J. H. Dettmar, *A Companion to Modernist Literature and Culture* (Oxford: Blackwell, 2006), 380.

9 W. Somerset Maugham, *The Moon and Sixpence* (1919; New York: Dover, 2006), 145; *The Trembling of a Leaf: Little Stories of the South Sea Islands* (1921; New York: Mondial, 2008), 72.

10 D. H. Lawrence, 'Herman Melville's *Typee* and *Omoo*', in *Selected Critical Writings*, ed. Michael Herbert (Oxford: Oxford University Press, 1998), 118.

they cannot but reinforce the sense that Global North concepts of modernism and modernity demand an unmodern Other, with the cultures and productions of the Pacific remaining fixed in the very binaries that the new modernist studies seeks to undermine. Repudiating this critical misrepresentation, *New Oceania* presents a set of chapters that, individually and collectively, recognise the claims to modernity performed in a range of contemporary Pacific texts and art works.

The volume does so by placing modernist studies and Pacific studies in conversation. Pacific studies covers a vast and complex region, working, as Teresia Teaiwa puts it, to 'honor and respect the layered, oceanic histories of peoples whose descendants today are some of the world's most misunderstood and misrepresented groups'.<sup>11</sup> As an academic discipline, Pacific studies emerged in part from the American interest in area studies in the 1950s, and early incarnations in Hawai'i, Australia, and New Zealand positioned the Pacific and its peoples as objects of study rather than active participants.<sup>12</sup> Pacific scholars have worked hard to wrest back the discourse in the decades since, creating a suitably broad field that is generally more 'island-centred' and indigenised. Pacific scholarship has served different functions at different times, working towards preservation, growth, and cultural renaissance, but understanding the relationship between tradition and modernity—including the traditional in the modern, and the modernity in tradition—has remained central.<sup>13</sup> Broadly speaking, Pacific studies calls for academic vocabularies, methodologies, and protocols that do not obscure or distort Pacific lives; that understand Pacific knowledges to be integral, dynamic, and responsive to local and global conditions; and that seek to strengthen links between the community and the academic world. For many Oceanian students, in universities inside or outside the region, a Pacific studies course can feel like the first time an academic discipline speaks their languages and comprehends their protocols and etiquette.<sup>14</sup>

To those familiar with modernism as the writings of an avant-garde European and North American elite, a conversation between modernist and Pacific studies might seem destined to be a monologue that once

11 Teresia K. Teaiwa, 'Charting Pacific (Studies) Waters: Evidence of Teaching and Learning', *The Contemporary Pacific* 29, no. 2 (2017): 266.

12 Terence Wesley-Smith, 'Rethinking Pacific Studies', *Pacific Studies* 18, no. 2 (1995): 115–37.

13 Stewart Firth, 'Future Directions for Pacific Studies', *The Contemporary Pacific* 15, no. 1 (2003): 139–48.

14 See, for example, Konai Helu Thaman, 'Decolonizing Pacific Studies: Indigenous Perspectives, Knowledge, and Wisdom in Higher Education', *The Contemporary Pacific* 15, no. 1 (2003): 1–17; Graeme Whimp, 'Interdisciplinarity and Pacific Studies: Roots and Routes', *The Contemporary Pacific* 20, no. 2 (2008): 397–421; Terence Wesley-Smith, 'Rethinking Pacific Studies Twenty Years On', *The Contemporary Pacific* 28, no. 1 (2016): 153–69; Teaiwa, 'Charting Pacific (Studies) Waters'.

again reduces Oceania to a backdrop for Western adventure, a muse for European art, or a belated imitator of Northern Hemisphere literature. Developments within modernist studies, however, have loosened the modernist rubric from its strict associations with Europe, or the early twentieth century, or rejections of conventional realism—that is, from a specific region, period, and style—and repurposed it as a frame through which engagements with specific experiences of modernity can be studied, the transnational connections between different nations and groups understood, and the material specificities from which cultural productions arise explored. Interested in rupture, retention, and change, and interpolation and indigenisation, modernist studies presents another way of reading the aesthetic and political, local and transnational, traditional and transitional elements of Oceanian texts.

Of course, modernist studies is not an Indigenous discipline, and however well-intentioned its global aspirations, it remains implicated in the colonial legacies Pacific studies has worked so hard to contest. Yet, as Graeme Whimp and Terence Wesley-Smith suggest, Pacific studies already exists ‘in the vā, “the space between, the separation that connects”, navigating choppy waters between rationales, disciplines, knowledges, identities, lands, peoples, and cultures’.<sup>15</sup> This interdisciplinarity and adaptability is a strength, and Pacific studies knows how to draw on and indigenise discourses not native to Oceania if and when they are useful—as Steven Edmund Winduo puts it, ‘maintain[ing] cultural independence’ by ‘incorporat[ing] and adapt[ing] other cultural practices’.<sup>16</sup> Conversely, Pacific studies has much to offer modernist studies, not just in continuing to undermine the colonial foundations of the discipline, but in its nuanced understanding of the ways in which modernity is enacted and experienced across a vast and varied region.

In ‘The Ancestors We Get to Choose: White Influences I Won’t Deny’, Teaiwa refers to Sir Tom Davis, an Indigenous Cook Islander of Rarotongan and European descent. In addition to his achievements as Prime Minister and one of the region’s first novelists, Davis was involved in revitalising ocean canoes and traditional navigation in the Cook Islands, but felt few compulsions to adhere to strictly ‘authentic’ methods. When the building and maintenance of wooden canoes proved difficult, he switched materials, saying: ‘If my ancestors had fiberglass they would have used it’.<sup>17</sup> The chapters of *New Oceania* experiment with the innovations of the new modernist studies to see if it can yield materials that

15 Wesley-Smith, ‘Rethinking Pacific Studies Twenty Years On’, 164.

16 Steven Edmund Winduo, ‘Unwriting Oceania: The Repositioning of the Pacific Writer Scholars Within a Folk Narrative Space’, *New Literary History* 31, no. 3 (2010): 602.

17 Tom Davis, as quoted by Teresia Teaiwa, ‘The Ancestors We Get to Choose: White Influences I Won’t Deny’, in *Theorizing Native Studies*, ed. Audra Simpson and Andrea Smith (Durham: Duke University Press, 2014), 44–45.

are workable for Pacific studies. The collection as a whole presents modernism as a dynamic mode, which plays out in distinct ways across the region, while remaining a broadly common and therefore comparable aesthetic process. Some chapters speak directly of an Oceanian or Oceanic modernism, some see the value of further specificity—Māori modernism, 'Coolie' modernism—while others retain a separation between the cultural products of Oceania and other modernisms, but all explore what happens when Pacific studies and modernist studies sail in the same waters.

Of course, these waters are often challenging to navigate. If we characterise this cultural production as a modernism, do we recognise—and therefore legitimise—alternative modes of modernity, thereby supporting the ongoing political activism in the region, for Indigenous sovereignty in some parts, and against competing neocolonial interests in others? Or do we repeat colonial and neocolonial manoeuvres, overwriting alternative discourses with a single, authorised, and totalising framework? Does this intermingling open up new routes for Pacific scholars to explore the complex transnational negotiations at work in modern Oceanian cultural production, or does it signal new inlets for a neoliberal and globalising process of cultural appropriation? How deep is the modernist studies commitment to reorientation? Is it merely an inclusionist gesture, institutionalising and incorporating yet another cultural Other, without allowing its fundamental differences to challenge the legitimacy of the dominant model? Or can more expansive and flexible conceptions of modernity and modernism be found, that neither disavow the discursive limitations of modernist studies by mistaking its configuration of other cultural movements as finally 'true', nor write out the problematising case for the sake of discursive coherence and convenience?

These are complex questions, and *New Oceania* proceeds with provisional essays rather than totalising claims. It accepts from the start that the conjunction between modernism and Oceania may be more appropriate in some areas than in others, and that what works in one context may not hold for all. Most fundamentally, it recognises that Pacific scholars, students, and thinkers have the agency and versatility to identify and adapt those elements that may be useful—as they have always done.

\* \* \* \* \*

*New Oceania* proceeds from the recognition that what is typically taken to be the first wave of Pacific literature in English—roughly the 1960s to the late 1980s—emerged from, responded to, and repeatedly reshaped Pacific modernity. This period was one of rapidly reclaimed political sovereignty in the region, and a series of attendant changes mark it as a time of exceptional growth and transformation. Imperial flags had remained firmly planted in the colonised Pacific in the first half of the twentieth century, but in 1962, Western Samoa achieved independence from New Zealand, and

neighbouring islands gradually followed in a still ongoing process of decolonisation.<sup>18</sup> Education systems began to localise, regional institutions were established, traditional ways of life examined, and questions about identity in the modern Pacific explored. New tertiary institutions furthered these explorations: the University of Papua New Guinea (UPNG) was founded in 1966, The University of the South Pacific (USP) followed in 1968, and other national universities, community colleges, and institutions of technology added to the educational possibilities.

Perhaps such transformations could only take place with the energy of a youthful population: in the mid-1970s, approximately seven out of ten Pacific Islanders were younger than 30.<sup>19</sup> More and more of these young people became metropolitans. As cities saw the gradual retreat of the expatriate civil service, local graduates took their place, and urban populations began to swell. Urbanisation brought all the pains of modern city life—congested housing, squatter settlements, crime, high rent, and polluted water sources—but also the opportunities for better-paying, white-collar employment, wider social networks, electricity, shops, cinemas, and new forms of entertainment.<sup>20</sup> National and regional airlines began to flourish, and from the cities, people moved across and out of the region, creating diasporic populations and dynamic urban spaces. Although access to books was often limited, by 1974, radio was pervasive throughout Oceania,<sup>21</sup> and by the end of the 1970s, there were sixty-nine fixed cinemas in the Pacific region (not counting Australia

Not for distribution

18 Nauru (1968), Fiji (1970), Tonga (shed its official position of British ‘protected state’ in 1970), Papua New Guinea (1975), the Solomon Islands (1978), Tuvalu (1978), Kiribati (1979), Vanuatu (1980). In 1986, the Marshall Islands and the Federated States of Micronesia became independent, followed by Palau in 1994, all having agreed to a compact of free association with the United States. The Cook Islands and Niue currently retain citizenship links with New Zealand, but became states in free association in 1965 and 1977, respectively, with the Cook Islands recognised as a state under international law by the United Nations in 1992, and Niue in 1994. Hawai‘i became the fiftieth state of the United States of America in 1959, Guam remains an unincorporated and organised territory of the United States, Tokelau is still a dependent territory of Aotearoa/New Zealand, Pitcairn is the last British Overseas Territory in the Pacific, and West Papua remains a province of Indonesia. Following a close referendum in 2018, French Polynesia is still a French overseas territory.

19 Ian D. Steward, ‘Education in the South Pacific: The Issues’, *The South Pacific Journal of Teacher Education* 3, no. 3 (1975): 47.

20 John Connell and John Lea, *Urbanisation in the Island Pacific: Towards Sustainable Development* (London: Routledge, 2002); John Connell, ‘Elephants in the Pacific? Pacific Urbanisation and Its Discontents’, *Asia Pacific Viewpoint* 52, no. 2 (2011).

21 Jim Richstad and Michael McMillan, ‘The Pacific Islands Press’, *Journalism and Mass Communication Quarterly* 51, no. 3 (1974): 470; Miles M. Jackson, ‘Distance Learning and Libraries in the Pacific’, *Pacific Islands Communication Journal* 12, no. 1 (1983): 99; Thomas Davis, ‘Communications and Developing Countries in the Pacific’, *Pacific Islands Communication Journal* 11, no. 2 (1982): 15.

and Aotearoa/New Zealand), with thirty-seven in Fiji alone.<sup>22</sup> Many of the Pacific Islands had access to television, and in those that did not, imported videos were hugely popular.<sup>23</sup> Yet these rapid developments were by no means universal, even within single nation-states. In Papua New Guinea, for example, all primary-aged children in the East New Britain area were attending school in 1974, compared to 32% in the Eastern Highlands. At the point of independence in 1975, only a third of the population was considered literate.<sup>24</sup> And in 1976, roughly half of the villagers attending markets in Port Moresby, Rabaul, and Goroka had never read a newspaper; a third had never been to the cinema; a quarter had never heard the radio.<sup>25</sup>

It is in this atmosphere of flux and disparate growth that a modern Pacific literature was born. While intimations may be found even before the twentieth century, it was in the vibrancy of the 1960s that Pacific Islanders worked to self-consciously fashion a literature of Oceania. Landmark publications such as Hone Tuwhare's *No Ordinary Sun* (1964), Albert Maori Kiki's *Kiki: Ten Thousand Years in a Lifetime* (1968), Vincent Eri's *The Crocodile* (1970), and Witi Ihimaera's *Pounamu, Pounamu* (1972) gave visibility to the literary scenes of Aotearoa—where Māori writers had been contributing to the journal *Te Ao Hou* since the early 1950s—and of Papua New Guinea, where Ulli and Georgina Beier, having played a significant role in the growth of Nigerian modernism, conducted the writing seminars that gave impetus to a new national literature. The Samoan author Albert Wendt's novel *Sons for the Return Home* (1973) made waves across the Pacific Islands, while the USP student magazine *UNISPAC* (launched in 1968) and *Mana* (which began as a section in *Pacific Islands Monthly* in 1972) fostered the new levels of regional collaboration and cooperation that were formally inaugurated with the establishment of the South Pacific Creative Arts Society (SPCAS) in 1972. Against the colonial depictions of Herman Melville, R. L. Stevenson, and Paul Gauguin, Pacific writers and artists rejected

22 Floyd D. Takeuchi, *The Status of Commercial Cinema in the Pacific Islands* (Honolulu: Pacific Islands Studies Program, University of Hawai'i, 1979), 104.

23 Jim Richstad and Michael McMillan, 'Pacific Islands Mass Communications: Selected Information Sources', *Journal of Broadcasting* 21, no. 2 (1977): 216; Pamela Thomas, 'Through a Glass Darkly: Some Social and Political Implications of Television and Video in the Pacific', in *Transport and Communications for Pacific Microstates: Issues in Organisation and Management*, ed. Christopher C. Kissling (Suva: The Institute of Pacific Studies of The University of the South Pacific, 1984), 68; Jim Richstad, 'Television in the Pacific: A New Surge?' *Pacific Islands Communication Journal* 13, no. 2 (1984): 19.

24 Lyndon Megarrity, 'Indigenous Education in Colonial Papua New Guinea: Australian Government Policy 1945–1975', *History of Education Review* 34, no. 2 (2005): 16–7.

25 Grant Noble, 'Radio and Political Socialisation in Papua New Guinea', *Pacific Islands Communication Journal* 12, no. 2 (1983): 156–7.

the adventure-yarn clichés of tropical paradises and cannibal isles, and worked to forge an art and literature of Oceania—not as a testing ground for Western desires and anxieties, but as a modern home and a site for creative self-reflection and refashioning.

This literature explored the tensions between tradition and modernity, the city and the village, the male and the female, the foreign and the local, the Indigenous, the indentured, and the introduced. These are recognisably modern concerns, and Wendt presented them as such in his manifesto ‘Towards a New Oceania’ (1976), published in the first issue of *Mana Review*, the transnational literary magazine founded by SPCAS to ‘support the South Pacific writer with continuous dialogue’.<sup>26</sup> Wendt declared that ‘[s]elf-expression is a prerequisite of self-respect’, and celebrated the diverse Pacific cultural heritage as a ‘fabulous treasure house of traditional motifs, themes, styles, material which we can use in contemporary forms to express our uniqueness, identity, pain, joy, and our own visions of Oceania and earth’.<sup>27</sup> With this belief in the social and political importance of artistic expression, writers in the region—Ihimaera, Tuwhare, Harry Dansey, and Patricia Grace (Aotearoa/New Zealand); Eri and John Kasaipwalova (Papua New Guinea); Subramani, Vanessa Griffen, Jo Nacola, and Satendra Nandan (Fiji); Marjorie Crocombe and Makiuti Tongia (Cook Islands); Wendt and Sano Malifa (Samoa); John Dominis Holt (Hawai’i); Konai Helu Thaman and Epeli Hau’ofa (Tonga); Henri Hiro (French Polynesia); John Saunana and Celo Kulagoe (Solomon Islands); and many more—explored questions of identity, language, tradition, modernity, and change. Wendt described this wealth of writing as an ‘artistic renaissance’, and rallied his contemporaries: ‘Our quest should not be for a revival of our past cultures but for the creation of new cultures which are free of the taint of colonialism and based firmly on our own pasts. The quest should be for a new Oceania’.<sup>28</sup>

The remarkable array of journals, periodicals, and little magazines established at this time bear testament to the creative pride, agency, and ambition that defined this moment. In addition to *Te Ao Hou* and *Mana*, there was *Sinnet* (Fiji), *Faikava* (Tonga), *Waswe?* and *O’o* (Solomon Islands), *Moana* (Samoa), and *Ondobondo*, *Papua New Guinea Writing*, and *Bikmaus* (Papua New Guinea). Born of the possibilities and limitations of the Pacific’s ‘sea of islands’, the mobile, economical, self-sufficient form of the little magazine was the life-blood of protest and self-expression. Its material form provides connections with the little magazines of ‘canonical’ modernism, and, perhaps more importantly, reconnects the Pacific with

26 Subramani, ‘Editor’s Page’, *Mana Review: A South Pacific Journal of Language and Literature* 1, no. 1 (1976): 5.

27 Albert Wendt, ‘Towards a New Oceania’, *Mana Review* 1, no. 1 (1976): 58.

28 Wendt, ‘Towards a New Oceania’, 60, 53.

postcolonial modernisms across the world. The present volume establishes the foundational role of these Indigenous print cultures, with chapters by Maebh Long and Alice Te Punga Somerville looking at the self-determining nature of Pacific modernisms.

*New Oceania: Modernisms and Modernities in the Pacific* insists upon the plurality of modernities, and recognises that different communities, countries, and regions produce different modernisms at different times. The distinction between first and second waves of Oceanian literature is well established within Pacific studies, although the dates associated with each vary, and new research continually uncovers writing predating the 1960s.<sup>29</sup> The editors see value in distinguishing between the ideologies, aspirations, and approaches of first-wave literature and that which followed, and tend to see the earlier work as comprising an experience and writing of modernity that responds most readily to the modernist rubric, as it presents the first transnational movement of writers in Oceania collectively responding to rapidly changing circumstances, identifying and imbricating new continuities with past forms, and organising to create a body of Oceanian literary work. The so-called first wave has the urgency, optimism, and experimentalism of a new scene, as young writers and artists laboured to fashion a literary tradition from a wide range of local and international sources. But, and such is the value of a collection of multiple voices, the contributors to *New Oceania* work within a variety of time frames, and many explore modernist connections in contemporary works. They also remind us that different artistic modes have experienced their own modernisms at various points across the nineteenth, twentieth, and twenty-first centuries, and that modernism's borders, possibilities, and restrictions can be approached in a variety of ways.

*New Oceania* shows that modernism and Oceanian literature can be brought together in two key ways. The most concrete is by tracing the ways in which Pacific writers respond to and adapt European, American, and other modernist works. Educated during the 1950s and 1960s in a heavily colonised region, many of the first generation of Pacific writers encountered these modernist texts through colonial education systems. Formal curricula remained generally conservative at this time, but modernism was already in the air: school books contained work by such writers as Joseph Conrad, W. B. Yeats, Katherine Mansfield, and T. S. Eliot, while certain teachers—by recommendation or by ban—encouraged precocious students to explore modernist texts.<sup>30</sup> The influence of European

29 See e.g. Steven Winduo, 'Indigenous Pacific Fiction in English: The "First Wave"', 499–510, and Mohit Prasad, 'Indigenous Pacific Fiction in English: The "Niu Wave"', 511–23, in *The Novel in Australia, Canada, New Zealand, and the South Pacific Since 1950*, ed. Coral Ann Howells, Paul Sharrad, and Gerry Turcotte (Oxford: Oxford University Press, 2017).

30 See Maebh Long and Matthew Hayward, "'For I Have Fed on Foreign Bread": Modernism, Colonial Education and Fijian Literature', in *Modernist Cultures*, forthcoming.

and American modernism can be found throughout the first wave of Pacific literature, sometimes through direct engagement, as with Wendt's adaptations of William Faulkner, Albert Camus, and Yeats, elsewhere through the sometimes indirect appropriation of forms and techniques typically associated with earlier movements.

Simon Gikandi has found that across Africa, the Caribbean, and India it was 'in the language and structure of modernism that a postcolonial experience came to be articulated and imagined in literary form', arguing that 'without modernism, postcolonial literature as we know it would perhaps not exist'.<sup>31</sup> *New Oceania* shows that similar processes of adaptation and indigenisation were enacted across the Pacific, as Oceanian writers and artists forged new modes and styles through which to figure the complexity of Pacific modernity. These are not derivative acts, but complex, innovative, and experimental aesthetic practices. Writers made use of familiar, but disparate, sources—Pacific lives and foreign texts—and defamiliarised both, making the literary strange by moulding it to Oceanian concerns, and rendering the homely uncanny by presenting it in writing. Thus, both are seen anew, as Eliot is found in Suva and Ralph Ellison in Port Moresby, while sea walls are explored in vers libre, oral narratives given written flourishes, and village politics recognised as local epics as well as universal tragedies. Indigenising foreign materials requires artists to recognise the new potentials that received forms and styles can have outside of their 'original' contexts, and asks writers to inscribe themselves into these materials without betraying Pacific lives and circumstances. It may be that a certain prestige—or stigma—can be derived from associations with canonical literary texts, yet when Pacific writers draw upon these forms, they do so not to supplicate or even repudiate, but in self-reliant acts of creation and elaboration.

The second key approach is to consider Pacific literature not in terms of connections with 'traditional' modernisms, but under the broader tenets of a global modernism under which writers may emerge as modernist, regardless of any specific influence or aesthetic choices. In Chapter 14, her closing contribution to this volume, Susan Stanford Friedman reiterates her influential argument that modernism as a critical term should be decoupled entirely from its European underpinnings, so that 'any given modernism' may be taken as 'the aesthetic dimension of any given modernity'. In the loosest sense, this makes Oceanian writers modernist simply because they express an Oceanian modernity. While some of our contributors express reservations about Friedman's broad formulation—Sudesh Mishra, for example, observes that 'modernity' and 'modernism' are historically bounded, 'object-forming' categories, and argues that it would

31 Simon Gikandi, 'Preface: Modernism in the World', *Modernism/Modernity* 13, no. 3 (2006): 420–21.

therefore be 'anachronistic' to apply these terms to contexts predating the 'socio-political event' that produced them—all agree that Pacific artists are engaged in the writing of a Pacific modernity.

Understanding this writing as a modernism proves effective in tracing what Jessica Berman describes as a 'dynamic set of relationships, practices, problematics, and cultural engagements with modernity',<sup>32</sup> an approach that presents certain advantages in the Pacific context. For instance, it has the potential to unite writers of very different texts and modernities—the transcriber of Vanuatu legend with the Igbo novelist, the Māori lyricist with the Brazilian playwright, the Fijian prose stylist with the Irish satirist. Modernity is marked by a dizzying circulation of material goods and intellectual concerns across national and geographical borders, and modernist studies offers a particularly useful tool with which to follow these webs of connections.

The chapters in this collection align loosely between these two key approaches, although contributors undercut ready categorisation. Mishra opens *New Oceania* in Chapter 2 by identifying stylistic and thematic resonances in the work of Subramani, Wendt, and others as arising from modernist concerns, and finds these to reflect and respond to capitalist alienation—understood as from the start global, even when its material basis in colonial labour remained occluded. Mishra names these writers modernist because they adapt and integrate non-realist modes at the crucial historical moment in which conventional forms of expression are revealed as inadequate to the task of representing modernity. In this sense, Oceanian writings chime with all global modernisms, Anglo-American included, in their radical adaptation of disjunctive modes to express the disruptions characterising modernity in all its forms. Mishra is, of course, himself a renowned Pacific writer, and John O'Carroll's Chapter 13 shows that Mishra's poetic, dramatic, and critical works enact and extend the radical adaptation the Fijian author discerns in his predecessors, assembling images and ideas that are at once concrete and startling in their juxtapositions. O'Carroll observes that the challenge against hierarchies of originality central to the new modernist studies take on a new significance in the Fijian context, where colonially introduced tensions between Indigenous and indentured identity claims have found violent expression in the disruption of the political coups. Noting that the 'apparently benign colonial history of Fiji is itself mythic', O'Carroll finds in Mishra a new modernist poetics appropriate to a newly damaged, 'second wave' of a specifically Fijian modernity.<sup>33</sup>

32 Jessica Berman, *Modernist Commitments: Ethics, Politics, and Transnational Modernism* (New York: Columbia University Press, 2011), 32.

33 See, too, John O'Carroll's 'Deception, Loss and Modernity in Fiji', *Double Dialogues* (2007): n.p.

12 *Maebh Long and Matthew Hayward*

If canonical modernism stands as an important reference point for Pacific writers, other contributors show that it should not be marked as a point of origin. Matthew Hayward in Chapter 5 finds that the early novels of Wendt mobilise James Joyce in their portrayal of the artist coming into literary consciousness; in their challenge against the distortions of colonial history; and in their depiction of rebellious young men confronting the mechanisms of colonial power. However, while Hayward argues that particular textual correspondences in one sense demonstrate influence, he pushes back against the straightforwardly causative interpretation of European priority and Pacific imitation, drawing attention to similarities between these authors' experience of two related colonial modernities—similarities which, he argues, give rise to comparable if uniquely inflected aesthetic moments. David O'Donnell, whose Chapter 10 on modernism in Australian, New Zealand, and Pacific Island theatre is one of the few works on Oceanian modernism to predate this collection,<sup>34</sup> reminds us that histories of modernism are impoverished and distorted by the frequent omission of the theatre, particularly in the Pacific context, where the generic distinctions of the Global North do not always hold, and where performance remains a central expressive mode across all levels of society. O'Donnell explores the innovative work of the Fiji-Aotearoa/New Zealand theatre company The Conch, which integrates wide-ranging modernist, naturalist, and symbolist techniques into a theatrical mode that retains a distinctly Pacific form and aesthetic.

What emerges from these chapters is that the Pasifika adaptation of European modes and methods is not a capitulation to other, culturally dominant forms, but the active construction of new myths of modernity, made to serve present and future Pacific needs. This makes modernist-oriented Oceanian texts correspondents rather than descendants of their better-known Global North counterparts. Stanley Orr illustrates this well in Chapter 11 with his analysis of the American Samoan playwright John Kneubuhl's teleplay, 'The Perils of Penrose' (1961). Written for the American television series *James A. Michener's Adventures in Paradise*, Kneubuhl's teleplay at first sight appears to repeat colonial representations of the Pacific as a premodern site, ripe for exploitation. However, Orr shows that Kneubuhl in fact turns early modernist representations of the Pacific back against themselves, asserting the equal conceptual validity of Indigenous perspectives on colonial contact, and thereby refusing to accept artistic or epistemological marginalisation. Paul Sharrad makes

34 David O'Donnell, 'Staging Modernity in the "New Oceania": Modernism in Australian, New Zealand, and Pacific Islands Theatre', in *The Modernist World*, ed. Stephen Ross and Allana C. Lindgren (London: Routledge, 2017), 282–90. See the other essays in the Australia and Oceania section of *The Modernist World* for further work on modernism and the Pacific.

a similar point in his analysis of the early work of the Māori poet Hone Tuwhare. Taking C. K. Stead's *The New Poetic* and Tuwhare's *No Ordinary Sun*, both published in 1964, Sharrad contrasts Stead's academic reflections on the forms and preoccupations of European modernism in white New Zealand writing with Tuwhare's performance of a modernist verse that subverts European modernism in a new writing of Māori modernity. Recognising ways in which Indigenous and settler aesthetics and ideologies were pitted against each another, Sharrad explores the different forms that modernism takes in Aotearoa/New Zealand, and the varied ways in which influences are bent and changed to form something new.

Paul Lyons takes the collection further in this direction in Chapter 7 by tracing an alternative modernist genealogy in the work of the Papua New Guinean novelist Russell Soaba. Reading Soaba's 1977 novel *Wanpis* as an instance of the 'call and response' emerging in the 1960s between Pasifika and Africana art, literature, and politics, Lyons rejects the lingering practice of treating European modernism as the standard against which other world modernisms must be measured and understood. He shows that this rejection is in fact already staged within Soaba's novel, through its refusal to accept that modernist art and literature must break from modes and methods that are conventionally seen as pre- or anti-modern.

Resisting the oversimplification of imbricated aesthetic influences into false categories of the 'local' and the 'foreign', the 'traditional' and the 'new', the global modernist rubric is attuned to the way in which writers—whether Pacific, Caribbean or American—incorporate the overwhelmingly vast range of material at play under a global modernity. Juniper Ellis illustrates this point in her Chapter 12 analysis of Sia Figiel's recent novel *Freelove*, which presents Samoan ancestors and European poetic and scientific greats as coeval, and positions Oceanian epistemologies as predecessors of European Enlightenment and modernist models of knowledge. Against this global backdrop, the sexual relationship between a student and teacher that forms the novel's plot emerges as a recovery of repressed, precolonial knowledge. Figiel's characters enact an Indigenous, Oceanian modernity that overturns European colonial and modernist perceptions of the Pacific. Responding to Subramani's call for an Oceanic imaginary, Ellis shows that Figiel has delivered an Oceanian sensorium and universe.

*New Oceania* is interested less in the specific forms of 'newness' that have been used to privilege European modernism, and more in the way in which modernists of all colours adapt complex and often dissonant cultural impositions and inheritances in order to 'make it new'. This is one of the underlying principles of the global modernist criticism, but in practice, it has at times remained bound to 'continentalist' ideas of progress and development radiating from a limited network of fixed cultural nodes. As Friedman remarks in the chapter that closes this collection,

Oceanian forms of modernism present the vital components and confluences that have been missing from global modernist studies, where continentalist biases have concealed the radical flux allowed by ‘archipelagic’ thought. Presented as a coda to the *New Oceania*, her chapter extends the collection’s situated focus upon Pacific contexts towards ongoing debates in modernist studies at a global scale.

Friedman’s reflections on the movement from continental focuses to archipelagic relationality are given form in Long’s Chapter 8 on the anglophone little magazines associated with UPNG and USP. The small islands of the publishing world, literary magazines enable rapid intellectual exchange, stylistic innovation, and artistic collaboration, and their local focus and transnational movement gave birth, Long argues, to modernism in Oceania. By reading Pacific journals in connection with the magazines of canonical and postcolonial modernisms, Long maps archipelagos of convergence in preoccupations and style across time and space, showing the productive, shifting connections of global modernisms. Bonnie Etherington justifies Friedman further in Chapter 6 by reminding us that modernity is a social process, not an essence, and as such could never simply be imposed from without. Pacific modernities must, like all modernities, be continually enacted, and Etherington’s analysis of Craig Santos Perez’s ‘poetics of Guam’ presents ocean movement and ecologies as both ground and metaphor for a modernity that is fluid in nature, circulating and recirculating in a complex and overdetermined process that erodes static ideas of origins and destinations, cultural primacy, and belatedness. It is this fluidity that makes modernity within the Pacific so diverse and so divisive.

Julia A. Boyd in Chapter 3 traces the effects on Oceanian women caused by water and air made radioactive by foreign powers’ nuclear testing. For Boyd, Western depictions of the Pacific as an anti-modern Other are belied by the forced inclusion of the Pacific into a nuclear modernity: between 1946 and 1996, the United States, France, and Britain tested nuclear weapons in Oceania, causing long-term, catastrophic health issues. Her chapter addresses the emergence of a first-wave women’s literature from the interwoven developments of the Pacific women’s movement and the movement for a nuclear-free and independent Pacific. While much work on this period emphasises the increased agency and freedoms of post-independence Oceania, Boyd explores the gendered implications of a modernity marked by compelled involvement in the oppression embodied in nuclear warheads, and its impact upon both activism and aestheticism from the 1970s to the present.

The conception of culture and modernity as multiple, fluid, and dynamic is itself eminently modern, resonating with late-twentieth- and early-twenty-first-century constructionist theories of identity and culture as process. Indigenous Pacific scholars—pressed by the material necessity of asserting inalienable land rights against colonial and neocolonial

disfranchisement—have at times been suspicious of this 'diasporic' mode of thought, which from one angle arrives as yet another outside concept undermining traditional conceptions of ownership and identity. It is in this fraught context that the value of Te Punga Somerville's account in Chapter 9 of the Māori concept of *te ao hou* (often translated as 'the new world') stands out. As Te Punga Somerville shows, the experience of dislocation and rupture that characterised European colonisation is not a new experience in the Pacific; the modernity it denotes is not beyond the Māori world's ability to name for itself; nor is the Global North's discourse of modernity the Pacific's primary resource for self-expression and self-comprehension.

In sum, the understanding of modernity underpinning the *New Oceania* volume is not incommensurable with Pacific experiences and traditions. Mobilising an interconnected set of approaches to challenge the Eurocentrism that persists in modernist studies, *New Oceania* performs its own theory of modernity, tactically adapting a range of discourses and methodologies where useful, while continuing to locate its valuable advances in self-determined, regional epistemologies and practices.

\* \* \* \* \*

The edited collection as a scholarly instrument is currently in abeyance, as literary studies is increasingly atomised into discrete and individually accessible units. *New Oceania* asserts the value of this polyphonic form, assembling multiple voices and perspectives into a study with broad scope and significance while resisting the false rhetoric of the totalising claim. The perspectival approach is especially apt for the Pacific context this collection approaches. That there arose in the 1960s and 1970s particular groups of Pacific artists and writers who consciously conceived of themselves as Pacific artists and writers is in little doubt. But given the vastness of the region, no one group could represent all. While Wendt in 'Towards a New Oceania' acknowledges the dangers of speaking for others and thereby ensuring 'the maintenance of a status quo in which we enjoy privileged positions', and while he recognises the complex variety of 'our cultures',<sup>35</sup> the new Pacific writers he names are all anglophone, mostly from the urban centres of socio-economically dominant Pacific nations (especially Aotearoa/New Zealand, Papua New Guinea, and Fiji), and all relatively privileged by opportunities of literacy and education that were, and remain, unavailable to many Pacific Islanders.

A politics of inclusion and exclusion lingers, and terms remain contested. 'Oceania' distinguishes the Pacific Islands (comprising the island group colonially defined as Polynesia, Melanesia, and Micronesia, along with Aotearoa/New Zealand and, by some definitions, Australia) from

35 Wendt, 'Towards a New Oceania', 58, 52.

the so-called Pacific Rim (which includes China, Japan, Russia, much of North and South America, Indonesia, and many other nation-states). The term ‘South Pacific’ was once a prevailing designator for the region—particularly among those associated with The University of the South Pacific—and is still occasionally used, although this is a particularly inaccurate denotation, since many of the islands it names, including Kiribati, Hawai‘i, and Guam, are not in the South Pacific. Australia and Aotearoa/New Zealand occupy varying positions within the region, and it is still common to see definitions of Pacific literature that exclude Australia as a settler colony, and sometimes also discount Aotearoa/New Zealand and Hawai‘i on the same basis.

On the one hand, this can be seen as a strategic act of self-definition on the part of Pacific Islanders who may feel overshadowed by the socio-economic influence of their larger neighbours. On the other hand, as scholars such as Te Punga Somerville have pointed out, in excluding the Indigenous peoples of the settler colonies, these self-conceptions not only repeat the act committed by the colonisers themselves, but also forget the foundational role played by Māori and other Indigenous writers and artists in the development of the Pacific literature.<sup>36</sup> Descendants of the indentured labourers brought from India to Fiji have also at times been marginalised within Pacific rubrics, and the discourses of Oceania—fighting for independence from colonial powers and for the empowerment of Indigenous peoples—has not always found the terms to engage with the Indo-Fijian population, themselves victims of colonial dispossession. All of the English-language terms designating the region carry imperial baggage, and remain politically loaded, and the problems are all the more pronounced when attempting to define a connected cultural movement. Although we give ‘Oceania’ a primary position, in this volume contributors move between a range of these terms.

As a whole the collection works towards inclusion, focussing on Pacific-born writers and artists who have engaged in forming a new regional literature, and whose political and creative commitments were oriented towards the Pacific, regardless of their ethnicity or the grounds of their identification. This, in effect, excludes the direct descendants of the colonial settlers, for whom Europe has often remained the apex of political, social, and cultural activity. The predominantly Indigenous artists and writers discussed in *New Oceania* do not generally share settler longings and frustrations, and while they may not be immune to the lure of the old colonial cities, these are not the primary sites of their aspirations. Their project was directed inward, to the region, to independence movements and the building of new nations and communities, and to

36 Alice Te Punga Somerville, *Once Were Pacific: Māori Connections to Oceania* (Minneapolis: University of Minnesota Press, 2012).

forming non-colonial, Oceanian identities through art and literature. As such, the writings of Oceania describe and shape postcolonial, or anti-colonial, modernities, and although the settler works of Australia and New Zealand were also engaged in the attempt to create a nation, it was not against the threat of expulsion, extermination, or erasure, and the nature of their intent and anxieties differ entirely.

*New Oceania: Modernisms and Modernities in the Pacific* covers a wide range of writers and artists from many different parts of the Pacific, from Papua New Guinea to Guam, Māori Aotearoa/New Zealand to American Samoa, Fiji to the Solomon Islands. It proceeds from the understanding that any definition of what 'counts' as Pacific or Oceanian is partial, and therefore problematic. It is primarily interested in the relationship between Oceanian literature—however so defined—and modernism, itself a thoroughly contested category. The title's pluralities invite Pacific scholars to extend and challenge its connections as they consider the value of modernism for interpreting other regional movements, from the francophone literature of French Polynesia and elsewhere, to the extensive work conducted in the myriad Indigenous languages of the region. It challenges modernist studies to continue to work against the biases and blind spots it has inherited, and to live up to the aspirations that have driven the global modernist movement in the twenty-first century.

## Bibliography

- Berman, Jessica. *Modernist Commitments: Ethics, Politics, and Transnational Modernism*. New York: Columbia University Press, 2011.
- Bradshaw, David and Kevin J. H. Dettmar. *A Companion to Modernist Literature and Culture*. Oxford: Blackwell, 2006.
- Brooker, Peter and Andrew Thacker. *Geographies of Modernism: Literatures, Cultures, Spaces*. Abingdon: Routledge, 2005.
- Brooker, Peter, Andrzej Gasiorek, Deborah Longworth and Andrew Thacker, eds. *The Oxford Handbook of Modernisms*. Oxford: Oxford University Press, 2010.
- Connell, John. 'Elephants in the Pacific? Pacific Urbanisation and Its Discontents'. *Asia Pacific Viewpoint* 52, no. 2 (2011): 121–35.
- Connell, John and John Lea. *Urbanisation in the Island Pacific: Towards Sustainable Development*. London: Routledge, 2002.
- Davis, Thomas. 'Communications and Developing Countries in the Pacific'. *Pacific Islands Communication Journal* 11, no. 2 (1982): 12–22.
- Doyle, Laura and Laura Winkiel. 'Introduction: The Global Horizon of Modernism'. In *Geomodernisms: Race, Modernism and Modernity*, edited by Laura Doyle and Laura Winkiel, 1–16. Bloomington: Indiana University Press, 2005.
- Firth, Stewart. 'Future Directions for Pacific Studies'. *The Contemporary Pacific* 15, no. 1 (2003): 139–48.
- Friedman, Susan Stanford. 'Periodizing Modernism: Postcolonial Modernities and the Space/Time Borders of Modernist Studies'. *Modernism/modernity* 13, no. 3 (2006): 425–43.

18 *Maebh Long and Matthew Hayward*

- Gikandi, Simon. 'Preface: Modernism in the World'. *Modernism/modernity* 13, no. 3 (2006): 419–24.
- Huyssen, Andreas. 'Geographies of Modernism in a Globalising World'. *New German Critique* no. 100 (2007): 189–207.
- Jackson, Miles M. 'Distance Learning and Libraries in the Pacific'. *Pacific Islands Communication Journal* 12, no. 1 (1983): 96–106.
- Lawrence, D. H. 'Herman Melville's Typee and Omoo'. In *Selected Critical Writings*, edited by Michael Herbert, 113–25. Oxford: Oxford University Press, 1998.
- Long, Maebh and Matthew Hayward, '“For I Have Fed on Foreign Bread”: Modernism, Colonial Education and Fijian'. In *Modernist Cultures*, forthcoming.
- Mao, Douglas and Rebecca L. Walkowitz. 'The New Modernist Studies'. *PMLA* 123, no. 3 (2008): 737–48.
- Maugham, W. Somerset. *The Moon and Sixpence*. 1919. New York: Dover, 2006.
- . *The Trembling of a Leaf: Little Stories of the South Sea Islands*. 1921. New York: Mondial, 2008.
- Megarrity, Lyndon. 'Indigenous Education in Colonial Papua New Guinea: Australian Government Policy 1945–1975'. *History of Education Review* 34, no. 2 (2005): 41–58.
- Noble, Grant. 'Radio and Political Socialisation in Papua New Guinea'. *Pacific Islands Communication Journal* 12, no. 2 (1983): 151–64.
- O'Carroll, John. 'Deception, Loss and Modernity in Fiji'. *Double Dialogues* (2007): n.p.
- O'Donnell, David. 'Staging Modernity in the “New Oceania”: Modernism in Australian, New Zealand and Pacific Islands Theatre'. In *The Modernist World*, ed. Stephen Ross and Allana C. Lindgren, 282–90. London: Routledge, 2017.
- Prasad, Mohit. 'Indigenous Pacific Fiction in English: The “Niu Wave”'. In *The Novel in Australia, Canada, New Zealand, and the South Pacific since 1950*, edited by Coral Ann Howells, Paul Sharrad, and Gerry Turcotte, 511–23. Oxford: Oxford University Press, 2017.
- Richstad, Jim. 'Television in the Pacific: A New Surge?' *Pacific Islands Communication Journal* 13, no. 2 (1984): 17–24.
- Richstad, Jim and Michael McMillan. 'Pacific Islands Mass Communications: Selected Information Sources'. *Journal of Broadcasting* 21, no. 2 (1977): 215–33.
- . 'The Pacific Islands Press'. *Journalism and Mass Communication Quarterly* 51, no. 3 (1974): 470–77.
- Ross, Stephen and Allana C. Lindgren, eds., *The Modernist World*. London: Routledge, 2017.
- Somerville, Alice Te Punga. *Once Were Pacific: Māori Connections to Oceania*. Minneapolis: University of Minnesota Press, 2012.
- Steward, Ian D. 'Education in the South Pacific: The Issues'. *The South Pacific Journal of Teacher Education* 3, no. 3 (1975): 46–56.
- Subramani. 'Editor's Page'. *Mana Review: A South Pacific Journal of Language and Literature* 1, no. 1 (1976): 5.
- Takeuchi, Floyd D. *The Status of Commercial Cinema in the Pacific Islands*. Honolulu: Pacific Islands Studies Program, University of Hawaii, 1979.
- Teaiwa, Teresia [K]. 'The Ancestors We Get to Choose: White Influences I Won't Deny'. *Theorizing Native Studies*, edited by Audra Simpson and Andrea Smith, 43–55. Durham: Duke University Press, 2014.

- . 'Charting Pacific (Studies) Waters: Evidence of Teaching and Learning'. *The Contemporary Pacific* 29, no. 2 (2017): 265–82.
- Thaman, Konai Helu. 'Decolonizing Pacific Studies: Indigenous Perspectives, Knowledge, and Wisdom in Higher Education'. *The Contemporary Pacific* 15, no. 1 (2003): 1–17.
- Thomas, Pamela. 'Through a Glass Darkly: Some Social and Political Implications of Television and Video in the Pacific'. In *Transport and Communications for Pacific Microstates: Issues in Organisation and Management*, edited by Christopher C. Kissling, 61–76. Suva: The Institute of Pacific Studies of the University of the South Pacific, 1984.
- Wendt, Albert. 'Towards a New Oceania'. *Mana Review: A South Pacific Journal of Language and Literature* 1, no. 1 (1976): 49–60.
- Wesley-Smith, Terence. 'Rethinking Pacific Studies'. *Pacific Studies* 18, no. 2 (1995): 115–37.
- . 'Rethinking Pacific Studies Twenty Years On'. *The Contemporary Pacific* 28, no. 1 (2016): 153–69.
- Whimp, Graeme. 'Interdisciplinarity and Pacific Studies: Roots and Routes'. *The Contemporary Pacific* 20, no. 2 (2008): 397–421.
- Williams, Raymond. 'When Was Modernism?' *New Left Review* 1, no. 175 (1989): 48–52.
- Winduo, Steven [Edmund]. 'Indigenous Pacific Fiction in English: The "First Wave"'. In *The Novel in Australia, Canada, New Zealand, and the South Pacific since 1950*, edited by Coral Ann Howells, Paul Sharrad, and Gerry Turcotte, 499–510. Oxford: Oxford University Press, 2017.
- . 'Unwriting Oceania: The Repositioning of the Pacific Writer Scholars within a Folk Narrative Space'. *New Literary History* 31, no. 3 (2010): 599–613.
- Wollaeger, Mark. *The Oxford Handbook of Global Modernisms*. Oxford: Oxford University Press, 2012.