

Ralf Heimrath and Arndt Kremer (eds.) (2015) *Insularity: Small worlds in linguistic and cultural perspectives*, Würzburg, Königshausen & Neumann. 248pp, ISBN: 978-3-8260-5540-9. US\$42.50.

The title of this volume suggests a broad (and perhaps somewhat vague) thematic scope, promising a range of perspectives on insularity from “linguistic and cultural perspectives.” Unfortunately, the introductory chapter does little to establish a clear conceptual map of the book. Instead, it presents a loose series of reflections on insularity, written in inelegant (and sometimes incorrect) English; these include a number of inconsistent or circular arguments such as the statement that the term insularity “refers to a feature which does not exist in the surroundings of the related situation, an insular situation, a world of its own. Whoever enters or leaves this small world, he or she will find other circumstances inside or outside the borders.” Dividing the chapters into sections, Heimrath writes that one group of papers “relates to insularity in culture, social geography and Identity [*sic*],” thus treating different analytical categories as equivalent. Some of the chapter summaries contain mistakes: Heimrath’s assertion that “Fabri writes that modern Maltese is dying, currently under the influence of English” misrepresents the author’s argument. In fact, the chapter in question offers a balanced and highly interesting discussion of borrowing and code-switching from Maltese to English and vice-versa, demonstrating that Maltese has been simultaneously enriched and impoverished by borrowing words from English, and that Maltese English has adopted a range of morpho-syntactic features and lexical items from Maltese, which leads the author to the interesting conclusion that Maltese and Maltese English both serve to constitute a specific island identity for its speakers and “allow the islanders to open up to the ‘world out there’ and look beyond its shores.”

Luckily for the volume, then, the overall quality of the chapters is higher than the introduction might suggest. Lycia Sciriha and Mario Vassallo’s chapter on the surprising multilingualism of public signs in Malta (which include signs in Hawaiian and Japanese) offers interesting insights into Malta’s socio-cultural, economic, touristic and imaginative links to the global archipelago, and the authors conclude that “Malta is far from insular in this respect.” Another chapter worth highlighting is Thomas Freller’s discussion of the development of the perception of Malta from an “African island” to a “shield of Europe” in the context of the building of the fortified city of Valletta by the Order of St. John in the sixteenth century. Other contributors provide interesting information on little-known socio-linguistic situations in island contexts, such as Heimrath’s account of the gradual disappearance and digital afterlife of German in a settlement in New Zealand, which was founded by German migrants in 1863, and Gabriela Scripnic’s discussion of the discursive construction of the difficult living conditions of the underprivileged inhabitants of the Romanian Danube Delta by newspapers, politicians and the locals themselves.

While the chapters mentioned so far all address real islands and their socio-cultural environments, a number of contributors discuss so-called ‘language islands’, a metaphorical concept that typically refers to diasporic language communities surrounded by a majority of speakers of another language, usually maintaining real and symbolic connections to the linguistic homeland. As Kremer points out in one of the introductory chapters, the earlier view of the linguistic isolation of such enclaves has been replaced by an understanding that these communities “engage in constant interaction and exchange with the surrounding language areas and their autochthonous inhabitants.” Interestingly, then, the study of islands and the study of language islands seems to have undergone a comparable development, with scholars in both fields contesting the paradigm of isolation and paying attention to multiple processes of exchange. An interesting essay in this group is Kremer’s discussion of German language islands in British Palestine before and during World War II; as Kremer shows, in this case the

connection to the homeland had to be cut, and the German language itself became an imaginary homeland, dissociated from the nation. Nonetheless, German Jews came under attack for using their native language as German was considered the language of Hitler. The essays by Hermann Scheuringer and Johannes Sift offer insightful discussions of German language islands in Romania and the institutional and social contexts that have shaped their development; conversely, the essay by Alina Ganea focuses on the role of modern mass-media in the building of a Romanian-speaking community in Canada.

Despite its many well-researched and engaging contributions, however, the book would have benefited from a tighter conceptual organisation. Twelve of the sixteen essays are grouped under the vague heading of 'Insularity in Linguistic and Cultural Aspects'. The first four essays ('Introduction and Discussion of Terms') differ significantly in terms of the conceptual work they do. The liveliest discussion is provided by Godfrey Baldacchino, whose refreshing article challenges the common association between islands and smallness, and thereby one of the premises of the book itself. Arguing that "being a small island is a function of conceptualisation," Baldacchino suggests that choices to think of a given island as small, isolated or archipelagic are historically contingent and ideological; he ends by suggesting a conceptualisation of islands that aligns them with their dependence on the sea rather than with smallness. Mario Vassallo's contribution ('Insularity: Blessing or Curse?') critically interrogates five common perceptions of islandness, among them the notions of "islands as limited ecosystems" and "islands as exploitable systems"; unfortunately, however, he ends on a rather clichéd and essentialising note, stating that nissology "provides a unique vantage point to study the human spirit and the constant need of all individuals to bond with one another."

While the relevance of the collection for the study of islands varies from chapter to chapter, the book concludes with a group of articles whose metaphorical use of the island concept is rather problematic. Thus, George Cremona's study of how Maltese students learning German imagine Germany argues that the students' reductive image of Germans as blond, affluent and educated betrays an "insular mentality," leaving it entirely unclear what is meant by that. The methodology is problematic as the students were made to answer questions with a very narrow set of options to choose from ("People living in Germany are ... Blond / Dark / Everyone different"), suggesting that it might be the methodology rather than the students' attitudes that is reductive (aside from the fact that a twelve-year-old child is quite likely to have 'limited views' about other countries). Sigmund Kvam's article on differences in the translation of Norwegian and German art songs bizarrely contends that "translation of art songs plays no major role in translation and may therefore be characterised as an island in translation theory" (quite aside from taking for granted an association of islands with 'playing no major role', this seems rather forced), while the concluding chapter by Stavros Assimakopoulos, entitled 'The Insularity of Scientific Reasoning', suggests that the human tendencies towards cognitive efficiency and defending one's own viewpoints render scientists insular and create obstacles for truly interdisciplinary research; insularity is here equated with stasis, closed systems and conservatism.

All in all, *Insularity: Small Worlds in Linguistic and Cultural Perspectives* offers a rich (though not very coherent) panorama of different perspectives on islands and language islands; the quality of the contributions varies enormously, and several chapters are badly edited. As a contribution to the development of island studies, the collection might be considered peripheral (and in some cases irrelevant). As a series of case studies, however, it offers a wealth of detail and makes for an interesting read.

Johannes Riquet
University of Zurich, Switzerland
johannes.riquet@es.uzh.ch

Denis Crowdy (2016) *Hearing the future: The music and magic of the Sanguma band*, Honolulu, University of Hawai'i Press. 183pp, ISBN: 978-0-8248-5156-9. US\$52.00.

Hearing the Future is about Sanguma, a band from Papua New Guinea that blended local and international musical styles and was especially active between 1977 and 1989 (reforming in 1993). The band, whose name refers to sorcery that results in death, had a sonic vision for the future of PNG, which was reflected in its hybrid musical style and influences the title of this book. Sanguma is significant in music research because of the band's fusion musical style and its innovative and inspirational contribution to a Melanesian 'world music' sound. The band is especially significant for its vision to create a style that represented PNG at a time when the country had recently gained independence from Australia in 1975. Sanguma's musical style blended indigenous Melanesian sounds with rock, jazz, and other influences. Showing its hybrid style and broad appeal, lyrics were in English, Tok Pisin, and several local languages. In his book, Crowdy skillfully analyzes Sanguma's place in PNG politics, culture, and the popular music industry, and investigates in much detail the band's history, style, and activities.

Following a very useful chronology of the band and a short introductory chapter, the book's main analytical discussion occupies six chapters that trace the history of the band. Crowdy is a music researcher who spent eight years in PNG from 1992, when he worked as a guitar teacher at the University of PNG. During this time, he interacted closely with members of Sanguma, undertook interviews, and explored the band's music and cultural context through ethnographic study. His research drew on ideas from the fields of ethnomusicology, popular music studies, and anthropology, each of which is represented throughout the book.

The history of PNG from around the time of independence is introduced in Chapter 2, in connection with a focus on the importance of the Creative Arts Center (later named National Arts School), where Sanguma's members were students at the time of the band's formation in 1977. The Center was pivotal in the national production of culture and identity at the time. This chapter examines this institutional setting in terms of its students, staff, programs, and analyses the Center's influences not only on Sanguma but also other musical talent of the time and years to follow.

In Chapter 3, Crowdy explores Sanguma's musical activities, especially with regard to the band's touring. He observes the significance of the band's fusion style of indigenous and popular music and its contribution to 'world music' in the years directly preceding the invention of the term in the mid-1980s. Indeed, in the 1980s Sanguma "found their place in the sun," as the author comments several times in the book. For much of the decade the band toured internationally (especially regionally, but also to the United States and Canada).

Chapter 4 is a study of Sanguma's sound. From a musicological perspective, Crowdy looks in detail at the musical parameters and influences on the band and its distinct modern Melanesian sound. For readers who want to look in more detail at the band's music, this chapter provides an overview of recordings, musical style, sound, and place. The text is laced with several musical/graphic examples, and supported visually with some black-and-white pictures. The chapter closes with a poignant reminder of what Sanguma brought to the musical identity of PNG at the time: "Sanguma emphasized the value of Papua New Guineanness in music, attitudes, beliefs, relationships, and as a strategy to cope with a rapidly changing world in which Western culture was perceived as overbearing and domineering. Included were broad beliefs about racism and the need to get on with people despite differences." It was through such a social framework that Sanguma transmitted ideas to other bands and continued in the 1990s after it re-formed, although with a slightly changed line-up.

As the band's career progressed into the 1980s, there were harsher realities in connection with the politics of being professional musicians in PNG. In Chapter 5, Crowdy studies this political context in relation to the commercialization of Sanguma's music, both locally and internationally. Crowdy describes how Australian indigenous rock band Yothu Yindi performed in PNG in 1994, an event that helped with the reforming of Sanguma. After the performance, two members of Sanguma were invited to join Yothu Yindi, which was receiving significant international attention in the world music scene. Throughout the chapter there is discussion of the sometimes-ruthless nature of the music industry, with examples of

exploitation, unethical practices, and commercial appropriations. Crowdy provides a glimpse at some of this behaviour and explains how it was framed within a dominant local discourse.

Chapter Six brings the history of the band into the technological age with a discussion of business issues in promoting its music, aesthetics, and power relationships. PNG has moved from a cassette culture to a digital culture and nowadays has many studios and producers. In this chapter, Crowdy applies the notion of 'high art' to Sanguma as a way of comprehending and challenging some of the dynamics of the fusion style that was the Sanguma sound. In this final chapter Crowdy is particularly aware of the internal political and business dynamics in which Sanguma existed, and points out some of the power relationships that led to the band being unable to access its own music and it being sold overseas to a sound library. "The driving force behind these differences in phase and the imbalances in power, ownership, and control . . . is commerce under neoliberal capitalism, in which a free market ideology has an increased, if not at times dominant, influence over societal development, norms, and qualities compared to state governance."

Crowdy has an elegant writing style that mixes in-depth cultural knowledge and critical scholarly discussion. It is a thought-provoking work that has been thoroughly researched. If there is one criticism it is that more music might have been presented, both in visual and recorded forms. As with many books on music an accompanying CD would have been especially useful, although a quick search on YouTube will reveal a number of fascinating music videos and interviews.

For those interested in music, *Hearing the Future* offers valuable insight into a unique band, PNG, and the music business. The book will have appeal to those working on the culture of PNG, including ethnomusicologists and pop musicologists. For the field of Island Studies, the book offers insight into a significant band's roots on a politically divided island, and its cultural activities with the Melanesian, Australian, and broader regional music business.

Henry Johnson
University of Otago, New Zealand
henry.johnson@otago.ac.nz

Ralph Crane and Lisa Fletcher (2017) *Island genres, genre islands: Conceptualisation and representation in popular fiction*, London and New York, Rowman and Littlefield International. 202pp, ISBN: 978-1-78348-205-4. US\$120.

As readers of *Island Studies Journal* will know only too well, today island studies is very much an active and dynamically growing field of research. There cannot be many other fields of study that have matched the growth of island studies over the past couple of decades. From the recent relational and archipelagic turns championed by Stratford, Hayward, DeLoughrey, and myself, to the oceanic engagements of Steinberg and Peters, to the breadth of contributions to *ISJ* under Baldacchino and now Grydehoj, island studies are moving on apace. Yet, even as a diverse range of critical tools are emerging, the relationship between islands and popular fiction has so far not been subjected to any detailed or systematic analysis. This was a notable gap in the field and something in need of being addressed. I am pleased to say that the authors of *Island genres, genre islands* are more than up to the task.

Published in Rowman & Littlefield's innovative 'Rethinking the Island' series (edited by Stratford, Baldacchino, and McMahon, the book's key argument is that island studies cannot be separated from a concern with the "textual life of islands," and that there is a need to further expand our understanding of this textual life beyond the confines of high culture (Agatha Christie as well as Shakespeare, Ian Fleming as well as Édouard Glissant). Crane and Fletcher define popular fiction as a "commercial and cultural division of the larger field of literature, the outer boundaries of which are typically plotted in relation to high literature, while the internal divisions are made along the lines of genre." Although rarely taken up in any systematic way in island studies, a central premise of *Island genres, genre islands* is that genres of popular fiction are important performative structures that profoundly shape how we think about and with islands.

The argument more generally, then, is that geography and literature shape each other, but the specific contention is that "thinking about islands can help us better understand popular genres and reading genre novels can help us rethink islands." As the authors say:

The image of an island on the cover of any popular genre novel draws on prevailing and powerful associations between place and story, and signals the type of narrative and concomitant emotional experience that awaits the reader. The ritual representations of islands in the marketing and telling of genre stories have undeniable appeal to writers, publishers, and readers alike. [...] If one of the goals of the Rethinking the Island series in which this book appears is to interrogate how prevailing ideas about 'islandness' are produced and circulated, then the islands depicted in genre fiction merit very close attention.

Structurally, *Island Genres, Genre Islands* considers four key popular genres—crime fiction, thrillers, popular romance fiction, and fantasy fiction—from the perspective of island (literary) studies. Organised in these four parts, the highly readable text, made up of 12 short chapters of around 10 pages each, plus an epilogue, will be a seminal contribution to the field of island studies. Each part has an opening chapter that foregrounds how islands function in a particular genre, followed by two chapters offering detailed analysis of books from within that genre of popular fiction.

Part I, 'Island Crime, Crime Islands', examines how in crime fiction the island tends to function as isolated and bounded, sites for murder and investigation (such as Agatha Christie and G.W. Kent). Part II, 'Island Thrillers, Thriller Islands', explores the question of real and imagined island geographies (Ian Fleming's James Bond and Clive Cussler's Dirk Pitt Adventures). Part III, 'Island Romance, Romance Islands', examines the positive romance of

islands, and Part IV, 'Island Fantasy, Fantasy Islands', interestingly unpacks the literary cartography of islands where it is revealed that no island is isolated and entire to itself, but is rather associated with relational, archipelagic, and oceanic forces (in, for example, Ursula K. Le Guin's fascinating archipelago fantasy *Earthsea*).

Perhaps it is inevitable that I was naturally drawn to this last part, because the authors saliently note that whilst island geographers (and they include me in this) have only recently begun to unpack the relational and archipelagic nature of island life, "fantasy fiction has been thinking with the archipelago for decades." This really got me thinking, and after reading *Island genres, genre islands* I wholeheartedly agree. Like other geographers keen to chart new island geographies, I will surely return again to these latter parts of the book. Indeed, as I was reflecting, I was reminded of another seminal influence upon relational thinking in island studies, DeLoughrey's influential *Routes and roots: Navigating Caribbean and Pacific island literatures*. Although DeLoughrey's book explores diasporic and postcolonial island geographies, it could not have been written without a really serious engagement with island poets like Walcott, Brathwaite, and Glissant, and shows how these offer us extremely sophisticated understandings of island life. But whereas DeLoughrey and many others, including myself, have tended to engage these kinds of island literatures, *Island genres, genre islands* makes the systematically convincing case for a much more serious engagement with popular fiction. After reading it, I feel the need to clear some extra space on my bookshelf for popular genres of islands as well.

Jonathan Pugh

Newcastle University, UK

jonathan.pugh@newcastle.ac.uk

Jenn Fuller (2016). *Dark paradise: Pacific islands in the nineteenth-century British imagination*, Edinburgh, Edinburgh University Press. 256pp. ISBN: 978-1-4744-1384-8. US\$115.

Fuller's project is highly creditable, constituting a necessary reflection on how empire was understood and consumed by the imperial power. The focus on Pacific islands has the potential to be particularly enlightening given the preexisting conceptions of what islands 'mean'; as the title *Dark Paradise* suggests, Fuller engages with islands' contrasting and conflicting associations. She avoids replicating preexisting ideas about islands and instead uses the clichés fruitfully to cast light on trends in the representation of Pacific islands. Fuller writes engagingly and provides much interesting detail, but her project is weakened by the lack of a clear narrative as well as by poor copyediting.

Fuller's approach is to examine texts, people and historical moments that might be said to constitute the "nineteenth-century British imagination," as her subtitle puts it. Chapter 1 examines the writings of British missionaries, which tended to represent Pacific islanders as needing education. Fuller places her analysis of these texts alongside an exploration of Wyss' *The Swiss Family Robinson*, an illuminating juxtaposition. Fuller's argument—that the missionaries' writings and the novel both see the Pacific as a site for adventure, moral didacticism and economic activity—is original and convincing. When Fuller engages with the discourses of island studies I find her less persuasive. Regarding *The Swiss Family Robinson*, she writes: "While Seeyle argues that this map shows that the 'island' in fact functions more as a peninsula, more likely such unexplored land is not an ideological choice but a simple fact of geography." I would argue that a space's representation is always an ideological choice, whether by design or unconsciously. Fuller's broader argument, though, is strong, as she provides good evidence for her assertion that Wyss creates "the indelible fantasy for the domestic reader of the unconquerable coloniser." A section about the missionary John Williams seems less pertinent to the overall project. While Fuller purports to analyse Williams' writings, she writes much more about him, which is often interesting but less relevant to her stated purpose. I also find troubling the unquestioned use of the word 'natives' to refer to Pacific islanders, as it betrays a conception of islanders as 'others'.

Chapter 2 focuses on how earlier stories that prioritised the conversion of islanders to Christianity were succeeded by adventure fiction. This change is neatly juxtaposed with the writings of George Vason, a missionary who 'went native'; his life is figured as analogous to the literary transition. Adventure fiction, Fuller argues convincingly, "focused less on the proper way to civilise natives and more on how the island spaces could provide a way to 'civilise' British citizens." Fuller's examination of *Masterman Ready* in terms of "two visions of masculinity" (Ready and the father) is interesting but seems somewhat tangential to the wider narrative. On the other hand, the idea that the novel "elevates the trader/adventurer to a higher status than that of the peaceful domestic philosopher/missionary" is incisive and relates clearly to the overall project. In her analysis of Ballantyne's lesser-known South Pacific novels Fuller is at her most original and captivating. Her analysis of 'play' in *The Coral Island* is also engaging, although it reinforces the sense of this being a collection of interesting reflections on individual texts rather than a cohesive narrative. While the use of the word 'natives' in Chapter 1 was troubling, here Fuller writes that "Marryat's island challenges the fledgling colony when of a band of savages arrive;" apart from the rogue 'of', the unproblematised use of the word 'savages' seems somewhat regressive.

Chapter 3 deals with the writings of Charles Darwin and follow naturalist Thomas Henry Huxley. Fuller paints a convincing picture of Darwin's ambivalent view of Europeans in the Pacific, but gives no account of the effect it had on the British imagination. Further, while Fuller's historical descriptions are engaging, her conclusions are not always supported by her

evidence. For example, she writes that “Huxley is more impressed by the women’s actions than their features” and then quotes Huxley’s opinion that the “island women ... were ugly enough but not quite so bad as the Australians.” In other places, Fuller fails to subject her sources to rigorous critique, instead taking them at face value. For instance, she writes that “[i]n Darwin’s opinion, the missionaries have done good work by removing this offensive tasting plant to less populated areas and replacing it with more healthful foods.” The Ava (or Kava) she refers to here has psychoactive effects and has long been used in traditional medicines of the South Pacific. The missionaries’ removal of it has an air of puritanism and a potentially destructive effect that Fuller does not mention.

In her fourth chapter, Fuller identifies an ecocritical perspective in the letters and novellas of Robert Louis Stevenson. This is convincingly argued and shows how his writings may have influenced or reflected the place of Pacific islands in the British imagination: “As a result of increased forays into the Pacific islands, the British had to reconsider their assumption that the islands remained an untamed paradise.” Chapter 5 purports to consider the writings of Pacific islanders. We are told that Queen Emma Forsayth’s writings, “along with those of her fellow islanders Lee Boo and Ta’unga, presented the British with a Pacific that is was [*sic*] both familiar and new.” This is somewhat disingenuous; in fact, the story of Lee Boo “was popularised after his death from smallpox in 1784 in a children’s book called *The History of Prince Lee Boo*,” while Fuller attributes only one quotation of unknown origin to Forsayth. Ta’unga, on the other hand, wrote his own account, which is analysed in a nuanced and original section.

In a brief conclusion, Fuller summarises her analysis of the place of islands in the nineteenth-century British imagination. Her narrative begins with islands seen simultaneously as paradisaical spaces and as sites for the expansion of British trade and Christianity. Later, islands in adventure stories demonstrated the success of the British empire and served a didactic purpose for British boys. British cultural supremacy was then questioned by naturalists’ island narratives, and popular cultural texts introduced more “villainous traders and regressively evolving settlers.” While I do not dispute this narrative, the evidence presented here is insufficient to demonstrate general trends. In fact, while the individual analyses are often accomplished and engaging, they lack cohesion and are more informative about their specific subjects than any wider discourses. The readability of the argument is also compromised by many typographical errors.

Fuller focusses on people and events (and their representations) rather than topography, and the islandness of many of the islands discussed is often inconsequential to the analysis as a result. The book comes from a Victorian Studies perspective and has as its primary concern to understand what ‘Victorian’ means (rather than what ‘island’ means). While this is not a failing it means that the book may be of more interest to Victorianists (perhaps with a passing interest in islands) than to those more concerned and familiar with the discourses of island studies.

Barney Samson
University of Essex, UK
bohsam@essex.ac.uk

Julie Sze (2015) *Fantasy islands: Chinese dreams and ecological fears in an age of climate crisis*, Oakland CA, University of California Press. 235pp, ISBN 978-0-520-28448-7. US\$29.95.

Sze's second book about ecological change is recommended for readers interested in the drawn-out narrative of the Dongtan eco-city; China's distinct approach to 'eco-desire', especially in relation to islands; or considering eco-towns as 'isolated islands' within the urban hinterlands. For eco-desire, Sze notes that many ecological developments are heavily influenced by ecological modernisation discourses. Sze carves out her story across five chapters in *Fantasy islands*, with Chapters 2 and 3 probably being most interesting and useful for island studies scholars. Chapter 1 ('Fear, loathing, eco-desire: Chinese pollution in a transnational world') attempts to frame China's eco-desire in relation to three factors: "technocratic faith in engineering, reliance on authoritarian political structures to facilitate environmental improvements, and discourse of 'ecological harmony' between man and nature." Sze goes on to demonstrate that the examples in the book (Dongtan, eco-cities near Shanghai, and most of urbanising China) abide by these key factors. The author highlights iconic images of development—such as the Bird's Nest stadium—as a category of eco-images which represent developed China as green and highly organised, rather than hazy, overcrowded, and polluted. To understand the draw of such ecological imagery, Sze asks us to consider the response to pollution in China, but also the response from the world to China, and the roles that intermingle to create various visions of eco-desire, many of these stemming from modern ecological discourses. Not surprisingly, many of these discourses both in the West and East are linked to notions of islands as idylls or utopias which can be reinforced and improved by the premise that an eco-engineered island system can somehow attain perfection as a sustainable eco-future. The raised awareness over pollution of all forms, climate change, and the associated anxieties which stem from much of this discourse propel the eco-fantasy forward into many trajectories. Chongming Island (and Dongtan) is wrapped up in one such trajectory.

In 'Changing Chongming' (Chapter 2) Sze traces the historical timeline of the Dongtan eco-city development. Dongtan was championed by the Shanghai Industrial Investment Corporation, along with the selected master planning and global engineering firm Arup. Obviously much has changed since the original announcements about the Dongtan development in 2005-07, including the construction of a connecting bridge and tunnel to the mainland (completed in 2010). Arup presented a bold vision for the eco-city, with a design that aimed to achieve low mobility levels, zero waste, closed loop heating/cooling, lowered pollution, and even attempted to ensure economic equity for all residents. Much of Arup's work focused on engineering the city in such a way that metrics drove the plan and vision for living in an ecological age. Whether this quest for an engineered ecosystem was ever truly feasible is not completely clear. The dream of Dongtan fell apart in 2009 due to alleged corruption; however, the case study offers much insight into the competing motivations for such a development. The author argues correctly that the top-down development perspective on Dongtan overlooks the general views of the population of Chongming (the *Chongmingren*), and that this oversight mimics the same skewed perspective that Shanghai has about Chongming seeing them as backwards, remote, underdeveloped, and a bit left behind. The clashing views of islanders and those in Shanghai, and perhaps even those of us who study the eco-cities phenomena, are all discussed in this balanced chapter.

A slightly shorter Chapter 3, 'Dreaming green: Engineering the eco-city', pulls the strands of Sze's study of Dongtan as eco-city together, detailing some of the reasons why the development of Dongtan as an eco-city would never work. In the author's view, the eco-development was never really about the people that lived there nor was it about the birds (the island is a designated site under the Ramsar Convention on Wetlands). Instead, she argues, it

was mainly about real estate development, coupled with the plan of regional transformation for a greater Shanghai. The connectivity with the bridge/tunnel system supports this view. Sze goes on to state that, from a planning, political, and engineering design development perspective, the use of technocracy is always doomed to fail. The failure of Dongtan serves as an example for other Chinese initiatives. The lesson here for other development sites is that ecological modernisation processes cannot advance when top-down corporate structures rely solely on technocratic advances; any eco-city initiative must be cognisant of all stakeholders, especially those who hold power with respect to the locals. In this case, the islanders or *Chongmingren* were overlooked.

Chapter 4 ('It's a green world after all? Marketing nature and nation in suburban Shanghai') considers Chinese developments of various 'environmental' new towns as framed in a plan called 'One City, Nine Towns', which stemmed from the Tenth Five-Year Plan (2001-2005). Each of these towns deserves a book in their own right, and it would be difficult to cover all the aspects here, yet the main point seems to be that when selling real estate, anything perceived as 'green' has an edge in the market. Sze makes it clear that in many cases these are not green technologies in the environmental sense, but rather luxury and higher-quality residences surrounded by open spaces sometimes, resulting in much higher resource consumption.

The final chapter ('Imagining ecological urbanism at the World Expo') uses the Shanghai World Expo to explore issues around the key slogan 'Better City, Better Life', and to interrogate how ecological modernism is/was interpreted currently and at this event. She introduces useful concepts here of 'seeing like a state', credited to James Scott, as well as 'seeing like a city' (Warren Magnusson). From the perspective of nissological studies, it would have been helpful for the book to explore what it might be like to see like an island, and, more crucially, like an islander. Overall, Sze's short book offers island scholars detailed insight into the development failure that Dongtan has become known as, while explaining many of the reasons behind the misplaced motives originally outlined for the eco-city. The book is also an excellent introduction to the way that China frames urban growth in the face of growing global environmental discourse.

James P. Warren

The Open University, Milton Keynes, UK

james.warren@open.ac.uk

Deborah Paci (2016) *L'Arcipelago della Pace: Le isole Åland e il Baltico (XIX-XXI sec.)*, Milano, Edizioni Unicopli. 231pp, ISBN: 9788840018966. €18.00.

Deborah Paci, an Italian historian focusing on island studies particularly in the Mediterranean and Baltic context, has written the first Italian-language book on the Åland Islands, an autonomous and demilitarised group of islands located in the Baltic Sea between Finland and Sweden. The book provides a general outline of the history of the islands from the nineteenth century to the present. Probably due to language issues, Paci relies mainly on secondary sources in English and Romance languages. The book is indeed an excellent overview of the history and status of the Åland Islands for Romance-language readers. It offers also an outline of the reports of Italian diplomats concerning the Åland Islands from the start of the First World War to the end of the Second World War. Due to the historical focus of the book, it concentrates on issues of war and security, but some attention is also paid to autonomy arrangements and minority rights.

Paci puts primacy on the special character of the islands, which were part of Sweden until 1809, after which Finland and the Åland Islands were subsumed under Russian control. The island's inhabitants are almost uniquely Swedish-speaking, but they are part of the bilingual but Finnish-dominant Finland. Another unique characteristic of the islands is provided by the fact that they were demilitarised in 1856 after the Crimean War, an arrangement which has since been enlarged and specified and continues to be in force. The book usefully illustrates the long path of the islands from being a site of war to their current demilitarised and autonomous status under the rule of Finland. In 1921, the League of Nations decided that the islands be neutralised, i.e. that during the war the islands might not be used for any purpose connected with military operations, either directly or indirectly. The demilitarised status was further confirmed in a bilateral treaty between the Soviet Union and Finland in 1940 and in the Paris Peace Treaty after the Second World War. In addition to her analysis of these treaties, Paci focuses on how Italian diplomats discussed the agreements and military pressures related to the Åland Islands. The Åland Islands were important to Italian diplomats because Italy was one of the signatories to the 1921 convention, which was signed also by other major European powers of the time – Great Britain, France, and Germany – as well as Baltic Sea littoral states, excluding the Soviet Union, which was not approved as a League of Nations member due to the country's chaotic situation.

Paci pays attention to the desires of the islanders to unite with Sweden and to their comprehensive autonomy under the rule of Finland. She aptly demonstrates how those favouring Åland joining Sweden tried to demonstrate their genetic and cultural similarity with Swedes, but have since focused on the islanders' specific characteristics. For example, under Finnish rule the Ålanders have promoted their specificity with their own flag, mention of Åland in their Finnish passports, and an Internet domain (.ax). The historical overview also explains the opposition of the Swedish-speaking minority in the Finnish mainland to the islands becoming part of Sweden, which they felt could have harmed their own position in Finland. With the League of Nations Convention in 1921, the islanders were ultimately granted a comprehensive autonomy, including their own legislative assembly and the right to domicile on the islands only after five years of residence and good command of Swedish.

The discussion related to the autonomy arrangement is not very critical, but does acknowledge critiques of issues such as the language arrangements and education in the islands. For example, the author notes that it may be a problem in the current multicultural and mobile world that teaching in publicly-funded schools on the Åland Islands is in Swedish. This means, inter alia, that the small Finnish-speaking minority cannot receive education in Finnish unless a separate private school is established.

L'Arcipelago della Pace is concise and offers an easy-to-read introduction to the topic, but would have been enhanced for scholarly readers by a more analytical and/or comparative approach. The book discusses the history of the Åland Islands at a fairly superficial level rather than pointing out any general conclusions that could be drawn from the case. It does not refer to any other similar demilitarisation arrangements, such as in the Norwegian Svalbard archipelago or on certain Greek islands.

The major strength of the book is that it may attract readers who are not able to acquaint themselves with the topic through the volumes published in English, French, Swedish, and Finnish. A specialist on the Åland Islands would find some minor factual and translation errors, but may also find it interesting to examine which issues and events Paci considers most significant to the islands' history. The period from the end of the Second World War to the present is only covered in 20 pages, which means that the current context is sparsely discussed. Given that the book offers little comparative analysis, it does come as a surprise that its brief conclusion argues, based on previous studies, that the Åland Islands are a model for a peaceful settlement of disputes and minority accommodation.

The book usefully includes a list of the most important international treaties concerning the Åland Islands in French, which is positive, given that the treaties are difficult to find compiled in the original language. It provides also a chronological list of the most significant dates in the islands' history, as well as an index of names and a separate index of places and topics. All in all, the book can be recommended to any reader interested in islands and history, especially in the history of a very special group of islands located in the middle of the Baltic Sea.

Saila Heinikoski

Åland Islands Peace Institute / University of Turku, Finland

saila@peace.ax, saila.heinikoski@utu.fi

Edward MacDonald, Joshua MacFadyen, and Irené Novaczek (eds) (2016) *Time and a place: An environmental history of Prince Edward Island, Montreal, Kingston and Charlottetown, McGill-Queen's University Press and Island Studies Press at PEI. 442pp, ISBN: 978-0-7735-4693-7. \$CAD34.95.*

This book could serve as a template for what an environmental history should be. In this, Canada's "first provincial environmental history," there is a complex interweaving of biophysicality, humankind, ideas and technologies—all of these, at different points of time, invaders. And there is an understanding, made explicit by the editors, that detailed, place-specific environmental histories nest within deep time and continent-wide accounts, providing rich—or 'thick'—understandings of specific elements within the general.

Much, perhaps most, environmental history is focused narrowly and meticulously. It takes a bounded space—a jurisdiction, perhaps, or the drainage system below a watershed—and exhaustively patterns out the history and geography of human-ecological interactions therein, while typically ignoring the larger spatial and temporal contexts within which these particulars lodge. This is not the approach taken by the editors of *Time and a place*, though the temptation to have done so must have been strong. The various authors do burrow down into the particulars of one island's history, and all the detail you might want is present. But it has been the task of some contributing authors to imagine a *tabula rasa*, and to populate this blank space with incomings from deep time, and incomings from not so deep time. The particular, in other words, is clearly placed within the context of larger currents of 'happening.' The book synthesises these complexities superbly well.

Taking a contextual view enables the contributors to this book, and the editors in particular, to reflect upon the degree of incongruence between Prince Edward Island history and "the grand old theories that dominated Canada's twentieth-century historiography." In becoming "a hinterland without a metropolis, a food-producing province separated by ice and ocean from its growing but industrially decentralized region," the province's historical unwinding fits "awkwardly" (to use the editors' own designator) with established broad theory. A triumph, again, for the particular over the abstract, but not a triumph wrought without thoughtful regard for grand theory, either human or biogeographical. Grand theory is not overturned by this history, but the need to consider such theory as ragged around the edges is firmly established here.

The contributors are keenly aware that their subject is an island, and that the island condition is a delimiting and opportunistic factor in the unfolding of events that they seek to explicate. The significance of the island factor is strongly underlined. I felt like cheering aloud when I read the following passage:

The writing of island history is changing, in part as the discipline of history fractures into sub-genres, and in part because of the emerging field of nissology—the study of islands on their own terms. Instead of a tiny province perched on the periphery of a great landmass where power tilts towards the centre, Prince Edward Island can locate itself within an island-centric world view in which islands are the norm rather than an anomaly.

The editors bring their superb opening essay to a close with a succinct claim for the significance of islands within the skein of environmental crises currently faced and emergent. Island environmental challenges are at once salutary, concentrated, and island-specific in comparison with environmental challenges elsewhere. The editors also insist—as do I—that 'real' islands should be differentiated from other geographical conditions in which 'the island effect' applies. In their closing paragraph, they observe that: "unlike people in the Rockies or

on the Great Plains, islanders and coastal dwellers live in a landscape that changes every six hours and steadily over time. The dynamic possibilities of such an environment hold both threat and promise.”

The individual contributions to this book are of such uniform rigour and readability that it seems unfair to single out individual pieces. But John Gillis’s chapter—the first of the substantive chapters in the book—should become a classic of island scholarship. He stresses the ecotonal nature of islands, sites “where ecosystems intersect,” and this crucially highlights the importance of the element of water. The interaction of that dynamic element with the land makes, in turn, for the extraordinary dynamism of islands as natural systems and explains their inherently ecotonal quality. However, to render down this insightful, far-ranging chapter into such a few trite words is scarcely to do justice to it, and is to neglect, particularly, the author’s capacity to position Prince Edward Island within the sweep of his planet-wide analysis.

A second chapter to merit special mention is Jean-Paul Arsenault’s piece on agriculture in Prince Edward Island post-1969. Given that this chapter focuses upon material that is central to the island’s agrarian mythos, it is of special importance. And what impresses is the absence of pulled punches. This is hard-hitting, heavyweight analysis; myth-puncturing: “the facts show clearly,” Arsenault writes “that the degree of pressure to which the environment has been subjected is directly related to processing potato production. The ebb and flow of key environmental indicators has overwhelmingly depended on how many hectares were grown for French fries. It is that simple.”

I strongly recommend this book, and to all island scholars, not just Prince Edward Islanders. It is superb; meticulous and readable scholarship. In closing, and observing that the second section is entitled ‘Shaping Abegweit’, I am led to speculate whether it is not beyond the resourcefulness of the people of this wonderful island to find a means to remove the name that honours an unremarkable and minor member of a colonising power, to replace it with that beautifully evocative name that predates European coming: Abegweit.

Pete Hay
University of Tasmania
peter.hay@utas.edu.au

Elizabeth McMahon (2016) *Islands, identity and the literary imagination*, London and New York, Anthem Press. 312pp, ISBN 978-1-78308-534-7. US115.00.

Islands are inherently duplicitous spaces. Apparently fixed and bounded, time and tide prove the lie to such certainties: especially so in the age of global warming. For many travellers, especially those of more romantic tastes, islands are the epitome of the elsewhere that promises a reprieve from melancholia and the sense of ennui that Baudelaire captured in the phrase *l'horreur domicile*. Yet while the island may be an archetypal site of escape, it may also be a space of entrapment and despair: utopia and dystopia, as McMahon demonstrates admirably, cohere inevitably and uneasily in the fractured space of the island imaginary. For a book that reaches ambitiously across texts and contexts, this is one of the central ideas to which the work returns: the duplicity of the island in literary discourse. The other key idea in this book is that the representations of islands in literary discourse provide significant sites for understanding what McMahon terms the “cartography of modernity,” and also for challenging the hegemony of that formation: for exposing the corruption of the status quo and for thinking through ways of being that are just and sustainable. It is these coordinates that guide McMahon’s analysis of island literature, specifically Australian literature, and serve to orient the reader who risks feeling at times lost in the archipelago of ideas and insights that McMahon charts.

Islands, identity and the literary imagination, is a welcome contribution to the interdisciplinary field of Island Studies, especially for those critics, like myself, who come late to the field. Noting the contributions to this field from literary and cultural studies scholars, McMahon points out in her introduction that Island Studies is a recent development that intersects with the humanities and social and geographical sciences. It is a field notable for the tension between materialist concerns for historical and economical inequities and contingencies (the island as a key to European mercantile expansionism, and non-European appropriation and underdevelopment), as well as for the idealism that surrounds islands, captured in statements like Donne’s “No man is an island.” Indeed, like many of the postcolonial theorists with whom she engages, McMahon is acutely concerned with the employment of the poetics of insularity and the homologies of interiority that are used to obscure material acts of violence and dispossession that are a key feature in so many colonial island histories. In this respect, McMahon’s book demonstrates a key approach of literary studies: the sophisticated employment of close reading to expose the operations of real politics. Her first chapter, which provides a genealogy of Donne’s dubious maxim, is a case in point.

As this chapter demonstrates, on one level *Islands, Identity and the Literary Imagination* is a rewarding examination of the mythologies and values attributed to islands in colonial and postcolonial discourses since the inception of the so-called Age of Discovery. McMahon observes that literature has been a major site wherein “the Western imagination repeatedly rehearses and develops the enthrallment of the island. This island enchantment has created a kind of violent ideogram in the collective psyche, one that connects identity, space and desire and which has fuelled colonial acquisition as much as it has provided mental space of reflection.” On another level the work is a concerted (re)examination of the functions of islands in Australian literature. Yet, McMahon is not concerned solely with Australian literature as a symptom or projection of a national cultural imaginary, so much as providing a set of coordinates from which to consider the way that islands real and imaginary have been constructed within Western colonial and postcolonial discourse. In this respect, McMahon is in step with the recent comparative turn in Australian literary studies that approaches the field as one node within a transnational network.

McMahon sets out from the observation that representations of Australia often oscillate between the landmass as continent and as island, and she “investigates the relationship between Australia’s seemingly contradictory geography and its literary imaginary to identify both specific effects and nodes of regional and global interconnection.” McMahon seeks to “identify distinct aspects of Australia’s representations of itself as lived space, according to its designation as an island continent, and to contextualise these qualities in the genealogy of globalisation and [Australia’s] literary archive.”

In undertaking this task, and after dissecting the heritage of Donne’s maxim, in Chapters 2 and 3 McMahon reads a number of Australian texts and authors with and against Caribbean exemplars. Using the conceit that the European annexations of the archipelago of the Caribbean and Australia (the first and the last of the “new” worlds) book-end the first phase of colonial expansionism, McMahon compares and contrasts the terrains of their postcolonial literatures. The comparativism of *Islands, identity and the literary imagination* is on display too in the book’s extensive appendix, ‘Colonial Ties between the West Indies and Australia’.

The final chapters contain, for me, the most interesting material. Chapter 4 analyses the sub-genre of shipwreck fiction (in prose and poetry), and reads such fantasies as projections of an impending catastrophe of colonialism. Chapter 5 is a nuanced treatment of the nexus between utopian and dystopian fantasies of the island, and acts as a kind of riposte to the apocalyptic visions of colonialism examined previously. It is here that McMahon brings together her central ideas about island duplicity and the possibility of the island to serve as a site for the recasting of modern social life. The discussions examine the association of colonialist island cultures with commodity fetishism and xenophobia in readings of texts that include Tasmanian model villages, Trinidadian-born Australian social realist Ralph de Bossiere’s 1952 novel *Crown Jewel*, Maori author Patricia Grace’s *Mutuwhenua* (1978), Chloe Hooper’s *The Tall Man* (2008), Alexis Wright’s *Carpentaria* (2006), Torres Strait Islander myths, and Terry Janke’s *Butterfly*. For McMahon, such exemplars of the postcolonial literatures of island cultures challenge and undo the worldviews that European imperialism has sought to impose.

Robert Clarke
University of Tasmania
Robert.Clarke@utas.edu.au

Joshua Nash (2013) *Insular toponymies: Place-naming on Norfolk Island, South Pacific and Dudley Peninsula, Kangaroo Island, Amsterdam & Philadelphia*, John Benjamins Publishing Company. 302pp, ISBN: 978-9-0272-0292-5. US\$149.00.

How do people name places on islands? Or, how do they place names on islands? In either formulation, this is the key question which Joshua Nash seeks to answer in *Insular toponymies*. He further asks: what effect on an island toponymy does connection with a larger neighbour have? do island languages and mainland languages differ in the way they are used in naming places? and how does human influence affect the results of toponymic fieldwork in island communities? Nash suggests that his research has produced several novel findings specific to Australian island toponymy, but which may be applicable to wider research on island and non-island toponymies.

Two Australian island environments provide contrasting locales for Nash's linguistic and ethnographic research. Norfolk Island in the south-western Pacific is actually an archipelago of three islands, 800 kilometres away from its nearest neighbour. Dudley Peninsula is the eastern part of Kangaroo Island, a 40-minute ferry ride from the coast of South Australia. The environments provide a worthwhile contrast in that, although both are island communities separated from the Australian mainland, Norfolk Island is more insular and less accessible to outsider purview than Dudley. Norfolk was originally a convict settlement from 1788, but in 1856 saw the relocation of the entire Pitcairn Island population. A tourism economy developed there after World War II. Kangaroo Island was uninhabited before casual settlement by sealers and whalers began in the early nineteenth century, but formal settlement in 1836 led some to retreat to Dudley Peninsula to begin agricultural development. The current population of the Peninsula is less than 600.

Nash's fieldwork in both locations was immersive or *ethnographic*: it involved "active participant observation through formal, informal, and ad hoc interviews in people's homes and on their properties, at work, and at sea in people's boats." Becoming part of established social networks is regarded as vital in gaining access both to primary data and to rare secondary archival sources. The final chapter of the book (Chapter 8, 'Toponymic Ethnography') is devoted to drawing out the implications of this ethnographic approach to toponymy.

Rather more problematic, however, is the use of the term *ecolinguistic*. In a footnote early in the book, Nash defines 'ecology' and 'ecological' as referring "specifically to the relationship between linguistic and natural environments." He does so as part of an explanation of what is meant by cultural and ecological relationships in toponymy, as exemplified by "indexicality and iconicity, between names, culture, people, and place." He goes on to stipulate that "the ecological implications of toponyms regarding their connection to the nexus of place where they develop and exist should be analysed in parallel" with any formal structural analysis of toponyms and toponymic structure, and will emphasise "the multitude of cultural and ecological parameters." These remarks imply a clear distinction between the cultural and the ecological, which sits oddly with the author's view that both cultural and ecological parameters are necessary in any ecolinguistic analysis of toponyms. The final chapter, the summary of the ethnographic approach, states that "an ecolinguistic approach to toponymy considers both linguistic structure and cultural content." In other words, the 'cultural' now encompasses the 'ecological', and any implication that the natural environment is the primary reference of 'ecology' has gone. That is not problematic for those of us who are comfortable with the use of 'culture' in its wide (anthropological,

ethnographic) sense; but since placenames are, when all is said and done, about places and their names, one might query the value of importing terms like *ecology* and creating a compound like *ecolinguistic* in order to discuss toponymic theory and praxis.

One of the key features of Nash's approach to island place-naming is the concept of *pristine* toponomy. For A.S.C. Ross, who introduced the notion of a 'pristine toponym', a placename can be regarded as pristine "if, and only if, we are cognisant of the actual act of its creation." Nash's work builds on this concept, though he modifies it substantially. His initial departure is to distinguish between embedded pristine toponyms (for example, unofficial and local placenames) and unembedded pristine toponyms (such as exonymic and colonial names). But his major modification of Ross's approach is to shift the concept from the placename itself to the toponymic system as a whole: if an island location was previously uninhabited, its toponymy is pristine, even though some toponymic stories may be unknown. Those placenames whose histories cannot be recalled are "still pristine because they are embedded." In other words, the determination that the linguistic/toponymic environment is pristine takes precedence over (and is theoretically prior to) the classification of an individual toponym as being pristine or otherwise.

The only difficulty caused by this development of Ross's conceptual framework is the possibility of ambiguity that arises whenever Nash refers to 'pristine toponyms': the meaning of the term is no longer "a placename whose history is recalled," but "a placename within a pristine toponymy."

Whether the adjective is applied to the toponym or to the toponymy and its environment is, in the final analysis, less important than the concept of 'pristineness' itself. What value does it have for linguists and toponymists? Does it provide a useful contrast with environments that are non-pristine? Do pristine environments provide clarity when analysing fieldwork data that other environments do not? Nash provides persuasive arguments that such advantages do indeed apply. And given that the concept is valid, Nash further contends that because people on Norfolk Island and the Dudley Peninsula remember a large amount of placename history, case studies of these two locations make a substantial contribution to pristine toponymy.

David Blair

Macquarie University, Sydney

David.Blair@mq.edu.au

Ian Kinane (2016) *Theorising literary islands: The island trope in contemporary Robinsonade narratives*, London and New York, Rowman & Littlefield International. 247pp, ISBN: 978-1-78348-806-3. \$125.

Theorizing literary islands, which is one of the first two volumes in Rowman & Littlefield International's 'Rethinking the island' book series, makes an important contribution to the analysis of the rewriting of the myth of *Robinson Crusoe* by bringing the discussion of Defoe's novel into the present day. A number of other studies have already traced the lineage of Defoe's influential novel. These include Martin Green's *The Robinson Crusoe story* and Michael Seidel's *Robinson Crusoe: Island myths and the novel*, both published in 1991 and surprisingly absent from Kinane's bibliography. His book is closer in its aims to Ann Marie Fallon's *Global Crusoe: Comparative literature, postcolonial theory and transnational aesthetics* (2011) in its focus on revisions of *Robinson Crusoe* from the second half of the twentieth century to the beginning of the twenty-first, as well as on the intertextual and metatextual relationships between Defoe's novel and its reiterations. But while Fallon reads these texts in the context of transnationalism, Kinane concentrates on the trope of the island in contemporary culture and considers how it has been reused and reinterpreted in different media.

The book offers a reflection on the culturally constructed trope of the island and its evolution from the colonial context of the eighteenth century to contemporary Western culture. Indeed, the desert island is a favourite topos of popular culture, as can be seen in the abundance of island narratives across diverse media. Kinane describes the trope of the island as an "over-determined metaphor." He explores a vast corpus of popular texts, films, and television shows in this ambitious study, including fictions by Stacpoole, Lawrence, Golding, Tournier, Sage, Garland, and Martel; films such as *Mutiny on the Bounty*; series including *Gilligan's Island*, *Fantasy Island*, and *Lost*; and even reality shows like *Survivor*. Some readers may think that Kinane has taken on too much and that his aims would have been better served by a narrower scope, but it is precisely this breadth and diversity which makes his book stand out and which advances understanding of the popular dimension of the island topos. The concept of the deserted island has been constructed by generations of Robinsonades that reiterated, reformulated and renewed it. Kinane's book shows how and why, while theorizing the concept of the Island (which he capitalizes to differentiate it from the geographical entity).

After an introduction outlining his aims, Kinane devotes five chapters to more or less famous Robinsonades and comes back to the original *Robinson Crusoe* in Chapter 1 that draws a history of British imperial expansion into the Pacific region in the eighteenth century; he also comes back to Defoe's model now and then in the following chapters when he wants to compare the original and the rewritten motif. The book's diachronic perspective might have been enhanced by the inclusion of at least one chapter focused on Defoe's novel, which would have provided a reference point for the chapters to follow. Chapter 2 is devoted to the status of the geo-imaginary Island ("islands are both geophysical locations and imaginative topoi") and Kinane describes the space of the island as "a malleable space." Drawing on Foucault's concept of 'heterotopia', he deals with several techniques used in the invention of imaginary places, such as ekphrasis and hypotyposis, two ways of describing the place in a vivid way. In the third chapter, he tackles the symbiosis between the island and the individual, the interconnectedness between island and I-land (seeing the island as a space of individual self-realization). Here, Kinane might have come back more extensively to Defoe's hero and how the latter appropriates and transforms the island, how he encloses space and how he gives agency to the island which transforms Robinson in return.

Then, in Chapter 4, Kinane deals with the dichotomous dimension of the island that can either be a utopian or dystopian place: the chapter analyses how the idea of the island as a metaphor for paradise has been built, thus making islands a most popular destination among

tourists and travellers nowadays. Finally, the attention given to remediation (the representation of one medium in another) enables Kinane to see the island both as a geographical reality and an imaginary entity, and examining the passage from verbal to visual media helps him tackle the reimagination of the island motif. The fifth chapter is metatextual in that it shows how the different media comment on one another and how one medium gives meaning to another. In my view, this fifth chapter is the most original thanks to its focus on new material that enables the author to articulate the concepts of reality and imagination particularly well. The focus on some very popular media like television shows or series is new compared to the previous studies on Robinsonades, whose corpuses were constituted of texts, and, more recently, movies. The book ends with an afterword that provides a synthetic conclusion, followed by a useful bibliography and index.

Theorising literary islands deals with a lot of material in 220 pages and it may sometimes be difficult for the reader to follow the transitions as Kinane's discussion jumps from one text or one medium to another. But these challenges are inevitable when the scope of the book is so great, and they do not lessen the quality of this lively volume. All in all, this literary and cultural study makes an important contribution to island studies by analyzing the hypertextual lineage of Defoe's *Robinson Crusoe* in a timely 'geocritical' way, although Kinane does not use this term: instead of focusing on the experience of Robinson, he adopts a more geographically oriented approach as he zooms in on the island itself and on the European and American fascination with the Pacific region to understand the persistence of the trope of the desert island in our imaginations.

Emmanuelle Peraldo

University Jean Moulin, Lyon 3, France

emmanuelle.peraldo@univ-lyon3.fr

John W. Troutman (2016) *Kīkā Kīla: how the Hawaiian steel guitar changed the sound of modern music*, Chapel Hill NC\University of North Carolina Press. IX + 372 pp., ISBN: 978-1-4696-2792-2. US\$35.00.

The Hawaiian steel guitar has provided the signature sound of Hawai'i for well over a century and has affected musical traditions all over the world: so much, in fact, that many only talk about it as 'steel guitar' and are completely unaware of its island roots and colorful history. There are even those who believe that it originated in Country & Western music or was introduced to Hawai'i for tourist entertainment. Nothing could be further from the truth.

The story has been told before of how in the 1880s a Hawaiian, Joseph Kekuku, changed a Spanish guitar into a *kīkā kīla* ('guitar' + 'steel') by raising the strings from the fretboard and using a piece of steel for producing the tones with their characteristic glissando and vibrato; and how, less than a century later, the instrument became popular overseas only to become almost forgotten in its islands of birth. The guitar's history provides a recurring theme in two editions of the encyclopedia *Hawaiian music and musicians* (George S. Kanahale ed. 1979; George S. Kanahale & John Berger eds. 2012) and, most notably, in *The Hawaiian steel guitar and its great Hawaiian musicians* (Lorene Ruymar ed. 1996). These previous works compile information from several sources rather than tell a coherent and detailed story.

John W. Troutman, a historian at the University of Louisiana at Lafayette and a steel guitarist himself, has spent eight years documenting and analyzing the history of the instrument. He presents many, often surprising, facts in chapters that are both chronological and thematic, as each era also has its own theme: early Hawaiian guitar culture, the first steel guitar and the last days of the monarchy, the early steel guitar craze, the global reach of the instrument, further technological development, the steel guitar's effect on diverse genres of music, its banishment during the 'Hawaiian renaissance', and its standing in contemporary Hawai'i.

The book begins with the introduction of the Spanish guitar to Hawai'i in the nineteenth century. Local ways of tuning and playing it, particularly in the so called 'slack key' style, fitted perfectly with Hawaiian singing and the hula dance, which, to a considerable extent, was revived and modernized by royalty at the same time.

The next part of the story is about how Kekuku, while studying at the Kamehameha Schools, invented the steel guitar. Troutman discusses the conflicting narratives about the instrument's origins. He argues (like, for example, Ruymar in her book) that although others in the islands might have previously used some object to produce the 'steel sound' on a guitar, Kekuku was the first to make the adaptations necessary for it to be playable in a new pleasing way. Until then, guitars were only used for accompanying singing in Hawai'i and the United States, and it was with Kekuku's invention that it first became regarded as a solo instrument there. After moving to the mainland, where he performed and taught successfully, he was hailed as the world's best solo guitarist and paved the road for solo performances on all kinds of guitars.

During the first half of the twentieth century, a remarkable number of musicians from Hawai'i moved to the continental United States, which had annexed their islands in 1898. It is interesting to note the guitar's importance for keeping a whole Polynesian diaspora together. Hawaiian steel guitar took the country by storm, and during the First World War recordings featuring the instrument were outselling every other type of music in the United States. As a result, not only steel guitarists but also other musicians, dancers, vocalists, composers, and music teachers were provided with work opportunities. From 1935 to 1975 more than two thousand weekly episodes of the radio program 'Hawai'i Calls' reached millions of listeners. At the show's peak, it was relayed around the world via 750 radio stations, and always with the sound of steel guitars combined with lyrics about 'exotic' islands.

Hawaiian steel guitar music may very well have been the first genre of what is now labelled as ‘world music’, as exemplified by a surviving film from 1918 that shows a Native American, a Muskogee woman, dressed in beaded buckskin stage regalia, playing a Hawaiian steel guitar for wounded American doughboys in a hospital in England. Adapted to local traditions, the instrument has also become very important in Bollywood movies in India, and is used in African juju music. The Hawaiian steel guitar inspired the bottleneck blues in the Southern US, and the crying steel guitar is indispensable for the Nashville Country & Western sound. The story Troutman tells about how the Samoan-Hawaiian Tau Moe family went on a tour around the world that lasted more than 50 years (!), introduced the steel guitar in an astonishing number of countries, and helped at least 150 Jews to get out of Germany, could alone be the subject of a whole book.

It could be argued that modifications of the Hawaiian steel guitar, including amplification, pedals, and multiple necks, made it very different from Kekuku’s original acoustic instrument. However, not only did the basic playing technique remain, but Hawaiian musicians were in the foreground to promote the latest innovations. For instance, a Hawaiian, Freddie Tavares, had a leading role in designing Fender’s first pedal steel guitar as well as its famous ‘Stratocaster’, and in many countries electric steel guitars were actually the first electric guitars of any kind.

Troutman is meticulous in his use and documentation of written sources and interviews. I have only found a few minor errors, such as when he states that “Dick McIntire left his brothers in Los Angeles to seek new opportunities in New York City,” when it was Lani McIntire who did that. I would also have appreciated more interviews with contemporary musicians, especially those in their teens or twenties, to learn about what inspired them and to which extent they believe in keeping ‘traditional’ playing alive or adapting to new styles such as ‘Jawaiian’ (Hawaiian reggae). However, that could be a topic of further research, and this is a thoroughly fascinating, exquisitely written, and well-illustrated work that is a credit to both author and publisher.

In short, Troutman shows that popular types of music around the world and, I would add, ideas about tropical islands, would not be what they are today if it was not for musicians from the northernmost corner of the ‘Sea of Islands’. Even if his book is not about islands *per se*, it is still an important contribution to island scholarship.

Thomas Malm
Lund University, Sweden
Thomas.Malm@hek.lu.se