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(1977/79): Argumentiert wird, dass bestimmte Männlichkeitsbilder, die für den Faschismus charakteristisch sind, sich bereits im wilhelminischen Deutschland zu formieren begannen. Mit Blick auf das untersuchte Material kann diese These überzeugen. Man wird allerdings die Frage stellen dürfen, ob die Restitutionsversuche fragiler Männlichkeit innerhalb der Männerbünde des frühen 20. Jahrhunderts tatsächlich ihren einzigen und gewissermaßen folgerichtigen historischen Fluchtpunkt in der Katastrophe des Dritten Reichs fanden – eine Teleologie, die Zilles verschiedentlich unterstellt.

Weniger als Kritik, sondern eher im Sinne eines produktiven Weiterdenkens ist denn auch der Hinweis zu verstehen, dass der literaturanalytische Teil von Zilles' Dissertation ausschließlich hochliterarische sowie hochkanonisierte Texte verhandelt (mit alleiniger Ausnahme der von der Forschung zu Unrecht wenig beachteten Novelle Werfels), wobei sich die untersuchten Texte durchgängig kritisch zu männerbündischen Strukturen verhalten. So naheliegend eine solche Korpusbildung mit Blick auf gegenwärtige Wertungsperspektiven erscheinen mag: Ein kulturhistorisch umfassendes Bild des literarischen Diskurses um Männerbünde ergibt sich auf diese Weise nicht. Zilles liefert – neben hilfreichen Zusammenfassungen wichtiger theoretischer Schriften – mit seinen Literaturanalysen vor allem Einzelbeiträge zu den jeweiligen Autorphilologien. Das ist an sich verdienstvoll genug. Eine Gesamtabwägung des Männerbund-Diskurses würde aber doch wohl stärker komparatistisch verfahren müssen, ein größeres Textkorpus zu berücksichtigen haben und vor allem auch solche – mitunter wenig sympathische – Texte einbeziehen, die den Männerbünden des frühen 20. Jahrhunderts entschieden positiv gegenüberstehen.

Michael Navratil

Pacific Insularity. Imaginary Geography of Insular Spaces in the Pacific. Michael Heitkemper-Yates/Thomas Schwarz [Ed.]. Tokyo: Rikkyo University Press, 2021. 296 p.

Pacific Insularity. Imaginary Geography of Insular Spaces in the Pacific attends to various vibrant and highly productive fields of academic investigation: comparative literature, post-colonial studies, cultural studies, and last but not least, island studies. My interest in the work lies exactly in this interstice and I found the whole publication a worthy and enriching reading experience. When first holding the book in my hands, I was positively impressed by its quality and the carefully planned cover design—a photograph shows various white cloud formations that mirror in calm blue seawater while, in the middle of the shot, a (small?) verdant hilly island stretches from the front cover across the spine of the book to the back cover, the blue sky above the clouds houses the title and the names of the editors: Michael Heitkemper-Yates and Thomas Schwarz. The editors teach US-American literature at Rikkyo University and German literature at Nihon University respectively and their preface posits the publication as the fruit of two different workshops in Tokyo and a panel at the 22nd ICLA conference in Macau 2019. An incident preceding the latter allows them to point out

the actuality, poignancy, and contentiousness of the topics the volume discusses: The conference organizers apparently requested the panel organizers to "'limit' not only the panel papers but also the panel discussions 'to the domain of literature; [and discuss] no current politics, esp. South China Sea issues'" (7). As literature is not and never has been detached from culture and politics, the request asked either for the impossible or a willful silencing of an integral part of any literary communication; namely, the recontextualization of the written word in actuality. Moreover, the request stands in direct opposition to the contributions' aim to "explore the imaginary geography of islands and archipelagoes across the Pacific [via] critical analysis of colonial discourse about insular spaces and postcolonial perspectives on the Pacific as an interconnected 'Sea of Islands'" (cf. synopsis).

In the extensive and informative introduction to the volume, Thomas Schwarz sketches the historical and theoretical framework of this imaginary geography, which was first (mis-)named *mare pacifico* in "Antonio Pigafetta's account of Fernão de Magalhães's expedition" (11) in 1520. From the first encounters of Pacific island communities with European naval crews to the fallout after the catastrophe in Fukushima as well as the beginning COVID-19 pandemic, Schwarz sketches outsiders' imaginations based on intellectual, sexual, religious, and economic desires embedded in the tropical volcanic island trope. In the vein of *Orientalism* he calls this European colonial and US-American imperial imagination *Pacificism*. The term *Pacificism* is successfully used in so many chapters (as the editors call the loosely connected articles of the volume) that the question arises if it would not have been a much more apt title than the rarely used term *insularity*. While *insularity* has been recently discarded by quite some island studies scholars for less negatively connoted terms like *islandness*, *nesology* or *nissology*, *Pacificism* is a complicated term too: it has at least two competing acceptations, the slightly older one referring to an ideology of the peace movement, "an inelegant, etymologically incorrect, but useful term first suggested in an aside by A. J. P. Taylor [who] seems to have believed that 'pacificism' was a different and older word than 'pacifism' [...] and suggested that it be used to describe 'the advocacy of a peaceful policy', leaving 'pacifism' for the unconditional rejection of war".[1] Evidently, the references in the volume are not concerned with this meaning, but point towards a newer nuance that seems to arise from Paul Lyon's 2006 monograph *American Pacificism.* Schwarz acknowledges that the term is strongly indebted to Edward Said's *Orientalism* but disregards that Said specifically includes Japan in his critique of the European humanities' production of *Orientalism*. Contrarily, Schwarz argues that the exotization and Othering of the Pacific needs another term as it "was generated by scientific disciplines like geography, botany, zoology, and ethnology" (19f.). It would be truly interesting to discuss more extensively if a divide within contemporary academia—such as that between the humanities and sciences—can be neatly and transhistorically applied in order to differentiate one geographical area from

1 Martin Ceadel. *The Origins of War Prevention: The British Peace Movement and International Relations, 1730-1854*. Oxford: Clarendon, 1996. S. 35.

others within the pervasive mechanisms of depicting and belittling Otherness in Eurocentric and US-centric discourse. However, no matter what such a discussion would achieve, the focus on sciences is important and highly functional for Schwarz as he points to a truly differentiating aspect in "the discursive formation of Pacificism", one that includes a discipline he terms "[t]he most disreputable" of all: "nuclear physics" (20). Schwarz refers to military warfare, military nuclear testing on discursively and physically emptied Pacific islands as well as civil nuclear disasters that show that "the Pacific is one ecological space, whose waters are threatened by boundless radioactive contamination" (22). With the help of Epeli Hau'ofa, whose work has been cited and used repeatedly in the introduction and some of the chapters, this ecological interconnection would necessarily lead to the imagination of one fluvial relation spanning across the whole watery planet in a way that one radioactive spill concerns every single body, but the location of the nuclear bombing and nuclear testing sites as well as the location of the Fukushima Daiichi nuclear disaster are truly strong arguments for an exclusive focus on the Pacific and a transtemporal critique of *Pacificism*. Herein lies—next to the historical survey, the many literary references to and the critique of Western imagination—the true value of this introduction: Schwarz successfully counters this imagination and -ism with the evidences of widespread physical and epistemic violence, objectification, epidemiological genocide and nuclear contamination.

The volume is structured into three parts. While the first, "The Pacific World of the Japanese Archipelago," reflects the university affiliations of the editors and the locations of the first two workshops, the second chapter, "Exoticist and Colonial Imaginations of Pacific Islands," gives credit to the post-colonially charged subtitle of the volume, and the third chapter, "Desertedness and Interconnectivity of Pacific Insularity," points to the title and opposite spatial aspects of such imaginations that are widely discussed in the relevant island studies theories. While some of the chapters are closely related to the three parts, others could have been arranged differently.

The first part begins with Laurence Williams's chapter, which focuses on "Japan and the Pacific in Jonathan Swift's Gulliver's Travels". Williams argues that the work is a "Satire Across a 'Sea of Islands'" and part of Swift's "sustained interest in using the Pacific to satirize European greed and imperial over-reach" (41). The focus on the Pacific locales is highly interesting as it foregrounds often neglected and cartographically as well as narratively marginal aspects of Gulliver's island-hopping. The careful reading, saturated with bibliographical, historical, and cartographic knowledge, can be savored to the fullest if one has read *Gulliver's travels* attentively and some of its secondary literature as well. Williams stresses the satirical devices used to criticize financial charlatans, who lure people into risky investments, and greedy trade competitors, particularly the Dutch traders who do not desist from religious transgressions in order to retain access to a semi-closed market; his well-informed focus on the geographical, historical, and cultural aspects of Japan and the Pacific goes as far as the guesses which present-day port may be the one Gulliver lands at and how convincing his passing as a Dutchman could have been. Thereby, Williams seems to favor

historicity and veracity over (meta-)fictional play, and dissects the movements through the fringes of the Pacific from the rest of the travels, allowing for a focus on "'continuous' and 'discontinuous' modes" (41), where the "insights and discourses which cross the [Pacific] ocean, connecting 'seas of islands' into discursive archipelagos" are differentiated from "modes of critique which are more island-bound and geographically specific" (52), i. e. Japanese. While I am fascinated by this learned and sophisticated perspective, I have to admit that I am uncomfortable with this split between continuous and discontinuous modes: Arguably, such a differentiation works only as long as one dissevers the Pacific aspects from the rest of Gulliver's global grand tour and suppresses the great creativity and audacity with which the novel fictionalizes places as well as contemporary relational spatial imaginations, in particularly Leibniz's; after all, the novel allows for strong shifts between different sized island cultures on the same planet—e. g. the starkly differing geomorphologies and biomasses of Lilliput, Brobdingnag, and Great Britain—and uses the difficulties Gulliver experiences whenever he is entering or leaving a different scale and culture for comic and satirical purposes. If one takes such an advancement of a philosophy of relational perspectivism via fiction seriously, the interpretation of a pathological Gulliver, "driven insane and reduced to talking to horses" (41) and a novel "far more concerned with the dangers than the benefits of cross-cultural contact" (49) would need to be retracted for the sake of a highly mobile protagonist who is going native to the point of forgetting his own human scale and British values in a relational world without absolutes to cling onto; but such a perspective would de-center Japan, Britain, and the Anthropos and is certainly not the scope of this highly informative chapter on Japan and the Pacific in *Gulliver's travels*.

Toshiko Ellis "Poetics of the Sea: Japanese Imaginations of the South Ocean" dives deeper into this relation between Japan and the Pacific, which, from a Japanese perspective turns into "*Nanpō, or the 'Southern Direction'*", more specifically "*Nanyō*, the 'South Ocean'", and "*Nanyō Shotō* (Southern Islands)" (57). Ellis argues that "at the foundation of Japan's cultural perception of the 'South' in the first half of the 20th century [lies] a sense of uncertainty and ambivalence of Japan's own positionality" (58) and that this becomes visible in what he calls with Sudō Naoto *Nanyo-Orientalism*, a discursive practice that is particularly interesting due to its hybridity: it apparently combines Westernization and Japanization. She argues that herein lies "a fundamental dilemma in Japan's South Ocean colonialism" where Japan was westernizing itself and orientalizing the others, "creating 'lesser' citizens denominated as *dojin* in order to secure its centrality" (78). Apparently, this ambivalence even denies Japan's island status and refers to the "archipelago as *naichi*, meaning 'inner land', as opposed to references to the newly acquired territories as *gaichi*, the 'external land'" (58). This landlocked perspective on islands and archipelagoes may be highly productive within postcolonial island theory as it arguably includes the emancipatory gesture of transforming a (potentially exoticized) island into a (modernized) land—resonating with the *pays* (land) terminology and perspective towards the interior Patrick Chamoiseau takes from French Caribbean Creole in order to oppose the easily exoticized *île* (island) perspective (associated with the forced deportation into

slavery). Even though Ellis offers such precious insights into discursive construction of imperial (is/land) spaces, she seems rather focused on countering the exotization of the Southern Direction. For this, she engages in a close reading of a heterogeneous corpus of works: the children's series *Bōken Dankichi* (Dankichi the Adventurous) and poems from two poets, Kaneko Mitsuharu (1895-1975) and Hijikata Hisakatsu (1900-1977). The "*emonogatari* (picture story) series" (59) for children differs starkly from the water-based poems, but this difference seems unimportant as the children's series merely serves as a negative example that elucidates the discourse of *Nanyo-Orientalism*. Consequently, Ellis posits the poems by rebel poet Kaneko Mitsuharu as a way of countering *Nanyo-Orientalism* by criticizing "the imbecility of human deeds" (71) and establishing a strong dynamic sea that is part of the global water system. Similarly, she reads the poems of Hijikata Hisakatsu—a sculptor who "found his new home in a small island called Satawal" (73)—as an attempt "to create a relationship beyond national and ethnic differences" (74) within the "firm belief that humans [are] part of nature" (75). On an extratextual level, the poems by both poets evidently struggle with the ambivalence of being written in the language of the colonizer and being based on experiences only possible due to the Japanese occupation of the South Sea. While they may also be interesting sources for deep ecology and ecocritical readings, understanding the texts as a decolonial effort could be further complicated. As far as the poems of Mitsuharu are concerned, this could be achieved by viewing the effacement of island communities via the focus on land- and seascapes more critically; as far as Hisakatsu's writing is concerned, questioning the perspectives taken by the lyrical I as well as the address to an external readership—without recurrence to the intentions of the author—could achieve less philanthropic and more heterogeneous results.

After the decolonial argument and the land-island ambiguity the last chapter brought to the attention, the approach of the third chapter comes more vividly to the fore. After all, the chapter proposes an idea of islands as a fundamentally different spatial constitution—an idea, which scholars try to debunk since the very beginnings of island studies. Particularly problematic is the perpetuation of *Insularism*—as I dare to say in the wake of Said—that allow fixing islands as "hermetic by nature" (82) and ascribing them an ontological insular quality of space as Christopher Schelletter seems to propose when he reads "The Island of Awaji as a Heterotopia" or, rather, as "a paradigmatic heterochrony where a traditional culture has been preserved" (83). For the specialist in Michel Foucault's concept of *heterotopia*, who, consequently, focuses on proving that mechanisms of differentiation are at play in the spatial constitutions of the island of Awaji in Jun'ichirō Tanizaki's novel *Some Prefer Nettles,* the implication of this nostalgia and the political reactionary consequences are of secondary concern. The potential for change included in Foucault's theory does not perfectly fit the island stuck in feudal times and Schelletter accordingly suggests "regarding this special type of heterotopia as an exception" (90). Such a move opens the floor to radically question the whole sense of the enterprise, but Schelletter is not simply arguing that Awaji can be read as an exceptional heterotopia. Rather, as Foucault argued that "the theater in itself is already a special kind of heterotopia" (91),

he interprets the seasonal Japanese puppet theater on the heterochonical island as a heterotopia too and argues that even the theatre-going O-hisa—the doll-like young mistress of a secondary character—is herself constructed as a heterochrony who could, as the primary text says explicitly, have walked the same streets a hundred years earlier. While Schelletter is very consistent in his analysis, he avoids the plentiful potential for a postcolonial and feminist critique of the novel, which could enrich the reading, particularly if it starts from the text's potential and not its supposed authorial message and discusses the consequences of an "adaptation of the discourse [...] of reactionary agrarian thinkers" (94) as far as the literary construction of cultural and national memory is concerned, instead of claiming that the novel "is not meant to be an ideological novel, but [...] an homage to the pre-modern Japanese culture" (95).

Journeys to historical sites and in the footsteps of historical people connect this chapter to the following by Katrin Dautel, who, in analyzing the spatial ambiguity and caricatural depiction of clichés in Marion Poschmann's *Die Kieferninseln* (2017), presents an interesting approach to the question of the potential shifting qualities of islands. The ambiguities and caricatures she focuses on are particularly connected to landmarks, attractions, a "trip on the traces of Bashō" (107), and the "perfect place to die – an inversion of travel as the search for a good place to live" (101). It is inspiring how Dautel resists from simply following the argument the author produces in an interview where "Poschmann expresses her intention to create a relational concept of space" (98) by turning to Cassirer's "spatial relativity questioning an essentialist notion of space" (99), Wylie's take on landscape as affectively charged, and de Certeau's differentiation between mapping and walking. Dautel focuses on precise experiences of "spatial fragmentation between close and far" and the "depiction of spatial disorientation" which question "the seeming ease of a tourist gaze on the foreign country" (102). As far as the relation to non-human surrounding is concerned, a similarly learned focus on tourism criticism in its combination with postcolonial ecocriticism may have added further poignancy to her intriguing arguments. The irony and tourism critique become further complexified when she turns from the fails committed by Silvester, who wants to visit Japan, to Tamagotchi, who tries to commit suicide in his home country. Concerning this second protagonist, a more extensive discussion of the name—particularly the question if naming a character after the famous toy craze of the 1990s can be incorporated into any form of irony and satire or if it remains a problematic racist objectification of the population of the tourist destination—would have helped to solve some lingering questions about a character pivotal for deviations and the search for deadly places. Nonetheless, by focusing on the language used to describe what can be seen, but also what can *not* be seen, she successfully engages the island poetics that rhetorically constitute the Japanese archipelago in the novel. While I am not completely convinced by her assessment that one can see a true progress between two haikus the German traveler writes during his voyage—as she seems to prefer traditional haiku aesthetics over postmodern touristic variations—this comparison of different writings within the text shows the depth of her analysis of the linguistic construction of the fictional world and its metafictional reverberance.

The way Kathrin Dautel discusses Poschmann's treatment of island tourism prepares the reader for the following part two on "Exoticist and Colonial Imaginations of Pacific Islands", which begins with Roman Lach's chapter on Tahiti, or rather on "Arrival: A Topos in Travel-Writing on Tahiti". Lach distinctly shows a whole tradition of intertextual relations beginning with the intertextual basis for Bougainville's descriptions in the bible and develops an interesting position on arrival as an "establishment of relationships between subjects" (115) which he drops (unfortunately) until it surfaces again, at the very end of the chapter. Rather, Lach discusses Foster as "obviously building on Bougainville's narration" (116) and adding a notion of time and disappointment before he turns to Herman Melville's chapter on Tahiti in *Omoo*, portraying an already heavy intertextuality that has become a classic, a description that has turned fiction into reality into history being exaggerated and played with. Disappointment of oversaturated readers is key, and Friedrich Gerstäcker's travel writing "in the tracks of Herman Melville, [where] he diligently collects the traces of the decline that came with Western influence" (119) is a strong example. While it remains unclear if the disappointment starts with Melville (120) or Foster (118), the concluding argument that longing has destructive consequences if suddenly realized (and intertextually perpetuated) appears highly productive, particularly if the assertion that "utopia, becoming a topos, is not u-topos anymore" (120) would be combined with the decolonial turn of the perspective on arrival, namely its observance from the beach. Thereby the change from u-topos to topos, the "island becoming a known and no longer foreign place" (121), would have been accompanied by its dystopian consequence for the inhabitants who suffer the radical changes the social, political, ecological, and sensory sphere of the island undergoes while turning a known place into an unknown or uncanny one. The final example from Jules Verne's *Self-Propelled Island*—the difference between billionaires buying summerhouses on Tahiti while prohibiting immigration onto the artificial Standard Island—reinforces the idea that Lach could have much to say about the inequality that becomes visible via different arrivals and the policing of changes as well as immigration that go along with it. Still, he seems to fully trust in the evidential character of his citations as well as summaries, therefore relying heavily on the brightness and conjectures of his readers by offering an open end and a final blank for them to fill.

Arne Klawitter continues this fundamental discussion of the intertextual force of the first reports by offering insights into "Elegiac Travels to New Cythera: Representations of Otaheiti in 18th Century German Poetry", inspired by the review and printing of excerpts of George Foster's *Voyage around the World* in Germany. His examples span from 1772 to 1804 and include what he calls "exotic elegies as well as self-critique of enlightenment" (133). Klawitter offers further food for thought by pitching—contrary to other authors—*Pacificism* against *Orientalism* and arguing that "the enlightenment's discourse of Pacificism has been operating in reverse from its beginnings: Here, the southern island is shown in a positive light and the occident is represented negatively." (128), a tendency that arguably reaches well into the 20th century and culminates in some of the historical vanguards most productive inspirations—or

appropriations—of African art. That *Pacificism* continues to be an exoticist program with an ambiguous stand between apologist and critical stances becomes evident when Klawitter refers to the "first *poetic* work in German on the island of Tahiti", *Tayti, oder die glückliche Insel* (1777) by Friedrich Wilhelm Zachariae. Here, "Bougainville is celebrated as a 'more recent Columb' only for the reason that he discovered the 'half-bogged islands' [...] for the Europeans" (128), but the work ends with a "harsh critique of the colonialist aggression" (130). While not all subsequent works follow this lead, Klawitter discusses the work of one poet deeply impressed by it, Friedrich Bouterwek, who criticizes "the greed and corruption of Western civilization" (132). From these different approaches, Klawitter distills "two different types of lyrical representations of Tahiti at the end of the 18th century[:] 'exotic elegies' [and] a self-critique of enlightenment" (133) which often appear in hybrid forms. Furthermore, and this appears to be even more interesting from a vantage point of decolonization, he discusses the lyrical production of the Tahitian gaze—as in Bouterwek's second (idyllic) poem on Tahiti ("The Otaheitian Girl at the Grave of Her Beloved") and Melchior Hemken's *Tahitian Paintings*—and uses it to show that the stereotype of the noble savage "survived the rise of a harsher science of race in Germany at the turn of the century", sometimes serving as a rapidly fading escapist locale for democratic and social utopias (134). By contrasting the appropriation and extractionist use of idylls with the violent and genocidal antagonism of supremacist racism, Klawitter seems to comment on hyper-actual and hyper-contested discussions about cultural appropriation, expression, and agency; discussions he does not include for evident reasons, but which could profit from his historical perspective.

The thread of European use of Pacific islands for local politics continues in the following chapter. While it has been discussed to what point the Austro-Hungarian Empire can be seen as a colonial enterprise, it certainly was not a Pacific one, and this is precisely the argument of Valentina Serra's analysis of two works by Austrian authors: Lazar von Hellenbach's *Die Insel Mellonta* (1883) and Robert Müller's *Das Inselmädchen* (1919). Her chapter "The Austrian Deconstruction of the Myth of Pacific Islands" uncovers a veiled critique of contemporary internal politics via the ancient Greek and Pacific island tropes. Serra offers a very concise and illustrative nissopoetic reading of the works and argues that the first serves as "a sort of apotheosis of the myth of the Pacific islands" and the second as "a first attempt to deconstruct exoticism in general and the Pacific island myth in particular" (139). Arguably, a deeper confrontation of her findings with post-colonial or decolonial as well as feminist theory could have helped to sharpen some truly valuable points and go beyond the mere representation of important yet forgotten texts, which tell much about the end of the Austro-Hungarian multicultural state and the rampant racist discourse after WWI.

At this point, the second part of the book moves from the use of the escapist fantasy to the remembrance of crimes against humanity in former colonies. The turn from imagination to remembrance is accompanied by a visual component: Thomas Schwarz's chapter "Remembering the Sokehs Rebellion: Resistance

against Colonial Power in Micronesia" includes twelve pictures, which help to illustrate the stark difference between the historical and the fictional depiction of events, of time and place. Schwarz returns to his introductory definition of *Pacificism* as a discourse similar to *Orientalism* (151), thus establishing a much more post-colonial perspective than the preceding chapters. Schwarz takes the void and memory lapse in Klaus Modick's 1986 *Das Grau der Karolinen* to be symptomatic for "a discursive ban" on German colonial endeavors (154). This postmodern novel appears to be involved in the silencing of the uprising as it "'deports' the people of Sokehs as soon as 1895 and creates a space for an imaginary Pingelap Village" (163), thereby suppressing the 1910 rebellion completely. This creates a problematic lacuna in a literary text that "conjures up an apocalyptic threat of war, criticizing [US-]American tests of new weaponry" (163). In consequence, Schwarz revisits contemporary reports of the uprising of the people of the Ponapean district Sokehs against the German colonial power in October 1910. He focuses on the portrayal of the desecration of German bodies during the rebellion, the subsequent discursive animalization of the insurgents, and the celebratory depiction of the punitive military expedition, which Schwarz identifies as "Colonial Terror" (156) and underscores by providing a cartographic depiction of the German cruisers' fields of fire, which cover a great part of the island. By unraveling the cynicism and complexities of Ponapean auxiliary forces and Melanesian police forces fighting the rebels, Schwarz goes far beyond distinctions on the basis of identity politics and shows the complex workings of colonial complicity. In a second step, he focuses on "literary adaptation[s] of the violent crushing of the Sokehs Rebellion" (164). By pointing briefly at Alwin Asten's 1911 nationalistic pamphlet book *Die Kämpfe auf Ponape* and Wilhelm Wolfslast's exoticist 1950 booklet *Kampf um Ponape* he argues that Modick's novel involuntarily converges on the latter's critique of the US military and exoneration of the German navy. Still, he concedes that the historical novels of the 1980s are in no way more sensitive than the earlier ones: the racist position and sharp anticolonial rhetoric in *Ponape im Aufstand* by Eastern German author Gerhard Grümmer are equally problematic as the leveling of all colonial irruptions and differences between complicit and resisting forces on the island as well as the complete exoneration of the missionaries in Sibylle Knauss' novel *Die Missionarin*. The juxtaposition of military reports, colonial historiography, militaristic, exoticist, and apologist *post/colonial* works of literature as well as the different forms of physical commemoration of the different fatalities of the uprising all serve to prove the difficult relation of German collective memory culture to its colonial past and the suppression of the war crimes already committed before WWII. While portraying the widths of the discourse, the mixture of these different media leaves many open questions concerning their relationship and the status and liberty of literature within cultural memory.

Ryota Nishino's critique of Sugimura Mitsuko's *Regiman no hi* continues the discussion of the Sokehs uprising and hegemonic amnesia. The 1981 private original publication and the 1992 posthumous commercial publication as a small edition appear to display a lot of sympathy with the anticolonial resistance without much sense for the complexities of such a resistance—and thus

offer the reader implicit comparisons to portrayal by Grümmer and Knauss as discussed in the previous chapter. Nishino criticizes that the novel is unable to portray the complicities of many people in the region with the German colonizers. In other words, the title's question "Unripe Passion Fruit and Memory Laundering?" seems to be answered with a double yes. What aggravates this assessment further is a lack of "self-reflexivity as a former expatriate colonist" and "Sugimura's passion to speak for the Pohnpeians" (182), two important aspects as far as the questions of agency and of speaking as a (subaltern) rebel are concerned. It is here that Nishino furthers the theoretical discussion of the volume by arguing that this passion "lands *Regiman* in the troublesome territory of Orientalist nostalgia, which inadvertently flattens the characters into the usable clichés of what we call Pacificism today" (182). While I find the arguments, the citations, and the handling of theory very convincing and productive, I have to admit that Nishino's focus on the thwarted potential of the novel irritates me, as I have been taught to differentiate sharply between literature criticism that offers a clear opinion on the aesthetic value of style, form, readability, potential improvements etc. and literary scholarship that analyzes literary forms and functions impartially for the sake of an argument or an analysis with the help of a theory. The repeated suggestion that *Regiman no hi* could have been written in a better way or edited more wisely posthumeously is a strategy that leads to projections and opinions like: "If Sugimura had had the opportunity to expand her novel, she could have developed sub-plots regarding the tension that the conflict created between the Sokehs and the rest of Pohnpei" (182). Arguably, such speculations are futile in sight of a textual basis that does not include such elements and is a perfect example for "the Nanyō Orientalist nostalgia that Sugimura projected on the novel" (184). After all, the criticized aspects of this text allow for a highly interesting final discussion of "the 'phantomisation' of history in historical novels", and their potential for "memory laundering in which 'fake history' is turned into 'real' history for political purposes" (185), in other words, a very timely discussion that is urgently needed.

The discussion of the Sokehs rebellion does not end here, rather, Miyuki Soejima's chapter contrasts the memory culture of these war crimes with "The Baining Massacre: The Gazelle Peninsula under German and Japanese Rule". The strengths of this chapter lie in the comparison and differentiation between the German and Japanese colonial systems and their present-day remembrance cultures. During the comparison of the different forms of remembering within these two *champs littéraires*, Soejima takes a short look at the "semi-nonfictional [?] documentary trilogy" (190) *Das Weltreich der Deutschen* (2010), the 2009 novel *Der letzte Tanz im Paradies* by Jürgen Petschull and historical treaties. As far as Japan is concerned, Soejima briefly refers to official records and war memoirs but claims that these works do not touch upon the brutality and racism inflicted on the Baining as recorded by American Anthropologist Jane Fajans and the missionary Karl Hesse. Soejima concludes that "the difference in remembrance culture" lies in a lack or belatedness: "Japanese society has yet to develop a self-critical approach to its own history" (194). It remains unclear if this position is based on a believe in the enlightenment narrative about a

constant development and in the indispensable inclusion of such a critical position in any development. One can imagine that the Japanese bloggers she qualifies as hobby anthropologists are on the brink of developing self-critical positions, but the example she offers is certainly not creating decolonial art, it seems rather exoticizing and part of *Pacificsm* as Nishino defines it in the previous chapter; after all, the stories by Shigeru Mizuki—the Japanese manga artist all bloggers purportedly refer to—"convey Arcadian images" (195). According to a posthumously published essay by the manga artist, much more occupational cruelty, military defeat, and moral wrong-doing would have been included in his works if he could have decided any content for himself. It will remain an open question if stories in which soldiers of the occupation force are treated so kindly that they feel "like a king", are invited to watch ethnic dances and allowed to marry local girls would have turned into decolonized artworks if freed from self-censorship and editorial pressure. Soejima ends the chapter with a wishful question: "VII. A Silver Lining on the Horizon?" and argues that "Germans are conducting self-critical studies about their own colonial era" while Japanese are not and that any fundamental change of this "depends to a certain extent on the Japanese culture of remembrance, and whether or not such sensitivity can be cultivated in Japan in the future." (199). With Jan Assman one could argue that such a sensitivity can only arise from developments within the discourse and the active performance of memorial functions that do commemorate the atrocities.[2] The blogs—the silver lining according to Soejima—may play some role in this, but so does the article about them. Therefore, the silver lining may have been installed by the very article that wishfully asks for it.

The third part of the book—"Desertedness and Interconnectivity of Pacific Insularity"—starts with the chapter "From Plato To Pacificism. Challenging the Construction of Islands in Western Thought". In this chapter, Theodore Bonnah advances the discussion on *Pacificsm* and argues that any challenge to it entails three aspects: "First, [...] the obvious refutation and rethinking of historical discourses about the Pacific [...]. Next, [...] a post colonial [sic] or democratic demand for a greater voice for the Pacific peoples in the affairs of the planet [...]. Lastly, [...] a discursive alternative to the apocalyptic future narratives currently prevalent under the hegemony of late-stage continental-based capitalism" (214). To some extent, the critique of *Pacificism* includes a critique of what I called in the same vein *Insularism*, or, as Bonnah writes: "continental-based discourses of depopulation, moral degradation through insularity, and apocalypse that have been levied against islands" (203) which "ultimately [...] must also address the very conception of islands and islanders foisted on the collective consciousness by Western continental powers" (204). It was while reading his great and precise argument on *Pacificism* that I asked myself why the book did not take this ongoing thread more seriously and design the title accordingly. After all, readers of the book who thought to find much about island spatiality or isolating and insulating insularity may be

2 Jan Assman. "Memory and Cultural Identity." *New German Critique* 65 (1995): 125-133.

slightly disappointed and confused by the strong aspects of *Pacificism* and the few and dispersed foci on islands. Furthermore, as the introduction showed impressively, the archipelagic routes and watery concepts of islandness go far beyond terrestrially biased insularity and its negative or blind take on the surrounding water masses. This is pivotal for the perspective on the sea of islands shared by most contributions to this book, the presently discussed evidently included. In discussing the hierarchy between continents and islands Theodore Bonnah builds on what he terms "the greatest island myth of all [...] Atlantis" (204) and claims to be mapping—without map or cartographic argument—"the discourses of the Atlantis narrative" as it continues to be used as "Pacificist Discourse" (207). The way "Plato's representation of Atlantis simultaneously introduces both a way to represent the Western continental self and the subjected island other" (207) via a) depopulation as a punishment that allows for discovery and conquest (208f), b) claiming that an island power seeking continental dominance commits a "moral failure" (210), and c) the differentiation between island "apocalypse and continental survivability" (211) are the basis of his highly productive comparison. There are, however, two challenging points in this argument. One concerns the main argument and Bonnah refers to the counterargument without taking it up as such: "Plato describes Atlantis as both continent-sized and as an island" (209). This assessment begs the question how something can be "the greatest island myth" and show continental superiority if it is at least a hybrid or a continent not taken as such due to Classical Greek (Euro-)centrism. A second problem arises from the argument that "although there was an imperialist need for Pacificism, there was no similar conception of Atlanticism" (208). If the Caribbean archipelago is included then it is difficult to uphold the claim that the Atlantic islands are "comparatively inhospitable" (208) and a less prized colonial possession. Rather, there is a haunting similarity between the early Pacificist discourse and the discursive construction of the Caribbean for the European public—beginning with the 1492 writings by Cristoforo Colombo and his incredibly amiable descriptions of heavily populated islands, the depopulation of which is precisely the argument of Padre Las Casas's 1542/1552 *Short Account of the Destruction of the Indies*. Similarly, the Caribbean can also be seen as a site of insubordination where Western discourse belittles the archipelago to be nothing more than the antipodes, prequels to the real thing, the continent(s). Furthermore, one can indeed argue that "Western nations overran the Atlantic largely unopposed" (209), but this means to continue the colonial silencing of the resistance of the Black Caribs and establishing bellicose resistance as a necessary aspect for *Pacificism*. While I disagree with Bonnah concerning the absence of *Atlanticism* and the role of Atlantis as a perfect island myth, I find his idea of reading Japan as an example where "parallels between Plato's conception of Atlantis and Western projections on Pacific islands" (212) come to the fore highly productive and the projection onto a global and ecological scale very fruitful. I am convinced by Bonnah's argument that Japan is the best example, and I wonder if the hubris of Atlantis could also be taken to investigate Great Britain as an island shortly dominating great parts of the North American continent.

The article by the second editor, Michael Heitkemper-Yates, is "Imagining Gilles Deleuze's 'Desert Islands'" with the help of Robert Coover's 1969 "The magic Poker". Arguably, this very early concept by Gilles Deleuze is only that prominently present in current island discussions due to the later fame of its author. After all, the text sports a strong continental bias in its perspective on islands as deserted, in the way island-particularity is conceived and the volcanic island is depicted as a site of newness and potential creativity. This said, it is fascinating to follow Heitkemper-Yates's analysis of Coover's "fragmented [...] and self-contradictory [...] island odyssey" as a better example for the theory than Deleuze's own examples—namely Daniel Defoe's *Robinson Crusoe* and Jean Giraudoux's *Suzanne et le Pacifique.* While the argument convinces me completely, it appears that Heitkemper-Yates could have offered a detailed analysis of Coover's "The magic Poker" as a postmodern and neo-vanguardist metafiction that unleashes a strong anthropocentric *nissopoiesis*[3] full of parodic playfulness without needing any part of Deleuze's text. In one aspect, Deleuze even hinders his analysis: After all, sharing the decolonization and decontinentalization perspective on islands of the other chapters could have helped to desist from a problematic colonial nostalgia that interprets the "shaggy, unkempt Caliban figure" as "both the primitive, savage quality of the island's present and a living relic of its imagined past" (227) and the text as incorporating "the potential for a truly originary mode of 'desert island' literature" (229).

In "On Oceanic Identity" Andreas Michel argues that Epeli Hau'ofa's "Project New Oceania" and particularly his ways of rethinking local and regional as well as global belonging has "presciently addressed – and answered" the "populist and nationalist challenges that liberal and cosmopolitan ideas face today" (231). After all, he argues that "Hau'ofa's writings [...] provide not an either / or choice but a both / and solution to the issue of belonging" (232). While delineating the development of his thinking via early literary texts from the 1970s and 1980s as well as speeches from the 1990s and 2000s, it becomes clear what valuable resources, thoughts, and visions Hau'ofa provides. Michel portrays how Hau'ofa's thought develops from criticizing island elites in Oceania via satire for participating in the "economic integration based on Western theories of development" (234) to criticizing "the attitude of belittlement" (236) to countering these tendencies with "a different, optimistic, vision, calling for a name change for the region—from Pacific islands to Oceania" (236). By focusing on the ordinary people, he also proposes a class struggle for memory that focuses on ecocritical oral narratives. It is within Michel's discussion of Hau'ofa's brilliant lecture *The Ocean in Us* (1997) that another argument against the title of the volume is prominently posited: "the ocean connects all, encompassing particular and collective identity: 'Just as the sea is an ever-flowing reality, so should our oceanic identity transcend all forms of insularity [...]'" (239). Michel uses this non-territorial definition of Oceania and concrete "ideas for the creation of an

3 Cf. Daniel Graziadei. *Insel(n) im Archipel. Zur Verwendung einer Raumfigur in den zeitgenössischen anglo-, franko- und hispanophonen Literaturen der Karibik.* Paderborn: Fink 2017. S. 32-38.

Oceanian identity" to argue that his "co-articulation of national and regional belonging provides an alternative scenario" of dual belonging (241). While I am doubting that Hau'ofa's local belonging is connected that strongly to the myth of the nation as Michel portrays it, I find his main argument very convincing: we can learn much from Hau'ofa's perspective, particularly in times of populism and mend many fissures by cherishing both *Routes and Roots*—in order to say it with the title of Elizabeth DeLoughrey's pivotal work on Caribbean and Pacific literature.

Ashalyna Noa and Johannes Riquet's chapter is as innovative as the neologism in its title: "(Re)storying a Sea of Islands on Dry Land. Fāgogo and the Poetics of Oceanic Space in Albert Wendt's *Leaves of the Banyan Tree*". In fact, the chapter moves beyond citations from the primary text and well-attuned close-readings to include fragmented stories of the authors themselves, introducing a personal perspective, suggestive associations, and personalized memoirs into their reasoning. The memories widen the scope far beyond the Pacific (up to stepping stones on lake Zurich) and certainly make the two academics, their different childhoods, and their cooperative writing process very visible. Nonetheless, these personal insertions seem to counter both the academic intent of the chapter and sometimes create too great a suspense. Take, for example, the fissure between the end of the citation from *Leaves of the Banyan tree*, where Pepe says "I think it was just a story", and their subsequent cursive insertion beginning with "*At the beginning of everything is a story*" (245): Arguably, this interruption is not only difficult to digest as it is situated before the explication and analysis of the citation, but particularly because it creates so many interesting questions concerning strategies of belittling and aggrandizing fiction and narration, questions which, unfortunately, are left to the reader to cope with. The personal story insertions fragment the chapter in temporal, argumentative, and geographical ways and create deviations and distractions that do not help the argument. This is regrettable, because the argument is a fascinating one: the authors carefully uncover the link between storytelling, the sea, and social relations in a Samoan discourse that went from the gradual suppression of water and storytelling to their "ambivalent reclaiming" (246). At the other hand, by adding a private level at the interstices between the argument and the primary text, they do actively perform a layering of stories and the act of what they call (re)storying a sea of islands on dry land, thus allowing the reader to reflect on all the practices that take place invisibly while we are writing and reading from our individual perspectives. Thus, while I have problems coping with the chapter as a purely academic text, I celebrate it as an experimental text in the borderlands between academia and fiction.

The final chapter by Kathrin Schödel focuses on "Global Insularities: Insular Spaces of Tourism and Migration". Schödel acknowledges that the term "has been questioned with regard to the actual experience of island spaces", but contends that it "can be a useful concept for an analysis of processes of spatial segregation" (267). Due to her frequent use of synonyms—"distinct 'other spaces'", "heterotopias in Foucault's terminology", "spatial compartmentalization" (267), "social and spatial segregations" (269)—and the earlier chapter by Schelletter,

where an island was precisely analyzed as a heterotopia, one may wonder why none of these terms, and the theories behind them, can be used appropriately to analyze spatial segregation, and why insularization is so useful a term for it. While Schödel does not expand on this, but argues convincingly that "it is a process of insularization which makes an island insular, not its natural condition" and that this process needs discursive construction (267), her examples implicitly show why it is precisely insularity that helps to analyze these segregated spaces of tourism and migration: after all, they all are (situated on) insularized islands or convey the idea of a utopian or dystopian desert island life. She provides patent examples of the absurdities of the contemporary hyperconsumerist tourist industry—"*Venetian* and *Parisian Macau* [...] are small-scale reproductions, [...] themselves copies of the copies in Las Vegas" (270)—and uses them to point out that "tourist mobilities and their global economy lead to social and spatial segregation rather than interconnection and encounter" (270). Indeed, Schödel argues with Foucault that "insular holiday spaces are mirrors of dominant social orders and, at the same time, their utopian inversions" (271) in which time and money is abolished and primitivism and otherness can be experienced in a clearly appropriative and colonialist move. She carefully constructs an argument for "insular isolation of tourism enclaves from their immediate surroundings" and "the loss of commons" entailed. My initial doubts about a superfluous use of a term that necessarily evokes island-imagery reappeared as soon as Kathrin Schödel denominates the tourism enclave "a heterotopian alternative" and compares it to "a more permanent variety[,] the gated community" (274). Arguably, the use of insularity as a concept becomes less convincing when Schödel generalizes. For example, when she argues that insularity is "a characteristic of contemporary migration" as such, and that the archipelagic relational thoughts, writings, and activities of Hau'ofa (and one could add Derek Walcott, Éduard Glissant, Kamau Brathwaite, Daniel Maximin et al.) remain "insular endeavors themselves" until a global movement fights "against repressive and exclusive insularities" (280). These latter uses of *insularity* as an all-purpose-term potentially aids to diminish rather than increase its functionality as a category of analysis and in some occasions gives the impression of an over-used and thus ambiguous image. Conversely, there are instances where the argument for insularity as a productive analytical tool is profoundly stronger, like the subchapter on "Insularized Migration", where two aspects convince: the pointed examples and a precise linguistic take on the discursive element, in this case the "use of water metaphors for those who are systematically excluded" (275). Her example of Australian offshore detention centers as depicted in the autobiographical novel *No Friend but the Mountains* by "Kurdish-Iranian author Behrouz Boochani—who had been detained on Manus Island, Papua New Guinea, since 2013 and was only able to leave the island in November 2019" (275)—points at "the experience of insular confinement" where "a brutal form of insularization" includes torture, false information, distrust, and the creation of an atmosphere of fear. The linguistic, geographical, and biographical aspects of these illegal treatments of migrants make it obvious why insularity is the right term and soundly portrays these exclusionary and inclusionary mechanisms.

In a similarly brilliant manner as Thomas Schwarz in the introduction, Matt Matsuda is able to include in his "Postface" thoughts from all chapters without simply summarizing them, but weaving them into an argument that goes beyond them. Matsuda sums up the volume by proposing four central theses: I. Topologies matter, II. Histories are haunted, III. Islands are not insular, IV. Knowledge can be decolonized. Most importantly, Matsuda stresses that "[l]iterature is a method of discovery, but also of invention, and opening possibilities matters" (287), consequently pointing towards ecocritical, decolonial, survivalist concerns that can and need to be treated together with the very basic "questions of who decides, who speaks, and the continuing attempt to recognize that, after all, we are still our own descendants" (287).

Altogether, *Pacific Insularity. Imaginary Geography of Insular Spaces in the Pacific* is a highly engaging and inspiring collection that gives much food for thought and access to a whole array of fundamental discourses, well- and little-known texts, and even less-known historical events that may enrich the knowledge and thinking of the reader. The strong thread concerning a critique of *Pacificism* and the establishment of an open and inclusive Oceania gives the anthology a certain decolonial agency that might have been even stronger if the theoretical basis and same use of terminology would have been shared by all chapters or if all contributors concerned with these questions would have combined their effort in a chapter of theory. Furthermore, a strong Japanese-German relation—concerning both the researchers and the literature discussed and compared—becomes obvious when reading the whole book. This is both very laudable for providing a focus and problematic as it obfuscates other small and big literatures in Oceania. It thus remains to be hoped that this is not the final summary of a research project, but the first volume of a whole series on the imaginary geography of the oceanic sea of islands.

Daniel Graziadei

Hyunseon Lee. *Metamorphosen der Madame Butterfly. Interkulturelle Liebschaften zwischen Literatur, Oper und Film*. Heidelberg: Universitätsverlag Winter, 2020. 445 S.

Mit dem Stichwort *Madame Butterfly* verbindet wohl jeder sofort eine bestimmte Vorstellung, aber wohl kaum jemand dürfte sich des ganzen Ausmaßes der assoziativen Weite dieses Topos bewusst sein. Das hat nun die monumentale Monographie von Hyunseon Lee nachgeholt, die nicht einfach nur eine Interpretation der gleichnamigen Oper Puccinis und eine Rezeptionsgeschichte ihrer verschiedenen Aufführungen bietet, sondern im Sinne der – wie es im Titel heißt – „Metamorphosen der Madame Butterfly" die gesamte Entwicklungsgeschichte des zugrundeliegenden Narrativs von Exotik und Erotik in der Liebesverbindung zwischen einer fernöstlichen, ‚gelben' Frau und einem westlichen, ‚weißen' Mann mit all seinen intertextuellen, interkulturellen, intermedialen und nicht zuletzt intersexuellen Bezügen rekonstruiert. Von daher ist viel von der ursprünglich als Habilitationsschrift