Introduction

"Our Sea of Islands"

Intermingling with Japan

Nanyo-Orientalism

Tongan writer Epeli Hau'ofa wrote in his influential essay "Our Sea of Islands" (1993):

> I saw such scenes of grandeur as I had not seen before: the eerie blackness of regions covered by recent volcanic eruptions … Under the aegis of Pele, and before my very eyes, the Big Island was growing, rising from the depths of a mighty sea. The world of Oceania is not small; it is huge and growing bigger every day. (30)

The image of the "Big Island," the largest volcanic island in the Hawaiian chain, "growing, rising from the depths of a mighty sea" is reminiscent of the images found in a dominant Japanese view of the Pacific. It evokes thoughts of the habitat of Godzilla

and other huge monsters that have appeared in Japanese cinemas ever since the aftermath of US occupation. Yet most contemporary Japanese literary texts, despite their criticism of US and Japanese military and economic exploitation as reflected in such monster movies, portray the Pacific Islands as the most backward part of the world. Such Japanese attitudes toward the Pacific Islands are characterized by a lack of dialogue with the islanders and unfamiliarity with their views of Oceania.

Discussion in Pacific literature invariably focuses on Anglophone (and sometimes Francophone) writing and on efforts to assert local cultures against Western influence. However, the Pacific has also been a site used in Japanese writing to dramatize the fears and desires that arose from Japan's imperialist expansion and its concern over the activities of other powers in the Pacific region. Japanese colonial, military, economic, and tourist involvement in the Pacific has also been a target for criticism on the part of writers from Oceania.

The Japanese word *Nanyo* (South Seas) vaguely refers to the tropical sphere of seas and islands to the "south" of the Japanese mainland. *Nanyo* can also refer more specifically to Micronesia, a region just north of the equator which was under Japan's rule from 1914 to 1945.

This narrower definition was in general use during the late nineteenth century and the early decades of the twentieth (Peattie xviii). For most of the Western world, however, since the early sixteenth century the "South Sea" has referred to the Pacific Ocean, with the appellation "south" indicating south of the Isthmus of Panama (Kiste 3). The term "South Pacific" replaced "South Seas" after World War II (Hau'ofa 45). "South Pacific," though it does not generally include Micronesia, occasionally encompasses "island groups where American military and naval forces were stationed or involved in combat from 1942 to 1944,

which would include islands from Samoa to Saipan" (Peattie xviii). For the Japanese, however, it "can only include territories in the Pacific that lie south of the equator" (Peattie xviii).

The difference in the scope of the terms, as previously suggested, stems from the different relationships amongst the Japanese and Westerners (such as the Europeans and Americans) in the tropical Pacific. This book primarily deals with twentieth-century discourses on such colonial relationships as have been produced and transformed through the world powers' colonial domination and influence over the islands and surrounding waters of the tropical Pacific, focusing especially on the relationship between the Japanese and Pacific Islanders. It also examines Japanese images or representations of the area, especially of Micronesia (on which the term "Nanyo" focused upon, as mentioned prior), and it considers responses from Pacific Island writers in English.

Japanese representations of the Pacific can be thought of as "Nanyo-Orientalism." In his influential book *Orientalism* (1978), Edward Said defined his concept of Orientalism as the sum of the Western representations of the Orient that construct binary divisions between the Orient and the Occident (the West) and create stereotypes of the "strange," "degenerate," and "timeless" East. It is a useful analytic framework within and against which Japanese representations of the Pacific can be considered. Based on Said's arguments, the Korean-Japanese scholar Kang Sang-jung pointed out that "Japanese Orientalism" can be characterized as the simultaneous operation of double desires: the desire to avoid Western territorial ambition directed at Japan and the desire to use Orientalism's hegemonic power over other Asian/Pacific regions (86).

This ambivalence of Japanese Orientalism is seen at work in Japanese texts on the Pacific (which focus specifically on

Micronesia). These texts not only dramatize Said's model of colonial representation, claiming that it produces distinct categories of Self and Other, but they also illustrate Homi Bhabha's theories of textual contradictions whereby the colonialists do not always feel superior to the colonized (as outlined in his book *The Location of Culture*, published in 1994). According to Bhabha, both ambivalence and anxious repetition are intrinsic qualities of colonial representations; therefore, it is not possible to completely separate the subjectivities at either end of the Self/Other polarity. Bhabha's "ambivalence" and threat of "mimicry" ("*almost the same but not quite*;" Bhabha 89) can effectively complement Said's "Orientalism." The ambivalence of Nanyo-Orientalism has implications in both "Westernization" (or Japanese self-colonization) and "Japanization" (or assimilationism, the colonial imposition of a Japanese Self on a Pacific Other).

Orientalism, as it applied to Japan's neighboring region, made it possible for Japanese colonialists to be insensible of their self-colonization as second-hand Westerners. Between the Japanese castaway writings about the Pacific and the fully fledged fictional romance writing of the 1930s, there was a period of modernization, or self-colonization, that exposed readers and potential writers to Euro-American literature. Both cleaving to and breaking from Western influences, this national process was not to be completed. Cultural nationalism—calling for Orientalism to represent neighboring peoples such as Ainus, Ryukyuans, Taiwanese, Koreans, and Micronesians—was appropriated from the West. The Japanese people's ethnic consciousness of kinship (or togetherness) as non-Westerners along with the colonized peoples, as well as their perception of Nanyo as their own ethnic origin (or matrix), made it possible for them to avoid suffering remorse for colonization. In Japan (as with any other non-Western

country or area), cultural modernization did not take place as a direct copy of Western models; rather, it produced "Nanyo-Orientalism" as an "excuse" for Japan's inability to assimilate perfectly into the West or to absorb perfectly Japan's neighboring areas into itself.

Nanyo-Orientalism depicts Nanyo as primordial chaos to be reclaimed or liberated from Western rules by the Japanese. Yano Ryukei's fictional work *Ukishiro monogatari* (*The story of the floating-castle*, 1890) can be taken as one of the earliest examples. The allegorical story represents both traditional and modern worldviews in justification of Japan's incomplete self-colonization. The protagonist, Kamii Seitaro, joins a battleship called the *Ukishiro* that is bound for Madagascar, which has yet to be colonized. (The protagonist's given name "Seitaro" indicates "pure Japanese man," and the story suggests that his surname is related to the fabulous first Japanese emperor, Jinmu.) Kamii, a poor young man, comes to life again as a *samurai*-like hero through his contact with the ship's captain, or "his lord." The captain and crew members, including Kamii, annihilate cannibals, drive away a Dutch fleet, and domesticate meek Nanyo islanders. Often labeled a "political novel," this work can also be described as a fictional version of books called *nanshin ron* (the discourse of southward advance), which were written around 1890 by *samurai* descendants like Yano who no longer held significant political power. Such nanshin ron advocates include Shiga Shigetaka, Taguchi Ukichi, Suganuma Teifu, and Suzuki Tsunenori. These books highlight uninhabited, or uncivilized, islands in Micronesia and Southeast Asia as places that remain to be colonized and cultivated by the Japanese. Emigration to Nanyo, preceding Ezo (renamed Hokkaido), was regarded as an important way for *samurai* descendants to get out of financial trouble and as a solution to the Japanese population problem.

Authors of the nanshin ron accepted social Darwinism, and some of them made a point of affirming a blood relationship between the Japanese and the islanders. These writings, whether fictional or not, contain long romantic prose/essays written in traditional style under the influence of both eighteenth-century European stories (such as *Robinson Crusoe* and *Gulliver's Travels*) and contemporary anthropological knowledge. This genre of writing came to be sidelined by "modern literature," or *shosetsu* (novel), that had newly emerged as an ethnocentric "technology" for the epigonic nation state/empire to reclaim its peripheries (Yano Toru, *Nihon* 50–78).

Japanese adventure stories—which first appeared in the 1900s in the new written language developed by Oshikawa Shunro—served to raise the morale of the *samurais*. They were the main writings used to describe Japanese heroes' encounters with the Pacific—such as conquests they made, management techniques they implemented, and friendships they forged—emphasizing modern scientific technologies introduced in the twentieth century and traditional chivalrous ethics. Such tales of Japanese heroic exploits were eagerly accepted among the common people during the period of time in which Japan joined the Western imperial powers. This was the time of Japan's victory over Russia, its colonization of the Korean Peninsula, and its complete abolition of the unequal treaties with Western powers that had been concluded in the last days of the Tokugawa shogunate.

At that time, especially when Japanese troops occupied German-controlled Micronesia during the First World War and acquired it as a mandated territory, Nanyo-Orientalism began to function as a modern imperialist device to reclaim the colonized people in imaginative as well as practical terms. Micronesia and its peoples were transformed—the region was given the new standardized name (or body) of *Nanyo gunto* (the South

Sea Islands), and its people were dubbed *Nanyo dojin* (South Sea natives) or *tomin* (islanders). Officially, the natives were seen and made to think of themselves as beings that should attempt to identify with the Japanese (though they never could). Here, Japan's colonial power transformed representations of the "remote" Other into the "close" Other—the colonized as "different but similar" subjects (of Tenno, or the Emperor of Japan) in a space "different but continuous" (with the mainland of the Japanese Empire). This view of the colonized as the "potential Japanese" was to be projected into Japan's colonial policy: native children experienced "corporal reform" through the teaching of "standard Japanese," Japan's national anthem, and marching at school, separated from the children of Japanese immigrants (Peattie 91–95).

On the basis of such national assimilation policy, in the 1920s and 1930s, popular romantic representations of Nanyo spread through primary education and popular entertainment. Such a new program emerged against the background of the mass society based on the standardized large-scale compulsory education. As Japan came to regard itself as a full-fledged empire in the 1910s and 1920s, its cosmopolitan consciousness was raised, and there was a decline in its hostility toward the West and its sense of solidarity with Asia. For the Japanese, Micronesia under Japanese colonial rule should then have been just a place where they could enjoy greater comfort and profit. Murai Osamu pointed out that the creation of Japanese folklore as an area of study was initiated during this period by Yanagita Kunio, who had been previously involved in Japan's colonial policy in Korea. According to Murai, Yanagita attempted to obliterate his involvement in the imposition of an agricultural policy on Korea by seeking national roots in Okinawan customs and lore. The "south islands" therefore served a political function within an

economics of representation that can be understood as Nanyo-Orientalism. Murai called it "south island ideology."

Nanyo became popular with the opening of the South Sea shipping lanes, the publication of guidebooks, a wave of migrants, and a climate of "self-determination." Because imperialist drumbeating (i.e., the open affirmation of imperialism) could no longer be done openly, there was a shift toward an affectionate regard for the indigenous people and a vision of relationships with them as reciprocal. In this anticonquest discourse, islanders were represented as lovable beings, usually either docile, loyal children or erotic dancing girls. The most influential texts disseminating the popular version of Nanyo-Orientalism included a book called *Torakku-to dayori* (A letter from Truk) that was used for teaching schoolchildren, a popular song entitled "Shucho no musume" (The chief's daughter), and a cartoon story called "Boken Dankichi" (Dankichi the adventurous).

In the colonialist fancies of being on good terms with the colonized people in which help and love are reciprocated, elastic images of brown maidens play important roles. *Torakku-to dayori*, written by a scholar of Japanese literature named Takagi Ichinosuke, was composed for one of the government-designated textbooks used at elementary schools from 1918–1932. This work depicts a beautiful and romantic tropical environment, presenting it courteously rather than heroically. The book also mentions a native girl who has received formal Japanese schooling and who can sing Japan's national anthem. The textbooks attempted to introduce schoolchildren within the empire to Japan's extended colonies of Seoul, Dairen, Taiwan, and Micronesia—the last location imagined to be the most primitive, paradisal, and nonhistorical of the colonies, possessing mild-tempered people who did not harbor any bad feelings toward the Japanese.

In "Shucho no musume," which is generally said to have been composed by Ishida Ichimatsu in 1926, a dancing Marshallese girl referred to as "my sweetheart" intends to marry the Japanese singer if he can perform a dance at a tribal headhunting feast. To the singer, the girl is both a source of sexual comfort and a cause of anxiety, since the interracial marriage might cause him to assimilate to the native culture more so than she will undergo Japanization. In the song, the girl is called "raba-san" (sweetheart)—"raba" deriving from the English word "lover"—which became a vogue word at the time, linking the exotic/erotic image of the primitive Pacific maiden to that of the modern free woman. This image of the chief's daughter reflected a famous character in a 1932 American cartoon, *Betty Boop's Bamboo Isle*. It was screened in Japan under the title of *Shucho no musume*, named after the popular song. Betty Boop, the protean "flapper" heroine, appears in this cartoon as a dark-skinned Pacific Islander (Samoan) who dances the hula wearing only a lei and a grass skirt.

As shown later, *Betty Boop's Bamboo Isle* and another 1932 Betty Boop cartoon called *I'll Be Glad When You're Dead You Rascal You* (screened under the Japanese title of *Betty no banchi tanken*, or *Betty's exploration of the bush*) can be considered to have influenced the 1933–1939 serial comic strip by Shimada Keizo entitled "Dankichi the adventurous." Its south island is analogous to the African scene in *I'll Be Glad* as well as the Pacific island in *Bamboo Isle*. With the deep crisis of the Great Depression and international tensions with the West, imperialism reappeared more clearly in Japanese colonial representations. This can be said of "Dankichi": the natives in "Dankichi" first appear as horrible cannibals (just like the Africans in *I'll Be Glad*) before becoming Dankichi's loyal child-like disciples.

"Our Sea of Islands" Extending over Japan, Micronesia, and Polynesia

This popular Nanyo-Orientalism has persisted to the present day, and it is transformed and opposed in Japanese postcolonial discourses. It is possible to read some Japanese texts in a postcolonial framework. In this book, the term "postcolonialism"—distinguished from "post-colonialism" (after colonialism)—refers to the cultural attempts to intervene in powerful colonial views. As mentioned previously, Japanese colonialists were able to dismiss their obligatory but uncompleted self-colonization—usually called modernization or Westernization—by focusing on assimilating other Asian and Pacific peoples into greater Japan. Such an ideology of sameness masks domination with affection, whereas the Japanese postcolonial discourse stresses self-criticism, depicting the Japanese as imperialists and islanders as the victims of militarism.

The postcolonial model of Nanyo-Orientalism is illustrated by the *Godzilla* movie series (1954–2004). The original version of *Godzilla* can be interpreted as a reflection of Japanese sentiments after the Second World War and the ensuing US occupation in 1945–1952 that opposed atomic testing in the trust territory of Micronesia, which had been under the US control since the end of Japan's rule. The monster is an atomic bomb victim (*hibakusha*) like those in Hiroshima and Nagasaki. Godzilla originally stood for the oppressed natives from the tropical Pacific. In this redirection of attention, however, Nanyo is neglected. The monster changes roles, transforming from a vandal destroyer to a heroic champion.

In its attempt to criticize Nanyo-Orientalism from the Pacific Islanders' viewpoints, Ikezawa Natsuki's 1993 novel, *Mashiasu Giri no shikkyaku* (*Macias Gilly's downfall*), can be seen as

postcolonial. In this case, the postcolonial mode conforms to the general worldwide postmodern intellectual movement. (Ikezawa applies Gabriel Garcia Marquez's "magic realism" to the framework of the novel.) Since the 1980s, Western and (ex-)colonized non-Western worlds have substituted for "liberal humanist readings by critics of Commonwealth literature, the (newly re-christened) 'postcolonial literatures' [which] were at a stroke regarded as politically radical and locally situated, rather than universally relevant" (McLeod 25). In keeping with this movement, some contemporary Japanese writers challenge conventional modes of Pacific representations and critique the US military and cultural hegemonic presence along with Japan's colonial history and postwar economic/tourist (neo-colonialist) boom.

Set in an imaginary Micronesian state, *Macias Gilly's downfall* utilizes and reworks stereotypes. It depicts the postcolonial syncretism of metropolitan/traditional socio-cultural systems with the material, political, individual, urban, visible realm on one hand and the spiritual, religious, collective, rural, invisible realm on the other. The novel shows the latter's latent force through the downfall of the state's autocratic president, who represents the visible—but not the invisible—realm. In addition to this stereotyped depiction of Nanyo as a marvelous, mysterious, and formidable place, female characters in the text appear (true to form) as maidens, soul mates, and maidservants—both a comfort and menace to the male (though islander) protagonist. However, the text avoids depicting the syncretism of the two realms as idealistically reconciliatory or normally conflicting but rather as isolated from each other. Unlike most texts' Pacific maidens or monsters, used as vehicles for the Japanese ideas of colonial/postcolonial Nanyo, Ikezawa's Pacific maiden is not so much a symbol as a medium of the latter abstract realm.

She becomes a mother who, though she is raped (colonized), gives birth to a "possibility" that will help her survive modernization and capitalism.

In contemporary times, writers from the Pacific Islands region address Western and colonial art, literature, and education as well as their own oral traditions. During the decolonization of the Pacific from the 1960s onward, literature from the Islands arose in opposition to Western imperial powers. According to Albert Wendt, a leading writer and scholar of Samoan origin, their literature emerged as

> part of the process of decolonization and the cultural revival that was taking place in our region, inspired by and learning from the anti-colonial struggles in Ireland, Africa, the Caribbean, and India, the civil rights movement in the United States, the international student protest movement and the opposition to the Vietnam War. (Introduction 4)

In *Ola* (1991), a text that was ground breaking in the Pacific for its stylistic experiment, Wendt incorporates references to the culture and history of the Japanese as significant elements in his vision. Wendt finds a critical position in contemporary Japan that is different from, and has been marginalized by, political and cultural mainstream discourses. The following chapters look at the postcolonial cultural project of Island writing as it is involved with Japan and examine the position of ethnic Japanese authors settled in the Pacific who wrote within a postcolonial framework, but not as indigenous activists. In doing so, this book suggests that some of the remarkable postcolonial counter discourses by those Island writers against local agencies conspiring with (or emulating) Euro-American and Japanese colonial and neo-colonial hegemonies are, in a sense, in resonance with the postcolonial

counter discourses by Japanese writers such as Ikezawa Natsuki and his precursor, Nakajima Atsushi.

Specific postcolonial (anti-colonial/decolonizing) literary undertakings have been launched in the Pacific by two writers versed in both Western and their own traditional cultures—writers who are diasporic but not rootless. In their works, Nakajima Atsushi and Albert Wendt created an incomprehensible Nanyo and a faceless Japan, respectively. Their imagining or creating of "others" was necessary for both of them not only to resist imperialist fixed views of the colonized people but also rediscover their "self" or "center," which is culturally blending and ever-changing.

Nakajima Atsushi's 1942 short stories, "Nanto tan" ("Tales of the south islands") and "Kansho" ("Atolls"), although they were not much valued by his critics, can be regarded as landmarks in Japanese colonial (postcolonial) discourse. I intentionally ascribe both properties here—"colonial" because this is a discourse in the colonial time and "postcolonial" because this discourse has decoloniality. He wrote them just after his eight-month stay and travels in Micronesia under the Japanese Empire in 1941–1942 as a civil servant of the *Nanyo-cho* (South Sea Government) in Koror, Palau. Most of his literary works describe the protagonists' migration into disparate realms, which amounts to their transformation (e.g., an ancient Chinese poet turning into a tiger deep in the mountains) or death. His novel *Tsushitara no shi* (*Tusitala's death*), written in 1941 before his visit to Palau, is based on the letters and documents of the Scottish writer Robert Louis Stevenson that dealt with Stevenson's life and death in Samoa (where he was entitled "Tusitala" or "story-writer"), and it inherits the anti-imperialist tone of these letters and documents. When published in 1942, the novel was given a rather fresh and bright title, *Hikari to kaze to yume*

(*Light, wind, and dream*), in accordance with exotic imagery of Nanyo and the atmosphere of wartime. Despite the alteration, the novel (as well as some of his other works) suggests that once a literate or "civilized" person migrates and settles into a nonliterate sphere, he or she is never allowed to return; a writer is to die or go native (forget writing). However, the focus of Nakajima's macabre depiction of colonial exotics (accompanied by the colonized places' deadly counterattacks) shifts from indigenization (escape from modern/imperial centers) into civilization (the reformative forces to which hybridized/colonized subjects react differently). This shift can be seen in his works written during the months between his return to Tokyo in March 1942 and his death of chronic asthma in December 1942 (aged thirty three).

"Tales of the south islands" and "Atolls," as well as Nakajima's other texts that were written after his homecoming, draw attention to the crucial effects of colonial encounters on both sides. "Tales" and "Atolls" appropriate his own experiences in Micronesia, especially his encounters with female islanders and Palauan picture stories carved on *bai* (village meeting houses), as well as materials from his companion informant in Palau—an artist and ethnologist named Hijikata Hisakatsu who had a longer stay in Micronesia (1929–1942). Despite the accepted image of the obedient, simple-minded, and tamed islanders—different (uncivilized, savage, Other) but similar (tamed, moderately Japanized)—which suited the ambitious official assimilation policy, the texts by Nakajima depict the islanders as similar but different. In the texts, they are partly Japanized or civilized (similar); yet they are also incomprehensible (different) to the first-person narrator. In "Atolls," a young native mother (modeled after a woman he met in Palau) is educated in Japanese culture. She is so civilized as to disapprove

of Pierre Loti's romantic ideal of the simple, unspoiled Pacific maiden (Nakajima 1: 286). The figure of the educated native appears again in the work of later Island writers, such as Albert Wendt.

The returnee perspective, as well as a strategic identification with Stevenson as "Tusitala," is seen in both Nakajima's and Wendt's texts. The perspective can be attributed to their colonial experiences: Nakajima's six-year school days in Japanese-owned Korea, his trip to Ogasawara and Manchuria, and decisively, his stay in Micronesia, and Albert Wendt's secondary and tertiary education in New Zealand. The perspective of a returnee like the native woman in "Atolls," through which one might attempt to unlearn Orientalism, can also be found in Wendt's *Sons for the Return Home* (1973), and later, *Ola*. However, unlike his earlier writing, *Ola* presents an enlarged perception of "Oceania" that ranges from Samoa and New Zealand to the United States and Japan, following the author's world trip in 1980 (after the publication of his saga novel, *Leaves of the Banyan Tree*, in 1979) and a sixteen-day tour of Japan in 1981. The protagonist of *Ola* is an intelligent young Samoan mother who is also taking a world trip that ends with a tour of Japan. As mentioned previously, the returnee perspective is paradoxically reified in Nakajima's texts as "incomprehensible Nanyo," finding both his and the islanders' points of view to be postcolonial interventions in the dominant colonial representation network. Wendt's depiction of a "faceless Japan" in *Ola* runs against international fixed images of Japan such as a world economic power and is concerned with the enlarged perception of Oceania expressed in Epeli Hau'ofa's view of "our sea of islands." Wendt shows Japan as a nation sharing the sea, the waves of modernization or Westernization, and the postcolonial body with Pacific Island states. The text shows compassion for Japan's local cultures, which are marginalized,

suppressed, and consumed through the nation-wide political and cultural centralization, industrialization, and urbanization. The "faceless" image comes from Wendt's interest in Noh and Kabuki—traditional Japanese drama with highly stylized song, mime, and dance—for the aristocracy and commonality respectively, and also in a contemporary Japanese literary issue of "ambiguous self," which he finds common in the postcolonial Pacific "selves."

Before Wendt's work, postcolonial literary representations of Japanese subjects in the Pacific could be recognized in contemporary writing from Hawai'i dating back as far the late 1970s. They have been created through representations of various colonial relationships in Hawai'i—the relationships of Japanese plantation laborers with their white masters, Japanese businesspeople and tourists with native Hawaiians, Japanese laborers with other local peoples (specifically Koreans and Filipinos), Japanese immigrants with local Japanese-Americans and half-Japanese half-white people, local Japanese-American men with Japanese women, and so forth.

These diverse Japanese subjects in Hawai'i contribute to the complexity and dynamics of postcolonial literary discourses not only from Hawai'i or Oceania, but also from the enlarged Oceania that includes Japan. The common and frequent use of Pidgin English mixed with Asian lexicons in ethnic Hawaiian texts defies easy accessibility to English readerships and translation into other national or imperial languages. This prevents the texts from being readily commoditized into circum-Pacific markets (at the expense of their readership). Despite the cultural and political significance of Hawaiian writers of Asian descent, the native Hawaiian writer Haunani-Kay Trask has argued that even these local texts are not authentic or representative vehicles for the voices of Hawaiians; in other words, they are "not counter-hegemonic"

("Decolonizing" 169–170). I suggest that the lukewarm, halfway, or inconsistent postcolonialism, which Milton Murayama, Lois-Ann Yamanaka, Juliet Kono, Jessica Saiki, and others show in their literary texts can also be found in some Japanese texts on the Pacific, like Nakajima's and Ikezawa's works. All of these texts reveal some degree of awareness of the Japanese texts' historical relations to (or complicity with) Japanese imperialism and make a strategic use of Orientalist representations to oppose Nanyo-Orientalism's process of erasing or disguising such relations.

One can hear the voices from the area of Micronesia that was—or currently is—under the rule of Japan and the United States, and which has therefore been colonized militarily, culturally, and economically by both of these powers. Since the 1980s especially, literary texts from Guam have focused critically on Japan and the United States. Some contemporary Japanese texts also critique the impacts of Japanese and American rule on Micronesia.

Micronesian texts resist conventional colonial historiography and are resonant with other Pacific and Japanese texts in that they decline to adopt a postcolonial mode of radical protest. Indeed, it is still difficult to find a dialogue between Japanese and Micronesian works that shows a mutual reassessment of colonizer and colonized roles. As Mark Skinner pointed out, "the development and promotion of creative writing in Micronesia is growing but still in its infancy" (4). According to Skinner's categorization of Micronesian works, there is only one single work than can be categorized as a novel. This first Micronesian novel, Chris Perez Howard's *Mariquita* (1982), turns out to be an important text in its articulation of Micronesian postcolonial subjectivity. The representations of a Guamanian Chamorro "self" and its relations to American and Japanese imperialism in *Mariquita* are noteworthy: Mariquita (the author Perez Howard's mother)

becomes a great comfort to a lonesome American soldier (his father), falls in love with him, gets torn away from her husband and children, and then is ultimately killed by Japanese troops. Therefore, she is close to the Western prototype of the "good native" (like Pocahontas), or the "tragic Pacific maiden" (as she appears in Pierre Loti's and Paul Gauguin's Polynesia and James Michener's Melanesia), although the Chamorro-American text invests her with a measure of independent spirit and colonial critique. The text itself suggests that postcolonial representations in Guam remain to be decolonized; in other words, the past of the Japanese occupation in 1941–1944 should be related by Guamanian Chamorros themselves and how Guam has been under the aegis of the United States since 1898 should be demystified. Such views of the islanders as victims of the US and Japanese intrusions are also seen in Japanese literary works coeval with *Mariquita*; the works show the persistence of an imperialist view that, for the Micronesian islanders under the Japanese control in 1914–1945, the Japanese (as non-Western colonizers) were more tolerable than Americans. Both Micronesian and Japanese literary texts from the 1990s rework the representation of Micronesians as "victims" involved with US and Japanese colonialism and neocolonialism. The texts place greater emphasis on cultural survival by way of Pacific mothers who have never been eradicated despite being the ones who are most affected by the powerful effects of colonization and hybridization.

Palauan poet Cite Morei's "Belau Be Brave" is a counter discourse to US and domestic pressures to amend the antinuclear constitution of Palau:

> For goodness sake, is not Bikini enough?
> Mururoa, Hiroshima? Nagasaki?
> Is Three Mile Island still without life? (4)