Archipelagic
American Studies

**BRIAN RUSSELL ROBERTS AND
MICHELLE ANN STEPHENS, EDITORS**

ARCHIPELAGIC
AMERICAN STUDIES

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&
MICHELLE ANN STEPHENS,
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Cover art: Fidalis Buehler, *White Cloud
Caution Flasher*, oil painting on panel,
18" × 20". Courtesy of the artist.

For our parents—
Carole Audrey Stephens,
George Stephens,
Catherine Lee Roberts,
and Roland Keith Roberts—
whose lives have shaped the ways
we see this terraqueous world

CONTENTS

EDITORS'
ACKNOWLEDGMENTS

THIS BOOK'S FRAMEWORK AND COMMUNITY grew in significant ways out of a series of four special conference sessions that Brian and Michelle organized from 2010 to 2014: "Island Chains, Insularity, and the American Archipelago" for the 2010 ASA Convention; "Archipelagic American Discourses: Decontinentalizing American Studies" for the 2012 MLA Convention; "Archipelagic American Studies" for the 2012 ASA Convention; and a second session titled "Archipelagic American Studies" for the 2014 ASA Convention. Participation in other conferences further expanded our thinking and set of interlocutors: "Archipelagic Thinking: Redefining Caribbean Studies in Dialogue with Archipelago and Island Studies" at the 2013 Caribbean Philosophical Association Conference; "The Grave Wave Off the Shores: Pacific and Caribbean Island Ecologies and Imaginaries" at the 2014 ASA Convention; and "Rethinking Postwar Anglophone Caribbean Literature" at the 34th West Indian Literature Conference at the University of Puerto Rico, Rio Piedras, in 2015. During these sessions, we found a stellar set of interlocutors in our fellow participants, many of whom became contributors to this volume, and all of whom have provocatively directed our thinking along routes we might not have considered otherwise: Keith Camacho, Elizabeth DeLoughrey, Elizabeth Maddock Dillon, Beatriz Llenín Figueroa, Paul Giles, Matthew Pratt Guterl, Susan K. Harris, Hsinya Huang, Allan Isaac, Iping Joy Liang, Judith Madera, Yolanda Martínez-San Miguel, William J. Maxwell, Sean Aaron Metzger, Ifeoma Kiddoe Nwankwo, Lizabeth Paravisini-Gebert, Ramón E. Soto-Crespo, and Lanny Thompson.

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| ARCHIPELAGIC
AMERICAN STUDIES

DECONTINENTALIZING
Brian Russell Roberts & THE STUDY OF AMERICAN
Michelle Ann Stephens CULTURE

TOWARD A VISION OF THE ARCHIPELAGIC AMERICAS

Every grade-schooler in the United States is taught to view President Thomas Jefferson's 1803 Louisiana Purchase as a landmark event in "American history." This purchase, as the famous narrative goes, doubled the size of the United States and ousted France (and the threat of its powerful army) from continental North America.[1] But consider the Louisiana Purchase's fame in comparison to that of the United States' nearly forgotten 1941 agreement to build military bases on six British colonial possessions in the Caribbean, which President Franklin D. Roosevelt trumpeted as "the most important action in the reinforcement of our national defense . . . since the Louisiana Purchase."[2] Or consider the Louisiana Purchase side by side with President Harry S. Truman's seldom-discussed Cold War instigation of a US trusteeship in Micronesia, which more than doubled the size of the United States in terms of total land and water area, thereby constituting a massive geographical grounding for its emergence as the dominant Pacific power (see figure I.1).[3] Juxtaposing the Louisiana Purchase's fame with these enormously significant yet comparatively unknown events in the Caribbean and Pacific, one must ask how the narrative of continental America (which has been a geographical story central to US historiography and self-conception) has so completely eclipsed the narrative of what we are terming "the archipelagic Americas," or the temporally shifting and spatially splayed set of islands, island chains, and island-ocean-continent relations which have exceeded US-Americanism and have been affiliated with and indeed constitutive of competing notions of the Americas since at least 1492.

This archipelagic version of America has spanned more than five centuries, and hence the archipelagic Americas are clearly not confined to the islands and waters that have been appropriated by the United States via (to borrow a phrase from Richard Drinnon) the United States' dedication to "seagoing Manifest Destiny."[4] Yet within the interdisciplinary field of American studies (which has
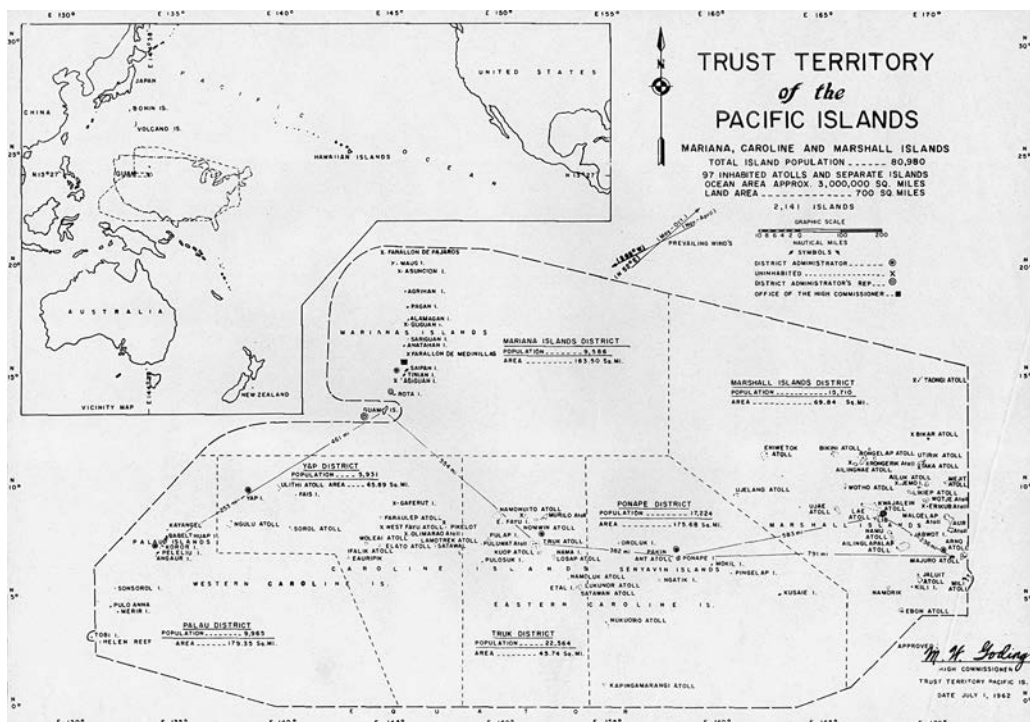
Figure I.1. US government map of the Trust Territory of the Pacific Islands, published in 1962, highlights the Trust Territory's size by overlaying it (in the upper left) with an outline of the lower continental United States and noting that the territory occupies a land area of seven hundred square miles and an ocean area of approximately three million square miles. Courtesy of Map Collection, University of Hawai'i at Mānoa Library.

traditionally taken the United States as a primary object of analysis),[5] the United States' imperial subset of the archipelagic Americas offers a familiar starting place for the mapping of an archipelagic version of the Americas. This is because over the course of the past quarter century, the new American studies—or what Donald Pease has called the "postexceptionalist American studies"—has sought to undercut the US-American exceptionalism of Cold War American studies and to turn our attention toward "US imperialism and US global interdependencies."[6] These critical interests have drawn intense attention to a number of island spaces. For instance, the US Supreme Court's Insular Cases, or the post–Spanish-American War cases that framed Puerto Rico as "foreign . . . in a domestic sense,"[7] in many ways have emerged as paradigmatic of US imperialism as they have received recurrent treatment within Americanist scholarship.[8] The specific treatment Puerto Rico has received within the context of US imperial-

ism is of a piece with postexceptionalist American studies' more general treatments of island-based US territories in the Pacific and Caribbean,[9] and as an upshot of this anti-imperialist and postcolonial tack, transnational American studies has increasingly tended to highlight a view of the United States as imbricated with insular and archipelagic spaces.

Consider, as a litmus test, the presence or absence of the term "archipelago" within the American Studies Association's official journal, *American Quarterly,* from its founding in 1949 through the present. Whereas the half century ranging from 1949 through 1999 saw only six articles that used the term "archipelago," the first fifteen years of the twenty-first century saw thirty-eight articles using the term.[10] And indeed, the journal's 2014 and 2015 special issues, respectively titled *Las Américas Quarterly* and *Pacific Currents,* both offer content that not only addresses individual archipelagoes but also engages with questions of the archipelago as a geographical form and the archipelagic as an analytical framework. The 2014 special issue concludes with a part titled "Archipelagic Thought," composed of a cluster of four essays whose "authors . . . refuse the status of islands as merely insular or as bound by their natural topographies."[11] Meanwhile, the 2015 special issue has an introduction remarking on archipelagoes as models of "subterranean contiguities and undercurrents that extend to the conceptual," while one of the essays discusses the "archipelagic" frame as offering "a promising analytic to navigate the transnational, transatlantic, transpacific, transindigenous, and transhemispheric turns in the now discontiguous archipelago of American studies."[12] No doubt appearances of the term "archipelago"—and, more significantly, treatments of the archipelagic Americas—will proliferate in the pages of *American Quarterly* at a faster clip in the coming years. Taken together, these special issues of AQ mark a significant transition from continental to archipelagic geography and institutional context: the September 2014 issue was the final special issue produced at the University of Southern California, while the September 2015 issue was the first special issue published after *American Quarterly* made the institutional transition to its new home, as of January 2015, in the University of Hawai'i at Mānoa's American Studies Department.[13]

These thematic, geopolitical, and institutional transitions demand increasingly self-reflexive assessments of and engagements with the US imperial subset of the archipelagic Americas. As outlined by the US Department of Interior's Office of Insular Affairs (OIA), this subset includes the US commonwealths of Puerto Rico and the Northern Mariana Islands (CNMI); the US territories of American Sāmoa, Guåhan/Guam, and the US Virgin Islands; and the independent nation-states that are freely associated with the United States: the Federated States of Micronesia (FSM), the Republic of the Marshall Islands (RMI), and the Republic of Palau (ROP).[14] Leaving the OIA's website, but still thinking in terms of the ro-

bust US investment in pursuing a seagoing Manifest Destiny, one must also acknowledge at least a partial roster of the United States' former island territories. On the heels of an illegal overthrow of the Kingdom of Hawai'i's government in 1893, the United States took the Hawaiian Islands as a protectorate and then annexed them as a territory in 1898 before they became the fiftieth state in 1959.[15] The United States also administered the Trust Territory of the Pacific Islands (now CNMI and the freely associated FSM, RMI, and ROP) from 1947 through the 1980s and 90s, and at various times it controlled Cuba, Haiti, and the Dominican Republic as occupied or protectorate territories.[16] The United States governed the Philippines for nearly half a century, from 1898 through 1946, with a hiatus from 1942 through 1945 during the Philippines' World War II occupation by Japan. Additionally, the seldom-discussed Guano Islands Act of 1856 authorized the following: "That when any citizen . . . of the United States may have discovered, or shall hereafter discover, a deposit of guano on any island, rock, or key not within the lawful jurisdiction of any other government, and not occupied by the citizens of any other government, and shall take peaceable possession thereof, and occupy the same, said island, rock, or key may, at the discretion of the President of the United States, be considered as appertaining to the United States."[17] This act has resulted in a planet-spanning archipelago of over one hundred past and present-day US claims, ranging from Pukapuka (acquired in 1860 and ceded to the Cook Islands in 1980) to the Swan Islands (acquired in 1862 and transferred to Honduras in 1972) to the equatorial Pacific's Palmyra Atoll (acquired in 1860 and persisting as an unorganized US territory to this day) to several nonexistent islands in the Pacific and Caribbean.[18] The splayed set of islands claimed by the United States—across space and time—may be conceived of as (to draw on the work of Lanny Thompson) an "imperial archipelago" of "overseas territories under the control of the United States" (see figure I.2).[19]

But of course our term "archipelagic Americas" both includes and extends beyond the United States' imperial archipelago. The term designates islands that have been America-affiliated and America-constituting in ways that precede and exceed traditional narratives of US imperialism and US governmentality. In recent turns toward plantation and Creole networks in colonial American studies, scholars describe seventeenth- and eighteenth-century conceptions of the tropical and subtropical Americas as the "Greater Caribbean," an "archipelago of island and coastal colonies" "extending (roughly) from Guiana and Surinam in the south, through the islands of the Greater and Lesser Antilles, to Louisiana, Florida, and South Carolina."[20] Hence the archipelagic Americas overlap with and help constitute what José David Saldívar has recently described as a predominantly North-South oriented sphere of trans-Americanity.[21] But from here, the archipelagic Americas also extend outward
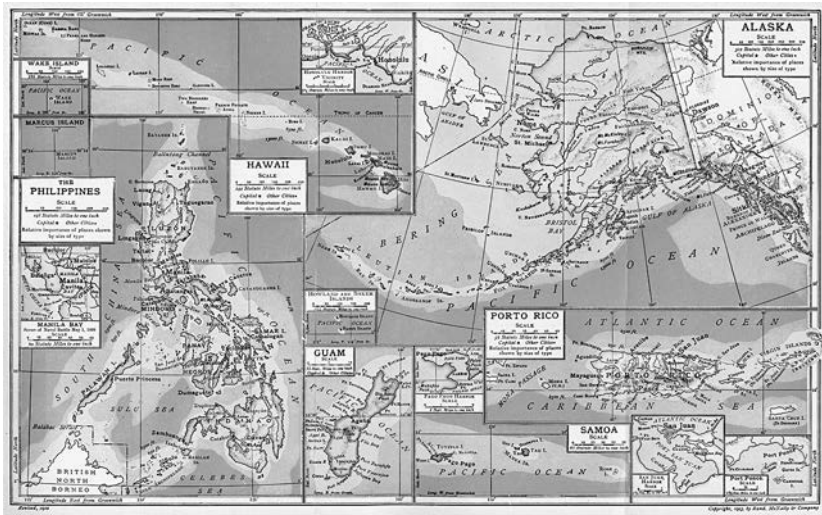
Figure I.2. Foldout map of the United States' early twentieth-century imperial archipelago. Colonies and dependencies represented: Wake Island, Marcus Island, the Philippines, Hawai'i, Howland and Baker Islands, Guam, Puerto Rico, Sāmoa, and Alaska. From William D. Boyce, *United States Colonies and Dependencies* (Chicago: Rand McNally, 1914).

laterally, beyond the American hemisphere, as great numbers of workers were imported to Surinam from the Southeast Asian island of Java, and as slavery and the plantation economy linked the Caribbean to archipelagic and continental regions of Africa, Asia, and Europe.[22] These connections included historical routes (as commemorated during the Philippines' Día del Galeón Festival in 2010) that involved the globe-spanning journeys of Spanish galleons of the colonial era, as they traveled across waterways that linked the Philippines with Mexico and Spain (see figure I.3).[23] Deploying models that range from US-American to generally American, and from centuries old to the present day, this broader cartography of the archipelagic Americas reaches from the Summer Isles of British subject John Smith's *General History of Virginia, New England, and the Summer Isles* (1624) to the Galápagos Archipelago of Charles Darwin's *The Voyage of the Beagle* (1839).[24] It extends from Roanoke Island of the lost sixteenth-century Roanoke Colony to the islands in the China Sea that in 2014 President Barack Obama noted the United States was treaty-bound to protect against Chinese incursions.[25] The network further ranges from the Arawak island of Guanahani in the Caribbean to the Inuit Sea and the Arctic Archipelago claimed by Canada, from the Aleutian Islands of Alaska to Turtle Island of the Six Nations, from the Netherlands' Manhattan Island to the

Figure I.3. Commemorative stamps issued by the Philippine government in conjunction with the Día del Galeón Festival. Various routes depicted in the accompanying map were used from the fifteenth through the nineteenth centuries.

Marshall Islands' Bikini Atoll, and from the channel-cut islands at the mouth of the Oronoco River to the island in Lake Texcoco upon which Tenochtitlan (later Mexico City) was built.[26]

Admittedly, at first glance this expansive view of the archipelagic Americas will not resemble the archipelagoes with which many readers are acquainted. An archipelago, one might intuitively assert, is a natural grouping of islands: a group of islands situated in close proximity (as seen in the Philippines), a set of islands on the same tectonic plate (as seen in the British Isles), a series of islands created by the same undersea hotspot (as seen in Hawai'i), or, inspired by a folk etymology of the term "archipelago," a string of islands forming an arc (as seen in the Lesser Antilles). And yet, as accurate as it is to say that an archipelago requires the apparently natural materiality of land and ocean, the geographical form of the archipelago is as culturally contingent as the geographical form of the continent, whose contingency was laid out persuasively in Martin W. Lewis and Kären E. Wigen's influential study *The Myth of Continents: A Critique of Metageography* (1997). In this study, Lewis and Wigen unsettle readers' easy acceptance of "the standard seven-part continental scheme employed in the United States," convincingly arguing that "a sophisticated understanding of global geography [can] be reached" only after abandoning traditional geographical models and recognizing, at the most basic level, that "the division between Europe and Asia is entirely arbitrary," that in common parlance the area referred to as "Africa begins south of the Sahara Desert," and that North and South America's separation has been only putative, with "little importance for either social history or the animal and plant kingdoms."[27] In his essay "Dividing the Ocean Sea," Lewis fur-

ther demonstrates that how we see the oceans—organized as discrete units into separate ocean basins in relation to their adjacent continents—is also culturally constructed and historically contingent.[28] Lewis and Wigen's demystifications of continents and oceans—their strong arguments regarding these spatial forms' cultural contingency—are enhanced as they trace the radically shifting notion of a continent and an ocean across time, from the ancient Greek geographers through the final years of the twentieth century.

Though seldom attaining the prominence of continents or even oceans in dominant geographical accounts of the planet, archipelagoes are equally culturally contingent. One may take the planet's largest archipelagic state, the Republic of Indonesia, as a case in point. Although Indonesia's first president, Soekarno, confidently asserted that "even a child, if he looks at the map of the world, can show that the Indonesian Archipelago forms one entity,"[29] this archipelagic nation-state defies the intuitive modes that would identify an archipelago by recourse to nature. Whereas received wisdom says the islands of an archipelago ought to attain coherence through proximity, the Indonesian archipelago's province of Papua, occupying most of the western half of the island of New Guinea, is closer to the Philippines and the islands identified as Micronesia and Melanesia than it is to Indonesia's administrative center on the island of Java. Or, if the islands of an archipelago ought to be situated on one tectonic plate, Indonesian lands and waters overlap with four, the Eurasian, Australian, Philippine, and Pacific plates. Or, if an archipelago ought to be made up of islands affiliated with a single volcanic hotspot, Indonesia is composed of volcanic and nonvolcanic islands. The case of the Indonesian archipelago is significant because, even as it is regarded as the largest archipelagic state, it functions to undercut a view of the archipelago as a naturally coherent entity, pushing the archipelagic form toward what for some may feel like an uncomfortably tropological or metaphorical model.

Yet what we are describing is a push and pull between the metaphoric and the material, in which the concept of archipelago serves to mediate the phenomenology of humans' cultural relation to the solid and liquid materiality of geography. Viewed from this perspective, the archipelago emerges as neither strictly natural nor as wholly cultural but always as at the intersection of the Earth's materiality and humans' penchant for metaphoricity.[30] In addition, this acknowledges the metaphoric deployment of the original term from which the English "archipelago" derives. "Archipelago" derives from the Italian term *arci-pélago* (with *arci-* signifying "principal" or "chief," and *-pélago* signifying "pool" or "abyss"), which arose during the thirteenth century. It emerged as a name for Hellas's chief sea, the Aegean, and by metonymy it came to describe not the sea but the set of islands that studded the Aegean.[31] During Europe's so-called Age of Discovery, explorers traveling to other regions experienced an uncanny
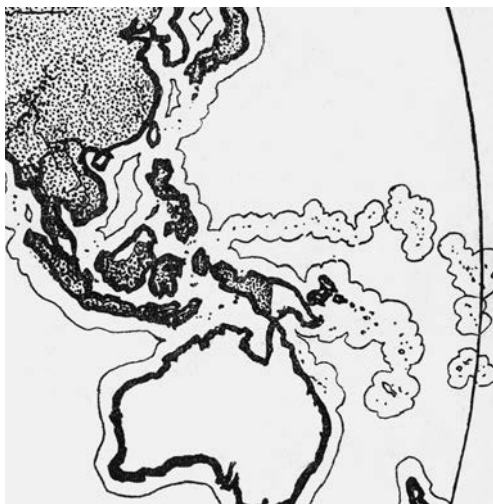
Figure I.4. In 1955, the government of Indonesia published a map representing sea-based lines extending out from continental and archipelagic shorelines. This excerpt from the map reveals Indonesia's converging water borders with the United States via the Philippines (1898–1946) and Micronesia (1947–90s). Excerpted from the end-paper map in *Asia-Africa Speaks from Bandung* ([Jakarta]: Ministry of Foreign Affairs, Republic of Indonesia, 1955).

and formal recognition of the Aegean in the island-studded zones they now beheld and wrote about.[32] Consequently, the term "archipelago" ceased to name a specific sea and began structuring and describing a formal and indeed tropological human relation to material geographies that span the planet. Though the term's self-conscious metaphoricity has fallen by the wayside for most of its everyday users, the concept of "archipelago" repays and indeed demands engagement through a critical awareness that takes into account its situation as a prime metaphor within the structuring grammar of colonial modernity.[33]

Beyond undercutting a notion of the archipelago as an unimpeachably natural form, the case of Indonesia is significant to the project of contemplating the archipelagic Americas because, as far removed as Indonesia has generally seemed to most denizens of the American hemisphere, the Indonesian archipelago has been a long-term—and indeed bordering—neighbor of the United States of America. From 1898 through the end of World War II, the US territory/commonwealth of the Philippines was as much a US claim as were the prestate territories or districts of, say, Oklahoma (1890–1907), New Mexico (1850–1912), or Hawaiʻi (1898–1959). During this time, the United States, via the Philippines, shared a watery border with the Dutch East Indies, which eventually emerged as the Republic of Indonesia after World War II. If the Philippines, like Indonesia, gained independence after World War II, the United States nonetheless remained Indonesia's neighbor through the 1990s, via US control of Micronesia as the UN Trust Territory of the Pacific Islands. Even today, in light of its continuing compact with the Republic of Palau, the United States continues to border Indonesia through freely associated partnership (see figure I.4).

American studies scholarship of recent years has not made visible this century of shared US-Indonesian borderwaters, in spite of transnational and postcolonial American studies' fixation on borderlands to such a degree that it has sometimes been referred to as "the borders school," with Shelley Fisher Fishkin's landmark presidential address to the American Studies Association taking Gloria Anzaldúa's famous work on US-Mexico borderlands as emblematic of American studies' "transnational turn."[34] In noting this blind spot concerning the US-Indonesian borderwaters, we are much less concerned with geography (simply recovering a watery border) than we are with metageography, or interrogating the geographical assumptions that have made the borderwaters illegible not only among Americans generally (US and hemispheric) but even among American studies scholars who have been of the borders school. The received metageographical assumption regarding the American hemisphere and the United States in particular has been that these sites are fundamentally continental spaces, and continental presumptions—which are the bedrock of what Michael Denning once described as "the heart of the method, content, and politics of American Studies"[35]—have persisted into the American studies of the twenty-first century. Indeed, we would argue, the epistemic gravity of both the United States' and the Americas' mythic continentalism has obscured the materiality of the Americas' archipelagic status.[36] Consider how the Americas' continental presumptions have tended to disrupt a hemispheric consciousness of Canada's Arctic Archipelago as constituted by 36,000 islands (twice as many as are counted in what is regarded as the largest archipelagic state, Indonesia).[37] Elsewhere, continental exceptionalism has disrupted perception of the United States' planet-spanning archipelagic territories as affording it control over an oceanic exclusive economic zone (EEZ) that is more extensive than US land area and larger than the EEZ of nearly any other nation.[38] Continentalism has also stymied general acknowledgment of the Caribbean as an archipelago of jolting geopolitical diversity, with multiple political affiliations (in addition to independent nation-states, we see affiliations with the Netherlands, the United States, Britain, France, the European Union, etc.) mediated by proliferating modes of governmentality (territory, department, protectorate, municipality, commonwealth, and others).[39]

Given the ways these major archipelagic American attributes have been eclipsed within both popular and scholarly narratives, we would suggest that the Americas' dominant continental narrative has precipitated a general relation to the archipelagic Americas that might be described as a collective negative hallucination, that is, a hallucination that does not involve perceiving something that is *not* present, but rather a hallucination that involves *the nonperception* of something (e.g., an immense archipelago, the archipelagic Americas) that is

present.[40] Archipelagic American studies not only involves the project of unraveling this negative hallucination but also emerges as a mode of American studies dedicated to tracing the interrelations of America (as a contingent and elastic space constelled by oceanic waterways, two continents, and uncounted islands both within the hemisphere and beyond via the sinews of empire) and the broader planetary archipelago. This tracing of the interactive and constitutive relationships between (to borrow a phrase from W. E. B. Du Bois) "America and the islands of the sea" holds in productive tension the insights produced by such newly emerging fields as island studies and ocean studies, attentive to the materialities of archipelagic existence as well as to the ways in which the island's wide deployment as a metaphor has continually exerted influence on those materialities.[41]

Such questions of material geography have often hung rather precariously in the balance vis-à-vis the transnational American studies. This problematic was already clear in 1998, when Janice Radway, in her ASA presidential address, discussed the prospect of a globalized transnational American studies and warned of scenarios in which the project of tracing cultural continuums across national borders might attain such prominence that "space and geography . . . [may] be thrown out entirely as an organizing rubric for the investigation of human culture."[42] During subsequent years, this tendency has not been the absolute rule, but it has nonetheless been pervasive enough that the Americanist and oceanic studies scholar Hester Blum has recently noted the sea's uneven centrality to the "transnational turn" while offering a succinct corrective to a scholarly tendency to overlook the ocean's materiality: "The sea is not a metaphor."[43] Blum's is a reminder of the material and formal geographies that, as Radway foresaw, may sometimes be jettisoned by Americanist scholarship focused on transnational geographies produced by cultural contestations and cultural continuities. Affording an archipelagic translation to Radway's and Blum's warnings on the danger of neglecting to hew closely to the materiality of space and geography, we would suggest that (just as scholarly writing about women does not necessarily constitute an engaged and informed gender studies) the simple act of writing about cultures and events on islands has not required archipelagic thought nor has it constituted archipelagic studies. That is to say, analyses of US imbrications with, say, Cuba, Hawai'i, and the Philippines may be found wanting to the degree that these analyses bear only casual concern for the geographically material and formal attributes of their archipelagic objects of study. Indeed, an American studies that is archipelagic must go far beyond simply acknowledging or seeing islands. Much more than a recovery project, thinking with and through the archipelago involves attentiveness to what George B. Handley describes as "the phenomenological encounter with natural forms,"[44] and this tack—which

is both materially and formally aware—has much to teach us regarding archipelagic thought's potential to renovate American studies reading practices.

To this point, we have defined the terms "archipelagic Americas" and "archipelagic American studies" vis-à-vis the material and metaphorical imbrications of the concept of an "archipelago," as well as in terms of an expansive yet inevitably incomplete set of islands that might be taken to constitute an American archipelago. We have further suggested that the conceptual, cultural, and political marginalization of archipelagic space is fundamentally grounded in the dominance of the Americas' mythic continental models. In what follows, we discuss, first, the nature of US-American continentalism and what it means to decontinentalize our approaches to the Americas. We then trace key features of a postcontinental, insular imaginary and, further, describe archipelagic imaginaries and reading practices that foreground the Americas' embeddedness within a planetary archipelago that holds in tension the supraregional and the microregional. We close by describing the collection of essays included here as in and of itself constituting an archipelagic formation, a self-conscious assemblage that aims to crystallize what is already in solution discursively and epistemologically within emergent Americanist scholarship, namely, a turn toward approaching islands, island-sea assemblages, and littoral formations that goes beyond colonialist tropes and requires a new world of archipelagic understanding.

DECONTINENTALIZING AMERICAN STUDIES: NEW PLANETARY TOPOGRAPHIES AND TOPOLOGIES

In juxtaposing continental and archipelagic American models, the distinction between topography and topology becomes critical. While topography involves the study of the surface shape and features of the Earth's terrain, topology is concerned with more abstract relations between spatial entities. The level of abstraction available through topology means that spatial surfaces may take a variety of forms, or deformations. Taken to the extreme (e.g., in cases of extreme twisting or stretching), topology reveals the multiple shapes a single surface may take before undergoing, finally, a fundamental ontological shift. At these shift points (points of breaking or tearing), a shape or feature assumes a new topology.[45] Conceptualized in these terms, the United States' Louisiana Purchase may be said to have precipitated a shift (westward) in US continental topography without resulting in a change to the country's perceived continental topology. But as the energies of Manifest Destiny shifted from wayfaring across the continent to seafaring in the Caribbean and the Pacific, the United States constructed an imperial archipelago that deformed—stretched, twisted, and finally fractured—its entity status to the point of a topological shift. And yet this archipelagic and imperial view of the United States has been consistently disrupted by what we

have discussed elsewhere as a long US tradition of continental exceptionalism, or its self-aggrandizement as exceptional specifically by recourse to its continental land claims. These claims range from Thomas Paine's protest against the purported absurdity of the small English island ruling the vast American continent in 1776, to the emergence of the Continental Army and the Continental Congress as the founding institutions of US-American democracy, to the strong scholarly reinforcement of US continental presumptions in American studies scholarship ranging from the mid-twentieth-century focus on the continent as virgin land and garden through the transnational turn of the present day.[46]

American studies' persistent if usually unintentional continental exceptionalism is visible in one of the transnational turn's most prominent and generative volumes, Wai Chee Dimock's *Through Other Continents: American Literature across Deep Time* (2006), which of course bears a title marking the centrality of the continental model to a general practice of transnational analysis. Defining "deep time," or history of a *longue durée,* in terms of the continent's epic vastness, Dimock directs our sights toward "a crisscrossing set of pathways, open-ended and ever multiplying," wherein "continents and millennia" are linked into "many loops of relations."[47] Here, although this crisscrossing set of pathways might have found an apt geographical metaphor in the interisland relations of an archipelago (and in fact *longue durée* as a historiographical frame developed in tandem with Fernand Braudel's landmark book on the Mediterranean world), the US-American tradition of affording primacy to the continent persists, implicitly inviting those who contemplate the multimillennial vastness of deep time to take up the corresponding vastness of continents (as opposed to islands) as their temporal frame's geographical grounding and metaphor for transnationalism.[48] This continental-transnational model is evident in the work of other prominent American studies scholars as well as in the discourse of the United States' most prominent political leaders.[49]

We would suggest that a residual Americanist bias toward the continent also inhabits the field's persistent anti-insularity or anti-islandness. Time and again, and in ways that are critically analogous to Thomas Paine's foundational dismissal of the small island as a politically inferior form, major transnationalist methodological discussions have argued against "the *insularity* of an American studies that imagines the nation as . . . fixed . . . and self-enclosed," against an old "American Studies that is . . . *insular* and parochial." Major voices have privileged "complex hemispheric history" in opposition to "*insular* and nationalist" accounts, trumpeting "international embeddedness" against an earlier tendency to "look at the United States . . . in an *insular* way."[50] To be sure, major postexceptionalist scholars have only deployed the term "insular"

according to a widely accepted usage, namely to describe (as the *Oxford English Dictionary* has it) a state of being "cut off from intercourse with other nations, isolated; self-contained; narrow or prejudiced in feelings, ideas, or manners."[51] And yet, precisely because this definition stands uncontested, it is important to remark on the epistemic violence resulting from and perpetuated by a continentally oriented (neo)colonial modernity that has associated the island's defining geoformal feature with devalued categories such as the fixed, the self-enclosed, the parochial, the narrowly nationalist, and the internationally disembedded.[52]

Undertaking the process of decontinentalizing our methods and biases asks that Americanists carefully consider such perspectives as those expressed in Hawaiian writer Joseph P. Balaz's poem "Da Mainland to Me" (1989):

Eh, howzit brah,
I heard you goin mainland, eh?

> No, I goin to da continent.

Wat? I taught you goin San Jose
for visit your bradda?

> Dats right.

Den you goin mainland brah!

> No, I goin to da continent.

Wat you mean continent brah?!
Da mainland is da mainland,
dats where you goin, eh?!

> Eh, like I told you,
> dats da continent—
> Hawai'i
> is da mainland to me.[53]

While the poem's first speaker (represented in italics) portrays the propensity of even island residents to sometimes assume a continentalist perspective that views the continent as the *main* land, the poem's second speaker (represented in roman script) patiently yet resolutely and incisively denaturalizes any easy conflation of the categories of *continent* and *mainland,* advancing instead a decontinentalized stance in which the island—or, within the poem, the archipelago—becomes that which is main, while the continent continues to exist (indeed as a

place that may be worth traveling to) but in the absence of its long-naturalized centrality to perceptions of the planet.[54]

As we are using the term, the project of "decontinentalizing" does not of necessity require an antagonistic relation to American continental spaces, though such a stance will be justified in many cases, analogous to the antagonism of José Martí's famous term *nuestra América* (our America) toward an imperial United States.[55] However, whether or not it assumes an antagonistic stance, decontinentalizing involves—as showcased in Balaz's poem—a patient, resolute, and incisive skepticism regarding continental presumptions to uniquely *main*land status, combined with a dedication to the project of reimagining insular, oceanic, and archipelagic spaces as *main*lands and *main*waters, crucial spaces, participants, nodes, and networks within planetary history. Decontinentalizing also involves recovering the insular and archipelagic status of spaces that have sometimes been casually perceived as easily continental (such as New York City, much of Canada, or the Florida Keys),[56] as well as tracing the cultural lives of insular and archipelagic spaces that have existed while surrounded by continental regions, such as the islands in Utah's Great Salt Lake, the natural and created islands in Lake Texcoco upon which Tenochtitlan (later Mexico City) was built, and the many islands of the US-Canada Great Lakes borderwaters. Beyond historicizing and denaturalizing continentalism while deconstructing anti-insularity as it appears in Americanist and transnational discourse, decontinentalizing requires that we interrogate the image of the desert isle that has become so constitutive of colonial appropriations of island territories. Indeed, against a continentalist model in which the figure of the island and its surrounding ocean are constructed as ineluctably isolated and empty, and in the spirit of what has recently been discussed as a "critical insularity" that refuses the romance of an idealized tropical isle,[57] Americanists may draw upon rich and self-consciously archipelagic theorizations and models that during the past half century have attained increasing prominence among island-based and island-oriented scholars, intellectuals, and governmental officials.

In the mid-1950s, in opposition to US affirmations of the tradition that waters extending over three miles past a shoreline "are high seas over which no state exercises sovereignty,"[58] the postcolonial nations of the Philippines and Indonesia declared the political ramifications of their countries' archipelagic topology. The Philippines announced in 1956 that "all waters around, between and connecting different islands belonging to the Philippines Archipelago, irrespective of their width or dimension, are necessary appurtenances of its land territory, forming an integral part of the national or inland waters, subject to the exclusive sovereignty of the Philippines."[59] The following year, Indonesia made an analogous declaration that "all waters surrounding, between and connecting the islands constitut-

ing the Indonesian State, regardless of their extension and breadth, are integral parts of the territory of the Indonesian State and therefore parts of the internal or national waters which are under the exclusive sovereignty of the Indonesian State."[60] Although the United States sent protests to both the Philippines and Indonesia,[61] these postcolonial nation-states eventually joined with Mauritius and Fiji in the 1970s and finally triumphed when their "archipelago principle" was encoded as a principle of international law with the ratification of the United Nations Convention on the Law of the Sea in 1994.[62]

The Caribbean has also been a major center of archipelagic theorization and practice. In the 1950s, just as the Philippines and Indonesia were asserting archipelagic principles within the waters spanning the Pacific and Indian Oceans, Trinidadian intellectual C. L. R. James was advocating for the federation of the British West Indies around the principle that they too functioned culturally as one interrelated unit.[63] Also theorizing the Caribbean not as being composed of isolated islands but as an interconnected archipelago, Jamaican intellectual Sylvia Wynter has described an "ex-slave-labor archipelago of the post-1492 Caribbean and the Americas," while Martinican writer Édouard Glissant wrote that "insularity" is not "a mode of isolation" but is constitutive of a world in which "each island is an opening. . . . The Antillean imaginary frees us from suffocation."[64] Glissant saw "the whole world . . . becoming archipelagized," a mode of thought allied with that of Cuban theorist and novelist Antonio Benítez-Rojo, who took the Caribbean template as key to viewing a vast and world-spanning archipelago, a "meta-archipelago (an exalted quality that Hellas possessed, and the great Malay archipelago as well) . . . having neither a boundary nor a center," flowing from a Balinese temple to a Bristol pub to a barrio in Manhattan.[65]

Flowing outward, the Caribbean meta-archipelago has surfaced in the work of Pacific and Indian Ocean practitioners and theorists. Relying upon Glissant's *Caribbean Discourse* and his *Poetics of Relation* to discuss creolization in the Indian Ocean's archipelagic spaces, Françoise Lionnet offers a modern reinterpretation of a Dutch portolan map of the East Indies.[66] The Caribbean also surfaces in collaborative ways in the collection *A New Oceania: Rediscovering Our Sea of Islands* (1993), which borrowed its epigraph from Trinidadian poet Derek Walcott's poem "The Sea Is History." *A New Oceania* republished and celebrated Pacific Island intellectual Epeli Hau'ofa's influential essay "Our Sea of Islands." In his essay, Hau'ofa rejected the perspective of "those who hail from continents" and who believe "islands are tiny, isolated dots in a vast ocean"; Hau'ofa advocated instead for the recovery of an Indigenous model of Oceania as an interconnected "sea of islands" in which Pacific "peoples and cultures moved and mingled unhindered" in "a large world." As he argued, Pacific cultures and peoples have circulated throughout Oceania and among "regions of the Pacific Rim."[67]

Situated on what is sometimes called the Rim, and also concerned about encroaching continental perspectives, a group of faculty at the University of the Philippines published a collection titled *Archipelagic Studies: Charting New Waters* (1998). The collection's lead essay cautions that Philippine intellectuals and larger populations have assessed their world via "the Procrustean framework of an externally-sourced paradigm."[68] This externally sourced paradigm, as outlined in the collection's concluding essay by Jay Batongbacal, is a continental paradigm that gained ascendancy in the Philippines and throughout the world through "decades of . . . training in disciplines developed and dominated by Western continental countries."[69] The essay argues that the university's new Archipelagic Studies Program, in taking up this "commonly-known idea [of] the archipelago," poses "a common challenge to almost all the major academic fields," questioning "the very assumptions of academic disciplines and perspectives."[70]

The disciplinary disruptions precipitated by an archipelagic frame have been playing out in archipelagic arenas beyond the postcolonial world. Within one portion of archipelagic Europe, this has been the case for over four decades, since J. G. A. Pocock published his paper "British History: A Plea for a New Subject" in 1975. Pocock argued that "English history" ought to become the "old" subject, while "British history" ought to emerge as the "new subject."[71] Within this British history, "the Atlantic archipelago" (Pocock's replacement term for the vexed "British Isles") was a starting place for a pluralistic rather than England-centered narrative. Affording competition to continental narratives of Europe, Pocock's Atlantic archipelago was "a large—dare I say a sub-subcontinental?—island group."[72] Decades after this archipelagic intervention, Philip Schwyzer has observed that "the archipelagic perspective," with its essential "willingness to challenge traditional boundaries," has helped this "New British History" to "reshape . . . our image of these islands in all historical periods."[73]

The archipelagic perspective has been foundational to shapings and reshapings that have taken place within—and emanated from—another swath of archipelagic Europe, namely the Mediterranean's island-studded Aegean Sea. As we have previously discussed, human perception of, and interaction with, the Aegean (inasmuch as the very term "archipelago" emerged from this crucible) was a starting point for the archipelagic metaphor itself. Complementing the Mediterranean's role in providing the planet with a structuring geographical grammar of ancient origin, contemporary scholars of the Mediterranean—such as Irad Malkin and Christy Constantakopoulou—have recovered forgotten insular themes and networks that point toward the centrality of archipelagic geography to Hellenic identity and cultural formations.[74]

In tandem with the archipelagic theorization that has emanated from these regionally defined archipelagoes, a field of island studies has also begun to flour-

ish, with the founding of two English-language journals, *Island Studies Journal* (2006) and *Shima* (2007), the instigation of the book series *Rethinking the Island* (2013), and the recent publication of special issues on islands in international journals, including *New Literatures Review* (2011), *International Journal of Okinawan Studies* (2012), *Southerly* and *Diaspora* (2013), and *Third Text* (2014).[75] As defined in the first issue of *Island Studies Journal* in 2006, the "core of 'island studies'" was the study of "the constitution of 'islandness' and its possible . . . influence and impact" on ecology, human and animal behavior, academic disciplines, and policy issues.[76] Yet by 2011, major voices in the field had recognized the urgency of an "archipelagic turn" to compensate for island studies' trend toward leaving "island-to-island relations . . . under-theorized," and shortly thereafter, in the journal's special issue titled *Reframing Islandness: Thinking with the Archipelago* (2013), Jonathan Pugh suggested that using the archipelago as a thought template permits space to become "more than [a] mere backcloth," providing access to islands' "transfigurative originality."[77] In ways that are intellectually and institutionally imbricated with island studies' "archipelagic turn," UCLA-based scholars such as Elizabeth DeLoughrey have been dedicated to deep and transregional thinking routed through the geographical form of the archipelago.[78]

Taking inspiration from these islanders and other island-oriented thinkers, we are calling for a decontinentalization of perceptions of US and generally American space, and a shift toward recognizing the Americas as a set of spaces that has been persistently intertwined with, constituted by, and grounded in the archipelagic. To do so is to strive for different ways of seeing, recovering marginalized metageographies and concomitantly imagining new metageographies in ways analogous, say, to Jacques Dominique Cassini's polar projection map of 1696, which countered a basin-based model for the world's oceans and instead linked them as one continuous sea or arc that surrounds a world island (see figure I.5). Or consider Jesse Levine's map, published nearly three centuries later in 1982, which strives for "a new world of understanding" by flipping the conventional map of the Americas upside down, challenging prevalent assumptions that the countries at the top of a map are more important than those at the bottom (see figure I.6). Contemplating analogously radical revisions of spatial perception, how might we imagine maps—visual and conceptual—that challenge widely held American assumptions that larger countries situated on continental landmasses are more important than smaller countries situated on islands and among archipelagoes? Answering this question will not be so simple as rotating the map by 180 degrees. Even as decontinentalized frameworks will find common cause with other transnational frames of analysis that seek what Lisa Lowe and David Lloyd describe as "a comprehension of the lateral relationships between sites in which alternative practices emerge,"[79] archipelagic approaches will
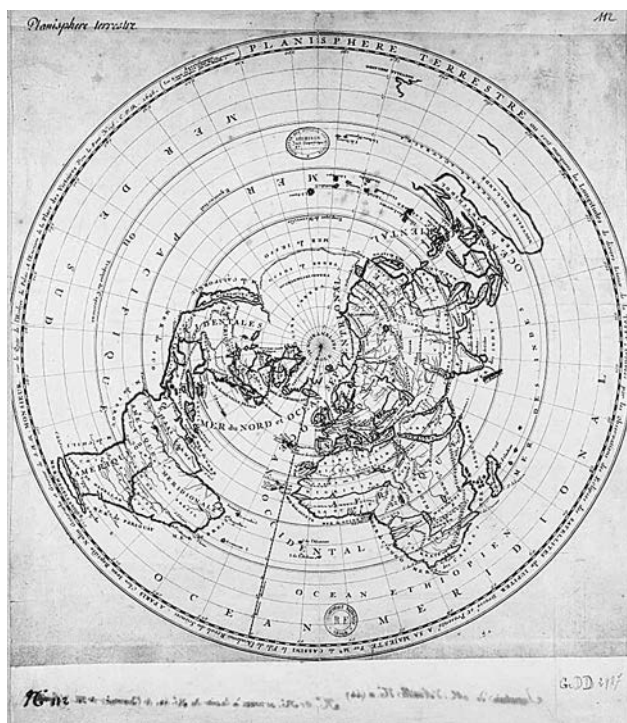
Figure I.5. Jacques Dominique Cassini's polar projection map (1696). Courtesy of World Digital Library, Library of Congress.

exist in productive and generative tension with postcolonial and world-systems frameworks that center on core-periphery topologies, with hemispheric models that hinge implicitly on border-like Euclidian latitudinal or longitudinal lines, with ocean-specific models in which ocean basins circumscribe the sphere of inquiry, with global South models that focus on states and regions that lack capital advantage in the global economy, and with planetary approaches that have taken the continent as their central metaphor.

In attempting to imagine maps whose provocation is the work of imagining continent-island relations in ways that feel decentered or upside down, we need schemas that take into account region and power but that also reorient, reimagine, and sometimes exceed these categories, dedicating themselves to an analytical preoccupation with the geographical form of the island (wherever found) as well as with the cultural mechanisms by which islands have cohered as watery archipelagoes throughout the planet. Engaging in what Grant McCall in 1994 termed "nissology," or "the study of islands on their own terms," we seek schemas that move beyond Western discourse's tendency to deploy the desert island for clichéd purposes of metaphorical abstraction, and toward metageographical
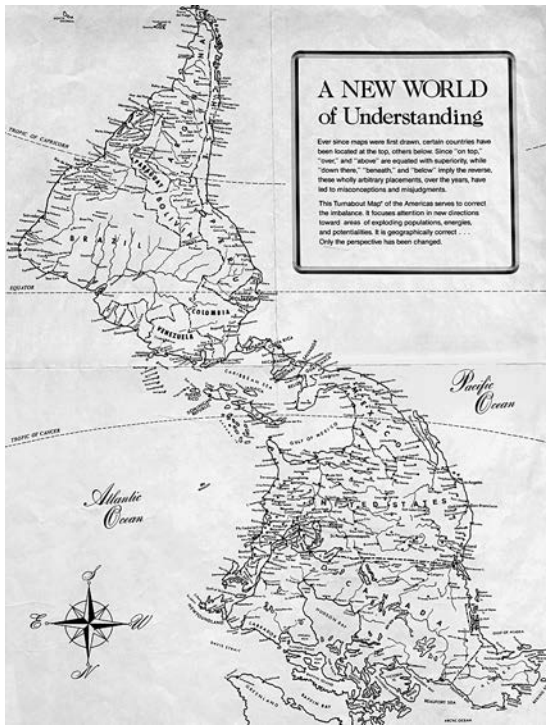
Figure I.6. "A New World of Understanding" carries a caption explaining: "Ever since maps were first drawn, certain countries have been located at the top, others below. . . . These wholly arbitrary placements over the years . . . have led to misconceptions and misjudgments. . . . This Turnabout Map of the Americas serves to correct the imbalance." Used with permission of Susan Levine Kaplan.

remappings that offer new methodologies and methods of reading for the emergence of an American studies that is truly archipelagic.[80] In contributing to this project of critical insularity (in which "insularity" implies not narrowness but interconnectedness), we dedicate the space below to outlining a set of methodologies and reading practices that we refer to collectively as "an archipelagic nissology of the anti-explorer." This mode of nissology approaches islands by means of such notions as the anti-explorer, the infinite island, the insular-real, the mise en abyme, and the catachrestic. Such reading practices and methodologies promise to permit Americanists to reenvision the geographical form of the island, to reconceive of the planetary map as archipelagically fractal, and, consequently, to imagine radically new phenomenological relations to the Americas.

THINKING WITH THE ISLAND: A NISSOLOGY OF THE ANTI-EXPLORER AND THE COASTLINE

Many who study and live on islands have been drawn to the coastline, that place where water meets land, as a material and protean site where islands attain meaning within human cultures and consciousnesses.[81] For Simone Pinet, human

tracings of the shoreline stand as "the primary cartographic gesture" of imperial "appropriation."[82] Greg Dening sees the beach not only as a place of conquest but also as one of cross-cultural encounter and exchange.[83] Peter Hay describes an island's circumscribing coast as evoking an "edgy" quality. While acknowledging that an island's edginess may for some represent containment, Hay's preference is to think of "the island edge [as] . . . the portal to roads and sea-trails."[84] Marc Shell goes even further in his contemplation of the meeting of land and water, reminding us that "islandness . . . resides in a shifting tension between the definition of *island* as 'land as opposed to water' and the countervailing definition as 'land as identical with water.' "[85] He describes the etymology of the word "island" further by stating, "The English term *island* includes two meanings" in conflict: "the French-influenced meaning as something like 'insulet.' . . . [which] involves the separation, or 'cutting' off, of land from water at the coast. . . . The other meaning of *island* . . . is historically prior. It is of Norse origin: 'water-land.' . . . and indicates the mixture of water and land at the limiting, or defining, coast."[86] Other evocative terms for Shell include "*marshland, muck, mud . . . bog,*" "the sort of malleable, ever-changing humid material, or clay . . . familiar to coastal cultures."[87] Shell adds that "the older meaning of *island* . . . as 'water-land' morphed [during] the Renaissance into the newer meaning . . . as 'water defined against land.' "[88] In the wake of these historical and critical assessments of the meeting between water and land, how might further interrogations of the notion of the coastline help to shape, methodologically and conceptually, what we in this collection are advancing as a postcontinental insular imaginary?

For an answer to this question, we need to follow a path laid down by the Caribbean poets Derek Walcott and Édouard Glissant, and by the mathematician Benoit Mandelbrot. This is a path that leads us away from uninterrogated images of the desert isle and toward a mathematically and poetically theorized infinite island. "What is the nature of the island?" Derek Walcott asks in his essay "Isla Incognita" (1973). He answers less with an answer than with a hint toward a method for imagining a possible answer: "[This question] has stuck . . . [with me] for over thirty-five years. I do not know if I am ready to answer it. . . . Except by. . . . the opposite method to the explorer's."[89] In following this hint toward a method, we ask what an anti-explorer's method might look like. The explorer, we would suggest, is a figure who, traditionally speaking, sallies forth with confidence that if the world is as yet unknown, then it at least may be surveyed and hence known via the Euclidean geometry of a latitudinal and longitudinal grid superimposed upon an idealized sphere.[90] In the explorer's world, space is mapped, before it is known, by a globe-enveloping set of bisecting lines that drive toward human efforts at discovering or knowing the portions of the grid that contain *terra incognita* and *mare incognitum* (see figure I.7). In contrast to
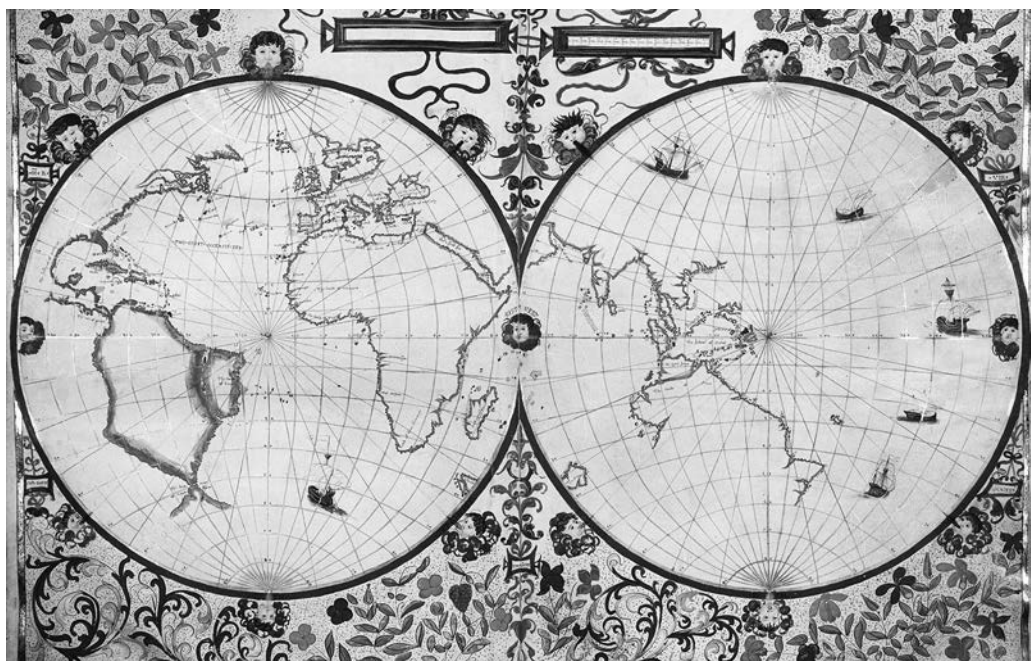
Figure I.7. Jean Rotz's eastern and western hemisphere map illustrates the latitudinal and longitudinal grid and perceptions of space associated with the explorer's method. From Jean Rotz's *Boke of Idrography* (ca. 1535–42). © The British Library Board, Royal 20 E IX f29v–30r.

the explorer's method, an anti-explorer's method appears in the work of several Caribbean thinkers who have conceptualized the world not by means of the Euclidean set of lines that constitute the latitudinal and longitudinal grid, but rather by means of the post-Euclidean schemas of chaos and fractal geometry. Antonio Benítez-Rojo's notion of meta-archipelago relies on "the new scientific perspective" in which "*Chaos*" refers to "regularities that repeat themselves globally" within what we "know of as Nature." For Benítez-Rojo, the regular repetitions of the stars in the Milky Way find an oceanic mirror in the meta-archipelagic islands of the sea.[91] Like Benítez-Rojo's meta-archipelago, Édouard Glissant's famous theorizations of Relation are also fundamentally imbricated in chaos's repeating regularities, with the "poetics of Relation" emerging as a subset of "*chaos-monde,*" or the aesthetics of the universe.[92]

These Caribbean gestures toward chaos and self-similarity constitute direct recourse to the pioneering mathematics of Benoit Mandelbrot, as innovated in his article "How Long Is the Coast of Britain?" (1967), his book *Fractals: Form,*

Figure I.8. As the unit of measurement decreases in length from two hundred to one hundred to fifty kilometers, the length of Britain's coast increases from about 2,350 to 2,775 to 3425 kilometers; the shorter the unit of measurement, the greater the measured length of the coast. Alexandre Van de Sande, "Britain Fractal Coastline Combined," 2005. Available at https://commons.wikimedia.org/wiki/File:Britain-fractal-coastline -combined.jpg. GNU Free Documentation License.

Figure I.9. Mathematician Alexis Monnerot-Dumaine renders one of Mandelbrot's signature fractal figures as an island. Available at https://commons.wikimedia.org/wiki /User:Prokofiev#/media/File:Mandelbrot_island2.jpg. GNU Free Documentation License.
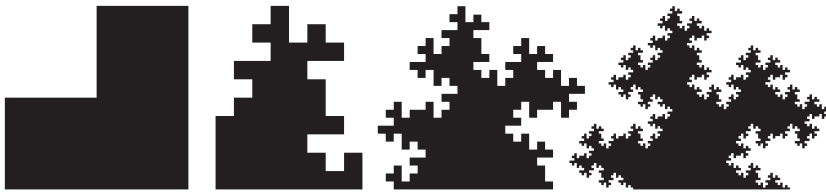
Figure I.10. Inspired by Mandelbrot's iterative "Koch Island" sequence in *The Fractal Geometry of Nature* (plate 51), this is a series of four iterations (*left to right*) of a mathematically generated Koch island peninsula, suggestive of an island's lengthening coastline when its shores are resolved according to increasingly smaller units of measurement. Koch island iterations generated by David Penry in 2016; peninsula arrangement by Christine Riggio.

Chance, and Dimension (1977), and his book *The Fractal Geometry of Nature* (1983).[93] In his article Mandelbrot asks, "How Long Is the Coast of Britain?"[94] He later answers that the coast of the island of Britain is infinite, explaining, "It is evident that [the coast's] length is at least equal to the distance measured along a straight line. . . . However, the typical coastline is irregular and winding, and there is no question it is much longer than the straight line" (see figure I.8).[95] Remarking on this irregularity's effect on length measurements, Mandelbrot elaborates, "When a bay or peninsula noticed on a map scaled to 1/100,000 is re-examined on a map at 1/10,000, subbays and subpeninsulas become visible. On a 1/1,000 scale map, sub-subbays and sub-subpeninsulas appear, and so forth. Each adds to the measured length."[96] This is also what Mandelbrot calls "corrugation," the edginess of the land masses of the Earth when magnified at finer and finer scales, which the mathematician modeled using fractal formulas that produced images uncannily like an island's corrugated edges (see figure I.9). As the scale or unit of measurement becomes increasingly "smaller and smaller," the measured length of the coastline "tends to increase steadily without bound"[97] (see figure I.10). Later, Mandelbrot draws upon these observations on infinite perimeter to arrive at an island's infinite area: "Since earth's relief is finely 'corrugated,' there is no doubt that, just like a coastline's length, an island's total area is geographically infinite."[98]

To embrace Mandelbrot's apprehension of the island as infinite is not to enter into a contest of comparative magnitude with the continent. It is not to say, *If you have the massive continent, then we have the infinite island.* Rather, an apprehension of the island's fractal infinitude is the foundation for moving away from the explorer's method (which looks at the as yet unknown world and attests to its fundamental knowability) and toward the anti-explorer's method, which involves looking at the putatively known world and attesting to its final unknowability. To borrow terminology from Glissant, the anti-explorer's method would

be to look toward the seemingly easily graspable or "minute" to see the unknowable and "infinite."[99] One might even suggest, as do Pinet and Shell, that the island appears as a trope precisely when one encounters the unknowable and the unfamiliar, that is, phenomena in the Real, that uncanny Lacanian space of a reality that cannot be measured and has not been integrated into the symbolic orders of language and knowledge.[100] When Sean Metzger, Francisco-J. Hernández Adrián, and Michaeline Crichlow call on us to focus on an "insular-real," they mean to describe those experiences of islands that have not or have yet to be integrated into our discourses, our measurements, our archives, and our tropes.[101] These may be local, island knowledges, some of which are lost, contingently receding, or resurgent within the dominance of other epistemological frames, ranging from the most local use of an herb to the cosmic navigational worldview of Pacific Island canoers who have perceived the islands as moving in relation to the stars.[102]

The anti-explorer's method, then, is premised on the figure of the infinite island as a hyperobjective space that is like one of the foundational images of fractal geometry, the Mandelbrot set, which Mandelbrot used to exemplify fractal geometric shapes that are "'rough' at all scales. No matter how close you look, they never get simpler, much as the section of a rocky coastline you can see at your feet looks just as jagged as the stretch you can see from space"[103] (see figure I.11). Describing this as "a new geometry of nature," Mandelbrot devised these shapes to "study those forms that Euclid leaves aside as being 'formless' . . . [and] 'amorphous.'"[104] We access the infinite island through what Mandelbrot calls a mathematics of the "irregular and fragmented," a "Natural Geometry of certain 'wiggles,'" in which the chaotic wiggles (or fractal shapes) are a "'gallery of monsters'" in the eyes of Euclid or Newton.[105] In terms of an insular epistemology, the infinite island takes us far away from a fantasy desert isle that is knowable, even predictable, in its clichéd tropological dimensions, to an uncanny and unknowable island that calls into question what we know and how we know.

The anti-explorer walks the infinite island's coastline. Mandelbrot's fractal geometry has its genesis in this figure, a man walking along a rocky shore of non-Euclidean wiggles. Mandelbrot invites the reader, "Imagine a man walking along the coastline . . . taking the shortest path." When "the tide is low and the waves are negligible," this man might follow the rocky coastline's fractal roughness "down to finer details by harnessing a mouse, then an ant, and so forth. Again, as our walker stays increasingly closer to the coastline, the distance to be covered continues to increase with no limit."[106] So too does Édouard Glissant use the beach walker metaphor to describe the "poetics of Relation" in his book of that title: "The movement of the beach, this rhythmic rhetoric of a shore, do not seem to me gratuitous. . . . This is where I first saw a ghostly young man go by;
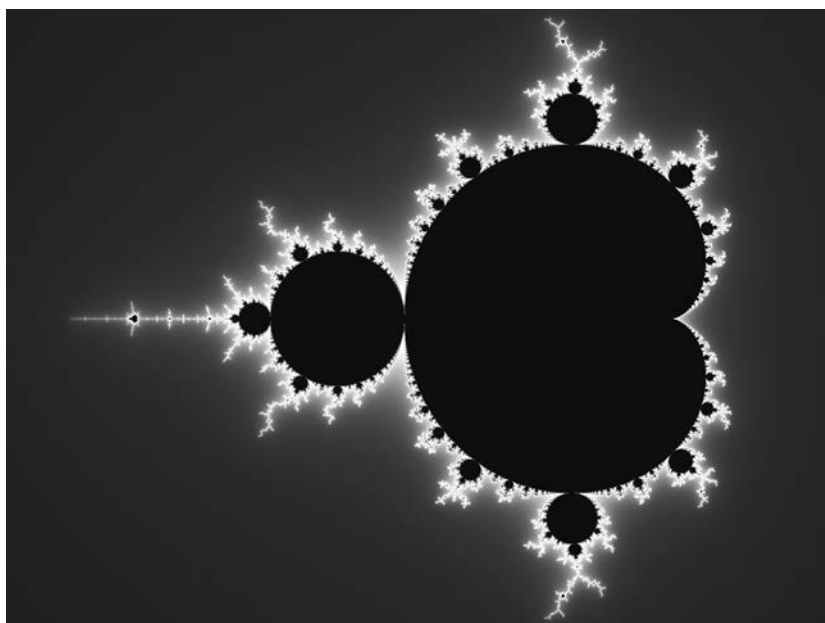
Figure I.11. In a "Mandelbrot set," the shape's boundaries incorporate endlessly smaller versions of the shape itself, creating fractal self-similarity at any scale. This image resembles plate 188 in Mandelbrot's *The Fractal Geometry of Nature.* Created by Wolfgang Beyer with the program *Ultra Fractal 3.* Available at https://en.wikipedia.org/wiki/Mandelbrot _set#/media/File:Mandel_zoom_00_mandelbrot_set.jpg. GNU Free Documentation License.

his tireless wandering traced a frontier between the land and water."[107] When this man appears at the end of *Poetics,* he merges with Mandelbrot's beach walker, the figure who traces the fractals—the broken, scabrous, wiggling shapes—that constitute the chaos of Nature: "The man who walks . . . is making sense of the beach. . . . This enclosed errantry, this circular nomadism—but one with no goal or end or recommencing. . . . His traveling . . . traces repeated figures here on the earth, whose pattern we would catch if we had the means to discover it. This man who walks . . . represents chaos without realizing it."[108] In tracing "repeated figures" and subtle "patterns," this anti-explorer leads us to read in reference to the category of form, or self-similar patterns that repeat across space and as an object is subjected to increasing magnification.[109]

No doubt the infinite island's logic moves against much of transnationalism's dedication to vastness as conventionally conceived. Rather, it is aligned with what Americanist Terrell Scott Herring has recently valorized as a study of "microregion" that might counterbalance Americanists' "'planetary turn'" with "an interpretive scale" that "does not preclude the infinitely subnational."[110] In

defense—and advocacy—of a move toward the infinitely small analytical frames proffered by Mandelbrot and Glissant's infinite island, one might consider several arenas in which the very small becomes highly significant. Think of the Large Hadron Collider's role in testing for theorized and inconceivably small particles that are then linked to questions of extra dimensions and warped geometries with universal implications.[111] Or think of what Cook Island writer Florence "Johnny" Frisbie has referred to as the existential/ecological import of eating just one coconut crab on the Pacific atoll of Pukapuka; speaking of the lagoon and one of the small islands on its edge, Frisbie recalls, "Nine months of the year, ten months of the year, nobody goes to the little island. . . . If we go . . . and kill the turtle and eat the coconut crab, we're not going to have anything. The lagoon is like a womb."[112] Or consider the growth (i.e., the endless elaborations conducing toward infinitely small details) of the Koch island or Mandelbrot set (see figures I.10 and I.11), and think of the pantun verse of peninsular and archipelagic Southeast Asia, "a verse that grows and develops upon itself as coral flowers upon a reef."[113]

Here on the infinite island, frames of analysis become simultaneously infinite in their smallness and in their unending capacity for reaching ever greater levels of resolution: the bay, when examined within a closer frame, is shown to contain many subbays, and each subbay, when examined within a still closer frame, contains many sub-subbays, and the sub-subbays further resolve into sub-sub-subbays in an infinite regress of recursively smaller analytic frames, as animated in "Koch Snowflake, Koch Curve," which is accessible online.[114] This is an estranging view of the island as mise en abyme, a trope that literally means "placed into abyss" (recall that -pelago, from archipelago, refers to an abyss) but is widely used to describe an artistic work that contains an inset image of itself, where the inset image then contains a further image of itself, and so on, with the pattern continuing into infinity (see figure I.12). Fractal geometry's mise en abyme, which Mandelbrot derived from the geographical form of the island, is taken back up again in relation to the island by Jamaican–New Yorker artist Sandra Stephens. Stephens is keenly aware of the aesthetic qualities evoked by repeating regularities, and her digital artwork self-consciously draws upon Mandelbrot's geometry to visualize and figure the island via fractal self-similarity.[115] Stephens's *Fractal 3* advances a set of repeating and mirroring wiggles, rather than easy Euclidean straight lines, and as the coastline is represented by an even more roughened outline of Mandelbrot's fractal shape, it blurs the relations between land/sand, shoreline, and water (see figure I.13). On Stephens's island, fractal repetition and regression inhabit not only the shore but also the interior of the island, as seashells and small images of the island itself plummet into the abyss of what Mandelbrot describes as the fine corrugations that produce the island's infinite area.

Figure I.12. Sandra Stephens, digital manipulation of Tyler Kane, *Successors of the Unknown*, 2015. Charcoal drawing, 22×30 in. Used with permission of the artists.
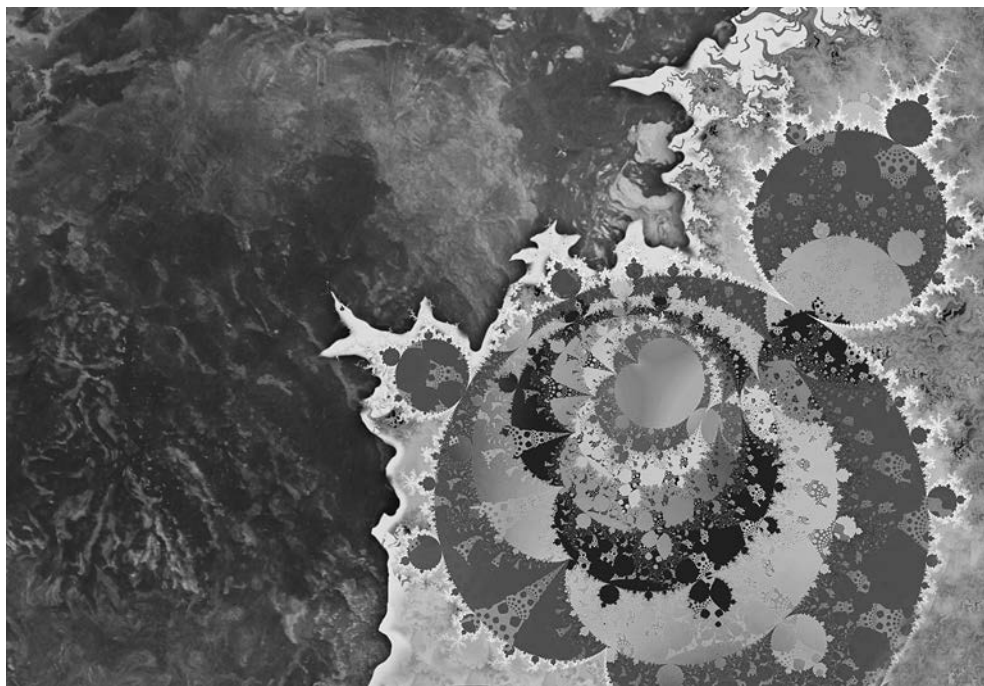
Figure I.13. Sandra Stephens, *Fractal 3*, 2012. Digital image with background texture from painting by Jenna North. Used with permission of the artists.

If the island has often functioned throughout colonial and postcolonial history as a fixed space that is easily accessed and assessed, the infinite island reflects a deeper experience and understanding of insularity that intersects with Glissant's notion of errancy, or the open and curious relationship to the Real that he advocates. This is again that insular-real of island experiences that have not been fully symbolized and codified. This anti-explorer's island, with its myriad seashells and other forms that recursively plunge into a corrugated abyss, dashes the aspirations of would-be close readers who fantasize of a "shipwreck" and a "deserted island" where they might "enjoy some close reading," peacefully and simply, far from the maddening and "inconceivable quantity of texts" long available in libraries and archives and, now, "from electronic databases."[116] Rather than offering an idyllic return to close reading, the anti-explorer's island is a maelstrom, a place constituted by infinitely large numbers of analytical frames moving toward the infinitely minute, matching and even exceeding the sheer capaciousness of what Franco Moretti, beginning in the year 2000, has described as "distant reading."[117] Approaching this island brings us closer to what is both

unknowable and unscalable in the Real. But it also requires us to think about how such phenomena as repetition and self-similarity, the infinitude of minute effects imaged in the mathematical Mandelbrot set and troped in the notion of mise en abyme, can magnify up into linked archipelagic networks that are also attributes of an "insularity" for which we barely have a name.

THINKING WITH THE ARCHIPELAGO: THE DISTANT READER AND THE NETWORK-ASSEMBLAGE

Drawing directly on evolutionary theory's reliance on archipelagoes' tendency to give rise to various interrelated species, Moretti in *Distant Reading* (2013) has written of European literature as arising from a "discontinuous, fractured . . . European space [that] functions as a sort of archipelago of (national) sub-spaces, each of them specializing in one formal variation."[118] In his repeated use of the archipelago as both metaphor and model, Moretti's move is an acknowledgment of the archipelago's power to hold in tension and undercut both the myopia of nationalism and transnationalism's tendency to paper over difference.[119] Yet before Moretti arrived at the archipelago as a geographical grounding for the practice of distant reading, Glissant was addressing distant readers who inhabit an archipelagic world.[120] In the very moment at which Glissant in his *Poetics of Relation* (1990) enjoined us to consider the infinite patterns and textures traced by the beach-walking anti-explorer, he addressed his reader directly: "Distant reader, as you recreate these imperceptible details on the horizon, . . . look at him," look at "the man who walks."[121] Glissant's *distant reader,* we would suggest, is an anti-explorer who not only merges with the beach walker in tracing the island's infinite mise en abyme but also who apprehends, as Glissant observes elsewhere, that "each island is an opening," an opening onto other islands, figuring the individual island (any individual island) as a participant within a world genre of islands, which, in their insular interlinkings, emerge as a planet-spanning archipelagic assemblage.[122] This mode of thought, expressed powerfully in Hauʻofa's image of an expansive sea of islands, is less about *island interchangeability* than it is about *island interchange.*

The fraught discourse of insular interchangeability has been of longue durée. As a quick case in point we might look toward Bali Haʻi, a fictional island that was popularized in the mid-twentieth-century United States. Portrayed in Rodgers and Hammerstein's *South Pacific* (musical 1949 and film 1958), Bali Haʻi emerged as a wide ranging fusion of apparently Indonesian, French Polynesian, Tongan, and Puerto Rican elements, such that Puerto Rican actresses seemed to pose as ethnically Tongan while interacting with French planters and singing of an island whose name evoked one of the most widely known sites in Indonesia.[123] Like the trope of the desert isle, the idea of island interchangeability takes the idea

of a "repeating island" and reduces it to a place out of time, with a mishmash of cultural elements whose contours—whose ties and links to other historical and cultural elements very near or very far away—are flattened out and become meaningless, organized instead around more reified notions of the tropical island idyll, and exoticized understandings of cultural hybridity and creolization.

Against this flattening, it is from an understanding of both the regularities and irregularities, the patterns and ruptures, that accumulate when dealing with individual items within a large and ever-multiplying, ever-evolving set, that distant readers of the world genre of islands will see repeating regularities (a reef structure, a wave's curl, a shore's contour, an introduced tree or feral animal species, a mise en abyme, an opening). Anti-explorers will also note, with Mandelbrot, that chaos's fractal repetitions may be *statistical* but they are not exact.[124] Against the discourse of insular interchangeability, anti-explorers understand, with Florence Frisbie, that no two islands are the same.[125] A more networked idea of *island interchange* suggests that islanders have always, in contradistinction to our colloquial notions of insularity as bounded and closed-in, been aware of, curious about, and able to distinguish themselves from their connections to formations beyond their island shores.

Looking beyond the individual and infinite island, we would suggest that the wide-ranging human project of describing—and conjuring into existence—the coherence of groups of islands has been a prime example of *catachresis,* one that has taken place across historical epochs and across cultures and regions. In the classical sense referred to by the first-century Roman rhetorician Quintilian, catachresis is "the practice of adapting the nearest available term to describe something for which no actual term exists," as in the *tooth* of a comb or the *leg* of a table.[126] We want to frame archipelago formation in terms of this trope of catachresis, whereby "archipelago" itself becomes a term deployed in the attempt to name connections—the "submarine" unities between land and sea, island and island, island and continent—that are harder to see from the shores of land-locked, above-ground, territorial epistemologies and ways of thinking.[127] Analogous to the Mediterranean term "archipelago" in its catachrestic work to conjure an interisland grouping, the Javanese notion of *nusantara* ("the *other* islands") emerged in the fourteenth century as a catachrestic and island-centric mode of envisioning the world beyond Java.[128] The island interchange (rather than insular interchangeability) that we advocate for rests on islanders' interest in apprehending, and naming for themselves, their relations—both converging and diverging—with others beyond (and within) their shores. To the degree that this is always an open, uncertain, anxious, exhilarating, repeating process of discovery, familiarity, and threat, what is exchanged, the mobile processes that drive and

facilitate those exchanges, slip just outside the boundaries of what can be precisely named and discursively coded.

One might say that as "mise en abyme" is to islands (an estranging yet unexpectedly apropos trope), "catachresis" is to islands that humans have envisioned as interconnected. This archipelagic catachresis inheres in the very dissensus that has surrounded the description of putatively related islands: Are interconnected islands *scattered? Splayed? Groups? Arcs? Far-flung? Links in a chain?* This dissensus in terminology reveals the ways in which island groups are discursively constructed, with the groups' topographical coherence existing as power-constituted and only in relation to national, imperial, linguistic, racial, ethnic, tectonic, or other heuristics.[129] Island naming practices, especially across island clusters, reveal multiple modes of catachresis—creating names and links and overarching networks of meaning for relations across water that seem to have no accepted inherent terminology. Polynesians have historically thought in terms of insular analogy (seen in place names like Savaiʻi, Hawaiʻi, Havaiʻi, and the legendary homeland Hawaiki); English and other European languages strain toward evoking insular interconnection by using the definite article "the" in front of a pluralized proper noun (as in "the Philippines," "the Azores," or "the Antilles"), as if each distinct island were a singular—yet self-cloning—Philippine, Azore, or Antille. Where Benítez-Rojo has seen "meta-archipelago," Hauʻofa has seen a "sea of islands," and Samoan writer Albert Wendt has viewed the "scatter of islands" as a coherent "dazzling . . . creature."[130]

Within the context of catachrestic naming practices that forge archipelagoes, the influential injunction to rethink the United States and America *through other continents* might be reconceptualized so that the networked continents become a cluster of islands in search of their forgotten archipelagic geography, hanging together and yet separated. This image can be contingently emblematized by the Dymaxion map presented by US inventor Richard Buckminster Fuller in 1943, which deforms traditional views of the planet into an icosahedron net with nearly contiguous landmasses (see figure I.14). Here, the spherical shape of the planet unfolds such that the world itself becomes an island. The continental landmasses maintain separation while the map's radical topological shift reconfigures them in a way consistent with the look of an archipelago. We have returned again to that older cartographic specter of a world island surrounded by an ocean sea, as projected by Cassini's map from 1696 (see figure I.5). We use Fuller's map here to image the implied topological shift toward which the study of the archipelagic Americas gestures. It is one in which spaces traditionally conceived of as continental become legible as islands in an archipelago, consistent with Barbadian intellectual George Lamming's commentary on continental
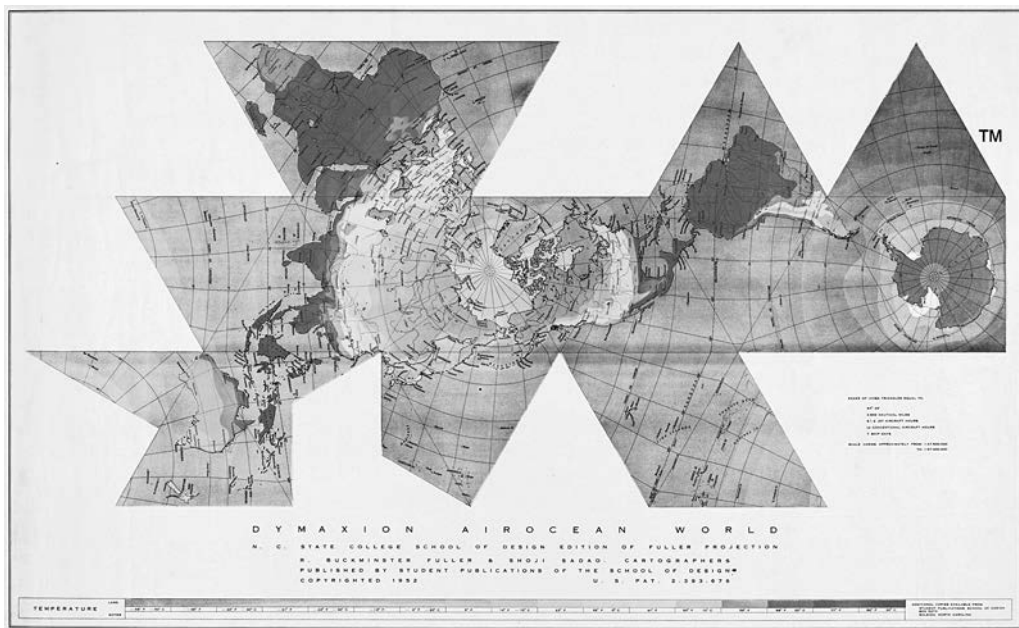
Figure I.14. The Fuller Projection Map design is a trademark of the Buckminster Fuller Institute. ©1938, 1967, and 1992. All rights reserved. www.bfi.org.

America as "one island only" among "the island of China, and the island of Africa and the island of India."[131]

And yet, as useful as Fuller's map may be in terms of reenvisioning continents vis-à-vis islands and archipelagoes, the map's deficiencies are stark with regard to its representation of the planet's major archipelagic networks. It privileges the coherence of large landmasses over the coherence of oceanic spaces, rendering Madagascar as continental Africa's satellite rather than a node within the Indian Ocean world, and dissevering the Caribbean from the Atlantic.[132] Even Wendt's "dazzling . . . creature," that "vast . . . [and] varied . . . scatter of islands" in the Pacific,[133] is drawn and quartered, with blank space repeatedly fracturing the Pacific's oceanic networks of migration and exchange. Papua New Guinea and Aotearoa/New Zealand orbit Australia on the map's far left; a broken ocean divides these Oceanian nodes from the Micronesian islands that float on the map's lower central panel. And the Micronesian islands are further isolated, by yet another broken ocean, from such island groups as Hawai'i, Fiji, and Sāmoa, which reside on the map's lower right panel. Rapa Nui/Easter Island, which sits to the far right, off the southwestern coast of South America, seems more affiliated with Antarctica than with the islands of the Pacific, a view that unfortunately
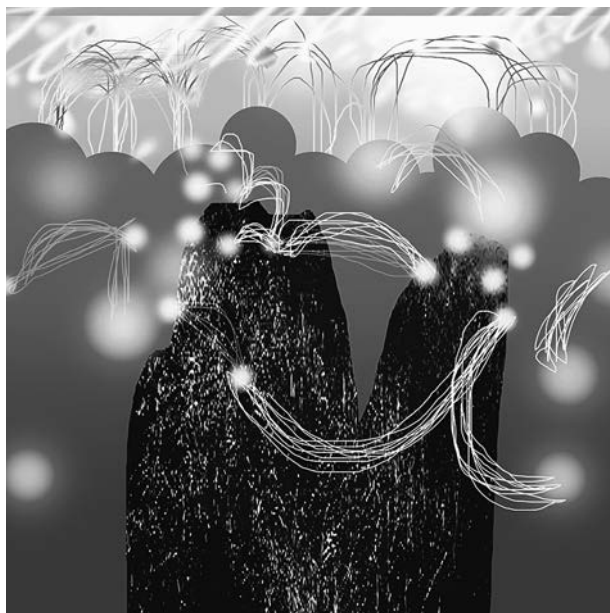
Figure I.15. Fidalis Buehler, *Bali Hai Series-II*, 2012. Digital print, 54 × 54 in. Used with permission of Fidalis Buehler.

imagines out of existence the waka/canoe routes of a topologically and topographically connected Pacific.

As a map of island-continent interchange (rather than interchangeability), and a catachrestic trope of interconnectedness, the Dymaxion map is expansive in some directions, limited in others. To compensate, we want to return to one of those emblematic islands of interchangeability, Bali Ha'i, and complement Fuller's map with the map proffered by Gilbertese-American visual artist Fidalis Buehler in *Bali Hai Series-II,* a work exhibited in 2012 at the Katherine E. Nash Gallery at the University of Minnesota (figure I.15). Here, rather than seeing islands of the Pacific as broken up and nearly erased, viewers see in the foreground a cross-section of two islands that are geomorphologically connected by submarine topography. These islands' connection is also achieved via a set of filamentous networks, simultaneously evocative of airline routes, communications cables, kinship ties, Internet connections, social networks, and waka/canoe voyages undertaken with the aid of maps perhaps similar to Marshall Island stick charts (figure I.16).[134] These connections proliferate among nodes and across a sea of islands, moving toward a horizon that is represented in the mid-ground. This horizon is not a straight line but is, rather, granular, as if permitting viewers access to—even from a fantastic distance—the bubbles within a wave or the grains of sand on a beach. Here, in resonance with Mandelbrot's fractal geometry, a vast horizon of archipelagic islands shares its scale with the ephemeral air
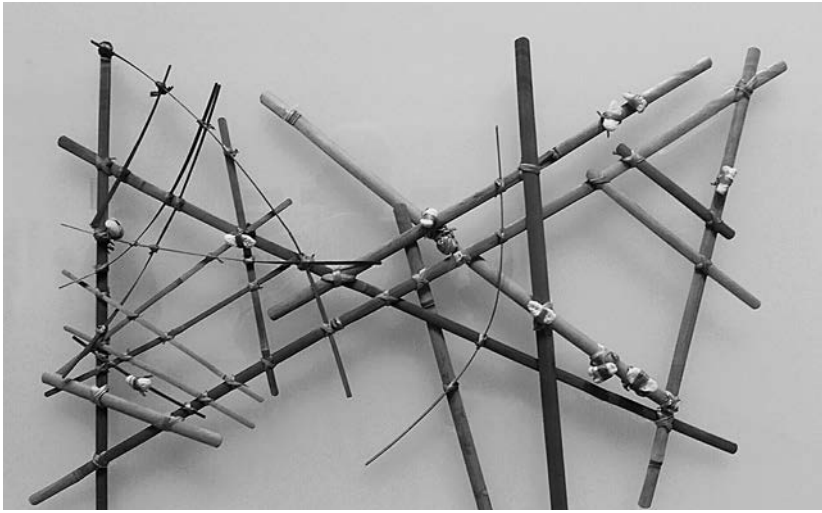
Figure I.16. Navigational stick chart from the Marshall Islands (creation date unknown), displayed at the Berkeley Art Museum and Pacific Film Archive. From the collection of the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley. Photo by Jim Heaphy, 2016. Available at https://commons.wikimedia.org/wiki /File%3AMicronesian_navigational_chart.jpg. Creative Commons License (CC BY-SA 3.0), https://creativecommons.org/licenses/by-sa/3.0/.

bubble or the infinite untrackable sand grains tumbling in a wave. The supraregional horizon melds with the islands' microregional corrugations. Meanwhile, over and beyond the horizon, the infinite islands' multidirectional networks proliferate still, even if the islands themselves are no longer visible due to the Earth's curvature. Rather than a palimpsest of undifferentiated "island" characteristics and tropes thrown inward and dumped on a fictional Bali Ha'i's shores, filaments reach outward connecting the real referents for Bali Ha'i, say, to the island of America, the islands of the Azores, the island of China, the islands of Trinidad and Tobago, the island of Africa, the Chagos Archipelago, the island of India, or the islands of the Galapagos.

During the opening ceremony of the 2014 UN Climate Change Summit, Marshallese poet Kathy Jetnil-Kijiner catalogued an archipelago of sites that, although long-since mapped according to the explorer's method, have not existed according to the explorer's imaginary: "there are those / hidden behind platinum tiles / who like to pretend / that we don't exist / that the marshall islands / tuvalu / kiribati / maldives / and typhoon haiyan in the philippines / and floods of pakistan, algeria, columbia / and all the hurricanes, earthquakes, and tidalwaves / didn't exist."[135] Jetnil-Kijiner's poem works in tandem with Buehler's *Bali Hai Series-II.*

Against imagined nonexistence, and in the spirit of what has recently been described as the "vital need within 'isolated' archipelagoes to break through the strictures of an area studies imaginary and its conceptual limits,"[136] Buehler's *Bali Hai Series-II* and Jetnil-Kijiner's poem take the anti-explorer's tack, turning toward sites already mapped and dismissed for their smallness, refiguring them as infinite both in terms of site-specific corrugations and in terms of their catachrestic coherence as an assemblage, their networked proliferations beyond the horizon.

AN ARCHIPELAGIC COLLECTION
FOR AN AMERICAN ARCHIPELAGO

In this introduction, we have referred repeatedly to the archipelagic Americas, or the temporally shifting and spatially splayed set of islands, island chains, and island-ocean-continent relations that have exceeded US-America and have been affiliated with and indeed constitutive of competing notions of the Americas since at least 1492. Taken together, the essays in this collection do not treat some sort of idealized space (i.e., *the* American archipelago) but rather offer a contingent view of what a protean, material, and messy space (i.e., *an* American archipelago, among many possible visions) might look like, as a subset of the much larger archipelagic Americas. Because of this collection's disciplinary grounding in the field of American studies, it continues to take the United States, with its cultures of imperial and global interdependencies, as a notable object of study.[137] Hence, within the current volume, the United States has a persistent if ever-shifting presence, in some chapters emerging as the main object of much needed archipelagic analysis and reevaluation, while elsewhere becoming a coprotagonist with the cultures of other nation-states or regions in new narratives of broader American archipelagic relations. Still elsewhere, the United States becomes an antagonist against which Indigenous archipelagoes struggle for recognition of sovereignty, and in other cases the United States fades into the deep background while non-US archipelagic American relations come into sharp focus across the planet. The geographical diversity, frequently within single essays, spans from Canada to New Zealand, from the early eighteenth century's Archipiélago de México to the present-day Caribbean, from José Martí's Cuba to José Rizal's Philippines, from the Bahamas to an island set in the US-Canada borderwaters, from Haida Gwaii (off the coast of British Columbia) to Pongso no Tau (of the Taiwanese archipelago) to Aotearoa (New Zealand), from Kamehameha I's Pae ʻĀina (Hawaiʻi) to Italy, from Jamaica to England, from the Philippines to its planetary diaspora, from the French Antilles to the contested site of Guam, to theoretical and imagined geographies, to subaltern archipelagoes within the continental United States. Because of this geographical diversity, and because of the varieties of ways in which a site or person may

embrace or contest imperatives that they *be American* (to borrow a phrase from Carlos Bulosan),[138] the essays here cannot permit the term "American" to function as a stand-in or abbreviation for the "United States of America." Rather, in referring to the United States of America we use the terms "US-America" and "United States," although we retain certain standard US-American-oriented terms, such as "Native American," "African American," "Asian American," and "American Pacific."[139] Otherwise, terms such as "American," "Americas," and "America" (as in the "American Culture" of our introduction's title) are reserved for references to notions of America that may include not only the United States but also hemispheric frames as well as frames that exceed or precede the United States as an entity.

Of course, this is an approach to American studies that bears the deep impress of the field's transnational turn. And in bearing that impress, it also shares with transnational American studies a common set of purviews and problematics that point toward the question of critical genre. Whereas the 1950s and 1960s myth-and-symbol school of American studies found its central critical genre in the monograph (with new monographs vying to either embellish upon or overthrow and replace the United States' fundamental myth), the transnational American studies found one of its central critical genres in the essay collection, as scholars with differentiated specialties have collaborated to bring into focus something beyond what their individual arenas of expertise might render legible.[140] The situation is similar in the context of an American studies that is becoming archipelagic. No individual scholar will be acquainted with the expanse of uncounted and oftentimes unacknowledged islands that have constituted the archipelagic Americas' place within the larger planetary archipelago. Yet to the degree that the very project of distant reading is an archipelagic project, the collection itself becomes not simply a *reader* (or anthology) on archipelagic American studies but also a *distant reader* of the Americas' constitution by and intersections with the world genre of islands. Hence, we would see *Archipelagic American Studies*' collaborative dedication to reading discontinuous yet interlinked geographies in analogy to Alice Te Punga Somerville's 2010 commentary on anthologies of Pacific literature: "These . . . anthologies become waka: taking on things and travellers, dropping them off in new places, accruing value and meaning from the diversity of their cargoes."[141] As a collection, then, our canoe-anthology undertakes its voyage with the intention to promote a transition from an archipelagic American studies in-solution (or suspended in water, practiced as a structure of feeling by various scholars) to an archipelagic American studies precipitated, or an archipelagic American studies crystallizing into what is already in the water, an emergent conceptual formation and epistemological framework.[142] *Archipelagic American Studies* becomes an interisland shuttle—a

networking canoe or waka—helping to trace the United States and the Americas' imbrications with "transnational insularity" as it cuts across a "world of archipelagic regions."[143]

In parts I and II, *Theories and Methods for an Archipelagic American Studies* and *Archipelagic Mappings and Meta-Geographies,* the authors theorize the ways in which archipelagic heuristics can function as new epistemological frameworks, the archipelagic island itself becoming a figure for methodological and conceptual approaches to US and generally American cultural and historical material. These opening parts reflect the idea that islands have often stood in, as tropes, for the boundaries of new knowledge, as thresholds for new cartographic understandings of the Real. In "Heuristic Geographies: Territories and Areas, Islands and Archipelagoes," Lanny Thompson powerfully sets forth the archipelagic model as a heuristic that facilitates an interlinked vision of states, areas, islands, and the world more generally. The essay brings a social-scientific approach to these interrelations, and further examines the archipelago's analytical utility vis-à-vis the key categories of spatiality and temporality. Elaine Stratford's "Imagining the Archipelago" permits readers to perceive an archipelagic United States, situating the continental United States within a continuum between the local and the global. Stratford bases her notion of "the United States as an archipelago" on "five modes of archipelagicity," which she elaborates on using Elizabeth DeLoughrey's notion of "archipelagraphy" to describe how thinking about the continent in terms of island-continent-ocean assemblages can unfix the continent from the older paradigms of a discourse of Manifest Destiny.

In "Guam and Archipelagic American Studies," Craig Santos Perez places Guam at the center of, rather than as a footnote to, US-American history. His idea of the "auto-archipelago" plots Guam's, and any island's, archipelagic relation to its multiversioned self, while his notion of the "terripelago" captures both the determining structures and fissures in the notions of territoriality that have shaped the US empire. Etsuko Taketani's focus in "The Archipelagic Black Global Imaginary: Walter White's Pacific Island Hopping" is on a spatial paradigm shift occurring in the 1940s that had an impact specifically on an African American global imaginary. The shift transforms the maritime, equatorially based perspective provided since Mercator's seventeenth-century mapping of the world, into a polar-based cartography of an "aerial (transcontinental) Atlantic," useful for military endeavors during World War II. If "air-age globalism" began White's questioning of the boundaries of and relations between hemispheres and continents, it was his island hopping through the archipelagic Pacific, Taketani argues, that allowed him to chart a new political geography of race. The final essay of the second part, Susan Gillman's "It Takes an Archipelago to Compare Otherwise," offers a bold reimagining of comparativism as a methodology. Gillman

suggests that the "archipelagic challenge" provides an opportunity for us to justify a model of comparison that is truly multinodal, self-conscious in the way it theorizes simultaneous disjunctions and conjunctions. Using a "Mediterraneanizing" approach to examine the complex set of interrelations among C. L. R. James and W. Adolphe Roberts (two West Indian nationalists of the mid-twentieth century) and José Martí and José Rizal (founding figures of Cuban and Philippine nationalism in the late nineteenth century), she identifies the analogical relations paired with disjunctions that have typically stymied their comparison. Her essay showcases the payoffs of taking up the "archipelagic challenge" of routing comparativist methodologies through self-consciously archipelagic templates. All together the essays in these two opening parts offer new terminology and frameworks for thinking with the archipelago as an epistemological heuristic, for demonstrating new methodological interventions facilitated by archipelagic investigations, and for mapping new islandic, oceanic, and continental topologies.

In parts III and IV, *Empires and Archipelagoes* and *Islands of Resistance,* the authors use historical, literary, and cultural criticism to deconstruct colonial discourses and tropes of the island and anti-insular ideologies. The essays in these two parts grapple with the various legacies—historical, political, cultural, economic, linguistic, ideological, and subjective—of imperialism and the colonial world system in America-affiliated and America-constituting island spaces, and the negotiation and rearticulation of these legacies in various literary and cultural forms in contexts ranging from the Pacific to the Caribbean and from Mexico to the United States and Canada. Yolanda Martínez-San Miguel's "Colonial and Mexican Archipelagoes: Reimagining Colonial Caribbean Studies" describes the historical formation and present existence of what she terms "colonial archipelagoes," which are archipelagic spaces that have been territorialized by multiple imperial powers. In delineating the concept of the colonial archipelago, Martínez-San Miguel illustrates Greater Mexico's importance to pursuing an American studies that is archipelagic, as she reminds us that what we now think of as the Caribbean was during the seventeenth and eighteenth centuries constructed as the Archipelago of Mexico, an archipelago networked with the Philippines. In addition to official imperial cartographies, she describes a colonial archipelagic cartography in which islands function as navigational nodes central to the networks created between ports by the Spanish flota system. The logic of the historical Mexican Archipelago then shadows a contemporary US Virgin Islands writer's short story about an archipelago in the process of collapse, as older colonial frameworks fragment into new decolonial realities. In "Invisible Islands: Remapping the Transpacific Archipelago of US Empire in Carlos Bulosan's *America Is in the Heart,*" Joseph Keith begins with the desert island trope

as deployed in *Robinson Crusoe,* "one of the canonical narratives of the colonial imagination." Bulosan updates the Robinsonade trope in his semiautobiographical novel of a young Filipino migrant laborer's transition from the Philippines to an itinerant life in the continental United States. Keith argues that, over the course of the novel, Bulosan also maps an alternative, subaltern geography of the United States, an "insular topography of racialized and 'unincorporated' subjects and spaces" that stretches between and beyond the nation's conventionally identified borders to the Philippines. Recasting the "island castaway" narrative as a bildungsroman, the protagonist's story emerges within a setting in which the archipelagic comes to represent both a repressive sociopolitical geography, much like Mike Davies's "urban archipelago" or Amy Kaplan's "penal archipelago,"[144] but also a new kind of community, "a multiracial archipelago of global migrants laboring at the limits of citizenship" within the nation. Nicole Waligora-Davis's " 'Myth of the Continents': American Vulnerabilities and 'Rum and Coca-Cola,' " examines some of the tensions and relations between US continentalism and US imperial interests in the islands of the Caribbean just before the mid-twentieth century, as they coalesced around the Andrews sisters' famous 1945 hit song "Rum and Coca-Cola." Waligora-Davis argues that "the circulation of this song, the copyright infringement cases pursued (1945–1948), and the social histories marshaled in its lyrics, provide an entry-point for understanding US militarization in the West Indies and its reciprocal social, political, economic, and cultural effects."

In " 'Shades of Paradise': Craig Santos Perez's Transpacific Voyages," John Carlos Rowe uses the poet's work to demonstrate how an anticolonial poet-activist (and contributor to the present collection) reclaims Indigenous traditions while still drawing on the colonial archive as an inescapable, determining force. For Rowe, transpacific studies and archipelagic American studies are linked in their common attention to the ways colonial world systems have deeply structured and affected archipelagic regions. Rowe argues that an archipelagic methodology "is more than merely a scholarly approach; it is also an alternative ontology for peoples who have experienced the multiple occupations of colonial powers." Cherene Sherrard-Johnson's focus, in "Insubordinate Islands and Coastal Chaos: Pauline Hopkins's Literary Land/Seascapes," is on the ways in which the late nineteenth-century African American author uses "island openings" or "island prologues" in her otherwise fully continental narratives. Sherrard-Johnson argues that Hopkins pits these islands as "exemplars of hybrid ethnic and ecological harmony" against imperial understandings of nationhood, but also, that she does this by mixing imperial tropes of the islands as paradise with her more historical understanding of islands as insurgent spaces. Utilizing Paul Giles's notion of the parallax zone to triangulate Hopkins's islands, both internal and external

to the North American continent, with continental coastlines and circum-Caribbean maritime tides, Sherrard-Johnson offers another frame within which to understand the archipelagic as offering a comparativist reading practice and methodology. Finally, in "'We Are Not American': Competing Rhetorical Archipelagoes in Hawai'i," Brandy Nālani McDougall discusses a sovereign Hawai'i's challenges, both historically and in the present, to a US-American "rhetorical archipelago" that naturalizes the Hawaiian Islands as part of the United States' imperial archipelago. She argues that rhetorics of unification have been a part of the Hawaiian archipelago's history prior to its current status as a US state. Through discussion of a number of cultural and material objects, McDougall narrates both how the Hawaiian Kingdom unified itself, and also how many of these symbols of unification mark both the co-optation and the resistance of the archipelago in relation to US claims.

Parts V and VI, *Ecologies of Relation* and *Insular Imaginaries,* include essays discussing various literary forms and cultural discourses of the "insular-real," that is, material from the archive of actual insular products, cultures, discourses, and cultural forms representing and encompassing island experiences. Situating the canoe as a voyaging technology and trope that unexpectedly connects Indigenous cultures associated with three seemingly disparate island sites throughout the Pacific, Hsinya Huang's "Performing Archipelagic Identities in Bill Reid, Robert Sullivan, and Syaman Rapongan" turns toward the interlinked work of First Nations artist Bill Reid, Aotearoan poet Robert Sullivan, and Indigenous Taiwanese writer Syaman Rapongan to trace the ways that canoes facilitate not only transpacific human connections but also interspecies ecologies as well as correspondences among the living and nonliving. As Huang elucidates, attentiveness to these archipelagic interconnections can counteract continental biases in both American and Native studies. Ramón E. Soto-Crespo's "Archipelagic Trash: Despised Forms in the Cultural History of the Americas" makes a valuable intervention in a number of arenas: as it unearths a new and fascinating archive for both Caribbean studies and the literature of the Americas more broadly, it engages with archipelagic theory to rethink how we conceptualize archives and canons, and other literary forms' relationships to canons. Soto-Crespo identifies archives of trashy fiction that gather together the flotsam and jetsam of a decapitalized whiteness, drifting in the unbounded space of a Sargasso-like Sea that floats in the midst of the circum-Atlantic, within circuits flowing between the postcolonial Caribbean and the United States. Innovatively using and expanding on Moretti's reliance on the archipelago to theorize vast transnational literary systems, he showcases a type of archipelagic antifoundationalism that counters the national foundationalism identified by Doris Sommer and others, undoing national jurisdiction through the logic of less organized and bounded

forms of political belonging. In an illuminating essay that complements and interlinks with Soto-Crespo's treatment of the Sargasso and the literary gyres of the Atlantic, Alice Te Punga Somerville contemplates the Pacific and the intersecting cultural and natural gyres that have given rise to the great Pacific garbage patch, a vast soup of plastic particles that circulates in the world's largest ocean, in "The Great Pacific Garbage Patch as Metaphor: The (American) Pacific You Can't See." For Te Punga Somerville, these microscopic and otherwise small plastic particles tell stories not only about the cultures that produced them and set them adrift but also about the Indigenous cultures whose ocean they pollute, and whose presence and migrations within US-American culture and life have remained difficult to detect because of the way general US culture has conceived of the categories of smallness and bigness, island and continent. Te Punga Somerville's rich essay, we hope, works powerfully against her prediction that "most American studies scholars will complete their whole careers without engaging with (perhaps even reading) a Pacific scholar."

Examining two of Josephine Baker's films from the late 1920s and early 1930s, Matthew Pratt Guterl's chapter "The Tropics of Josephine: Space, Time, and Hybrid Movements" interrogates Baker's fascination with and investment in insular and archipelagic spaces and tropes, explaining that although she is well loved for her comedic timing, "it is her melodramatic turn toward loneliness that spotlights her political point, and that draws our eye to islands." Translating Baker's investments in islands into an archipelagic imperative for American studies, Guterl argues for a shift away from the frequently conflated categories of the cosmopolitan and the continental, toward attaining a "better sense of the strange, of the distant, of the seemingly obscure, and of those things that fall outside." J. Michael Dash's "The Stranger by the Shore: The Archipelization of Caliban in Antillean Theatre" introduces Anglophone readers to less-well-known features of Édouard Glissant's work that have to do with his particular poetic notions of space. Specifically, Dash argues that the notion of *naitre au monde,* or "being born or precipitated into the world," represents Glissant's "unceasing concern with how we might inhabit the world poetically or how we might renounce territorial claims in earthly dwelling." The archipelago becomes Glissant's central metaphor and site for a form of "poetic thought" that dwells in a world experienced as a "new liberatory, dream space" rather than in "mapped or geometric" Euclidean terms. Dash uses Glissant's notion of open and archipelagic sites to read more critically "nativist ways of dwelling." Dash's delineation of these ways of dwelling is organized around claims of sovereignty as they are represented, more or less, in three plays from the Francophone world, by Glissant, Aimé Césaire, and José Pliya. In so doing, Dash offers a review of Caribbean theatre as a form in which writers struggle both to define the meaning of Antillean space

and to work through the traumatic psychodramas produced in archipelagic subjects by colonial histories.

The essays in part VII, *Migrating Identities, Moving Borders,* focus primarily on how archipelagic formations, movements, and identities transfigure and reconfigure the transnational/global. Birte Blascheck and Teresia Teaiwa's "The Governors-General: Caribbean Canadian and Pacific New Zealand Success Stories" compellingly integrates interviews with younger-generation New Zealanders and Canadians, community newspapers reflecting the views of more established immigrant groups, and the words of minority world leaders. In so doing, their essay examines the interrelation of diaspora and nation, and these categories' relation to the increasingly globalized narrative of "celebritized success" regarding minority political candidates. In the notion of "archipelagic diasporas" the authors also seek to model a comparative method for studying transnational migration phenomena across noncontiguous but articulated spaces, linking relations between islanders and the states they migrate to. Ifeoma Kiddoe Nwankwo's essay "Living the West Indian Dream: Archipelagic Cosmopolitanism and Triangulated Economies of Desire in Jamaican Popular Culture" innovatively maps the economies of desire for the exotic that undergird, in counterintuitive ways, the representational relations between the Caribbean archipelago and the continental United States. Nwankwo's alternative mapping goes beyond center-periphery dynamics in describing the triangulated relations among the Caribbean, the United States, and the United Kingdom, facilitating an increased awareness of Anglophone Caribbean agency in shaping the relationships between and among the three. This permits her to focus on the class and gendered aspects of the Jamaican dream (of travel sophistication and know-how) as it relates to a perhaps more often discussed (US) American Dream. Allan Punzalan Isaac's "Offshore Identities: Ruptures in the 300-Second Average Handling Time," focuses on call center agents in the Philippines who link the "outsourced voices of the global South" to the "lightning speed of capital consumption of goods, technologies, and services." Relying on interviews with these agents, as workers who "work abroad and live at home," Isaac examines how their nighttime work lives are structured by an archipelagic logic that pits corporate global time against everyday nation time. At the same time, their "after the call" identities as national consumers and domestic tourists create a national reimagining of "offshore" archipelagic space as a tourist destination. Citizens of the Philippines in the call center industry become new "offshore subjects," with simultaneously national and transnational identities.

The afterword, "The Archipelagic Accretion," by Paul Giles, frames archipelagic American studies' relation to the larger field not as based on the type of "theoretical parricide" associated with anxiety-of-influence approaches to advancing "some

new critical method." Rather, for Giles, an archipelagic Americanist approach is "constructed in a more organic way around spatial and temporal accretion." Giles's term "accretion," by which he refers to a gradual buildup, reminds us of the organic accretions that have helped produce shorelines in many parts of the world, as the limestone skeletons of coral and other organisms have become sand, and then have been gradually built up to form beaches and entire islands in many cases. This image of accretion (in which small stones that at first may appear to be nonbiological are recalled, counterintuitively, as foundational building blocks of sea life and its environment) is consistent with Giles's assertion that the archipelagic will have the "capacity to turn [the notion of America] inside out," "the capacity to enable an imaginative inversion of the domestic premises that have traditionally underpinned the field of American studies."

NOTES

1. Sanford Levinson and Bartholomew H. Sparrow, introduction to *The Louisiana Purchase and American Expansionism, 1803–1898* (Lanham: Rowman & Littlefield Publishers, 2005), 2; "Louisiana Purchase Lesson Plan," Stanford History Education Group, accessed January 6, 2016, http://sheg.stanford.edu/upload/Lessons/Unit%204 _Expansion%20and%20Slavery/Louisiana%20Purchase%20Lesson%20Plan.pdf.

2. Richard W. Van Alstyn, *American Diplomacy in Action: A Series of Case Studies,* 2nd ed. (Palo Alto, CA: Sanford University Press, 1947), 135.

3. On the US trusteeship in (or annexation of) Micronesia, see Elizabeth M. De-Loughrey, *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (Honolulu: University of Hawai'i Press, 2007), 17–18 and 31; and Oleg Kurochkin, *The Annexation of Micronesia: US Colonialism in the Twentieth Century* (Moscow: Novosti, 1986).

4. Richard Drinnon, *Facing West: The Metaphysics of Indian-Hating and Empire-Building* (1980; repr., Norman: University of Oklahoma Press, 1997), 129.

5. In spite of its transnationalization, American studies as a field continues to have its center of gravity in the study of US culture's presence and contestations inside and outside of the United States.

6. Donald Pease, "Re-thinking 'American Studies after US Exceptionalism,'" *American Literary History* 21, no. 1 (2009): 19, 20.

7. Quoted in Christina Duffy Burnett and Burke Marshall, "Between the Foreign and the Domestic: The Doctrine of Territorial Incorporation, Invented and Reinvented," in *Foreign in a Domestic Sense: Puerto Rico, American Expansion, and the Constitution,* ed. Christina Duffy Burnett and Burke Marshall (Durham, NC: Duke University Press, 2001), 1.

8. Although Guam and the Philippines were also declared to be "foreign in a domestic sense" (Burnett and Marshall, "Between the Foreign," 1), Puerto Rico has attracted more attention among Americanists for being assigned this anomalous status. See, for instance, Amy Kaplan, *The Anarchy of Empire in the Making of U.S. Culture* (Cambridge, MA: Harvard University Press, 2002), 2–4; Priscilla Wald, *Constituting Americans:*

Cultural Anxiety and Narrative Form (Durham, NC: Duke University Press, 1995), 224; Ramón Soto-Crespo, *Mainland Passages: The Cultural Anomaly of Puerto Rico* (Minneapolis: University of Minnesota Press, 2009), 59–60 and 101–2; Nicole Waligora-Davis, *Sanctuary: African Americans and Empire* (New York: Oxford University Press, 2011), xiv, 94–104.

9. See Rob Wilson, *Reimagining the American Pacific: From "South Pacific" to Bamboo Ridge and Beyond* (Durham, NC: Duke University Press, 2000); Allan Punzalan Isaac, *American Tropics: Articulating Filipino America* (Minneapolis: University of Minnesota Press, 2006); Mary A. Renda, *Taking Haiti: Military Occupation and the Culture of U.S. Imperialism, 1915–1940* (Chapel Hill: University of North Carolina Press, 2001); and Matthew Pratt Guterl, *American Mediterranean: Southern Slaveholders in the Age of Emancipation* (Cambridge, MA: Harvard University Press, 2008).

10. Figures for 1949 through 1999 are based on JSTOR Advanced Search, using "archipelago," "archipelagoes," "archipelagos," "archip," and "pelago," and then searching through individual articles to confirm that "archipelago" (or any derivative form of the word) indeed appears. Figures for 2000 through 2015 are based on Project Muse Advanced Search, using "archipelago," "archipelagoes," "archipelagos," "archip," and "pelago," and then searching through individual articles to determine that "archipelago" (or any derivative form of the word) indeed appears. In calculating the number of articles appearing during the two timeframes, we used a loose definition of "article" that includes not only standard articles but also issue introductions, forum contributions, and book reviews.

11. Macarena Gómez-Barris and Licia Fiol-Matta, "Introduction: *Las Américas Quarterly*," *American Quarterly* 66, no. 3 (2014): 501–2. Just one of the four essays in this section uses any derivative of the term "archipelago": Alexandra T. Vazquez's essay frames itself as contributing to "work . . . in the surround of Archipelagic American studies"; Alexandra T. Vazquez, "Learning to Live in Miami," *American Quarterly* 66, no. 3 (2014): 872n10.

12. Paul Lyons and Ty P. Kāwika Tengan, "Introduction: Pacific Currents," *American Quarterly* 67, no. 3 (2015): 553; Craig Santos Perez, "Transterritorial Currents and the Imperial Terripelago," *American Quarterly* 67, no. 3 (September 2015): 619.

13. Sarah Banet-Weiser, "Editor's Note," *American Quarterly* 66, no. 3 (September 2014): v.

14. "All OIA Jurisdictions," U.S. Department of the Interior, Office of Insular Affairs, accessed June 30, 2014, http://www.doi.gov/oia/islands/index.cfm.

15. On this history, see Haunani-Kay Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawai'i* (1993; repr., Honolulu: University of Hawai'i Press, 1999), 4–16.

16. On these three later countries, see Isaac, *American Tropics,* 2.

17. Quoted in Jimmy M. Skaggs, *The Great Guano Rush: Entrepreneurs and American Overseas Expansion* (New York: St. Martin's, 1994), 227.

18. Skaggs, *Great Guano Rush,* 230–36, 77, and 123.

19. Lanny Thompson, *Imperial Archipelago: Representation and Rule in the Insular Territories under U.S. Dominion after 1898* (Honolulu: University of Hawai'i Press, 2010), 1.

20. Chris Iannini, *Fatal Revolutions: Natural History, West Indian Slavery, and the Routes of American Literature* (Chapel Hill: University of North Carolina Press, 2012), 4, 91, 10. See also Keith Sandiford, *Theorizing a Colonial Caribbean Atlantic Imaginary: Sugar and Obeah* (New York: Routledge, 2011); and Monique Allewaert, *Ariel's Ecology: Plantations, Personhood, and Colonialism in the American Tropics* (Minneapolis: University of Minnesota Press, 2013).

21. José David Saldívar, *Trans-Americanity: Subaltern Modernities, Global Coloniality, and the Cultures of Greater Mexico* (Durham, NC: Duke University Press, 2011). On the "American tropics" paradigm, see Maria Cristina Fumagalli, Peter Hulme, Owen Robinson, and Lesley Wylie, eds., *Surveying the American Tropics: A Literary Geography from New York to Rio* (Liverpool, UK: Liverpool University Press, 2013).

22. See Annemarie de Waal Malefijt, *The Javanese of Surinam: Segment of Plurality* (Assen, Netherlands: Van Gorcum, 1963), 25–31; and Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (Cambridge, MA: Harvard University Press, 1993).

23. Matt K. Matsuda, *Pacific Worlds: A History of Seas, Peoples, and Cultures* (New York: Cambridge University Press, 2012), 114–26.

24. For Smith's account of Bermuda, see John Smith, *Generall Historie of Virginia, New-England, and the Summer Isles* (London: Blackmore, 1632), 169–201; for Darwin's account of "oceanic islands" and natural selection, see Charles Darwin, *On the Origin of Species by Means of Natural Selection* (1859; repr., London: Murray, 1861), 414–42.

25. Anna Brickhouse, *The Unsettlement of America: Translation, Interpretation, and the Story of Don Luis Velasco, 1560–1945* (New York: Oxford University Press, 2014), 245–52; "Obama Says US Will Defend Japan in Island Dispute with China," *Guardian,* April 24, 2014, http://www.theguardian.com/world/2014/apr/24/obama-in-japan -backs-status-quo-in-island-dispute-with-china.

26. On Guanahani, see Washington Irving, *History of the Life and Voyages of Christopher Columbus,* vols. 1–2 (Philadelphia, PA: Lea & Blanchard, 1841), 287–88; on the Inuit Sea, see Rosemarie Kuptana, "The Inuit Sea," in *Nilliajut: Inuit Perspectives on Security, Patriotism and Sovereignty* (Ottowa: Inuit Tapiriit Kanatami, 2013), 10–12; on the Arctic Archipelago, see Phillip Vannini et al., "Reterritorializing Canada: Arctic Ice's Liquid Modernity and the Imagining of a Canadian Archipelago," *Island Studies Journal* 4, no. 2 (2009): 121–38; on the Aleutians, see Debra G. Corbett, Christine Lefevre, and Douglas Siegel-Causey, "The Western Aleutians: Cultural Isolation and Environmental Change," *Human Ecology* 25, no. 3 (1997): 459–79; on "turtle island," see David Cusick, *Sketches of the Ancient History of the Six Nations* (1827; repr., Lockport, NY: Turner & McCollum, 1848), 13; on England and the Netherlands' 1664 exchange of the Southeast Asian nutmeg island of Run for the island of Manhattan, see Jill Forshee, *Culture and Customs of Indonesia* (Westport, CT: Greenwood, 2006), 15; on the Bikini Atoll, see Jack Niedenthal, *For the Good of Mankind: A History of the People of Bikini and Their Islands* (Majuro, Marshall Islands: Bravo Publishers, 2001); on the Oronoco, see Sir Walter Raleigh, *The Discovery of the Large, Rich, and Beautiful Empire of Guiana* (1596; repr., Cambridge University Press, 2010), 48–49; on Mexico City, see Jonathan Kandell, *La Capital: The Biography of Mexico City* (New York: Random House, 1988), 29–32.

27. Martin W. Lewis and Kären E. Wigen, *The Myth of Continents: A Critique of Metageography* (Berkeley: University of California Press, 1997), 3.

28. Martin W. Lewis, "Dividing the Ocean Sea," *Geographical Review* 89, no. 2 (1999): 188–214.

29. Soekarno, *"Lahirnja Pantjasila" (The Birth of Pantjasila): An Outline of the Five Principles of the Indonesian State* ([Jakarta]: Ministry of Information, Republic of Indonesia, 1952), 20.

30. Our point on archipelagoes is analogous to John R. Gillis's discussion of "islands [as] the master metaphors" that have permitted oceanic navigation; John R. Gillis, *Islands of the Mind: How the Human Imagination Created the Atlantic World* (New York: Palgrave Macmillan, 2004), 5. For Marc Shell, since "human imagination of islandness has variably informed cultures" and "islandness" marks "identity confronting difference" more broadly, "islandology" represents the "study of how we speak about islands" as both empirical and symbolic entities; *Islandology: Geography, Rhetoric, Politics* (Stanford, CA: Stanford University Press, 2014), 1, 3, 5.

31. "Archipelago," *Oxford English Dictionary,* 2nd ed. (Oxford: Clarendon Press, 1989).

32. "Archipelago," *Oxford English Dictionary*.

33. On the place of the island within colonial modernity, see Antonis Balasopoulos, "Nesologies: Island Form and Postcolonial Geopoetics," *Postcolonial Studies* 11, no. 1 (2008): 12–17.

34. Amritjit Singh and Peter Schmidt, "On the Borders Between U.S. Studies and Postcolonial Theory," introduction to *Postcolonial Literature and the United States: Race, Ethnicity, and Literature* (Jackson: University Press of Mississippi, 2000): 3–72; Shelley Fisher Fishkin, "Crossroads of Cultures: The Transnational Turn in American Studies—Presidential Address to the American Studies Association, November 12, 2004," *American Quarterly* 57, no. 1 (2005): 17–57.

35. Michael Denning, "'The Special American Conditions': Marxism and American Studies," *American Quarterly* 38, no. 3 (1986): 364.

36. Against use of the term "America" as a shortened form of "United States of America," Latin American commentators have often relied on a mythic continentalism, reclaiming the term "America" by stating, "América es un continente" (America is a continent) rather than a single country. This phrase was used by Rosa-Linda Fregoso during her presentation for the special session on *AQ*'s special issue *Las Américas Quarterly* at the 2014 American Studies Convention. This mode of Latin American continentalism is consistent with Mexican poet Octavio Paz's 1941 essay "América, ¿Es un Continente?," which advocates for a retrenchment of (Latin) American "continental consciousness" in the face of the United States' imperial work to turn (Latin) America into "a group of islands lacking cohesion and consciousness"; Octavio Paz, "América, ¿Es un Continente?" *Primeras Letras (1931–1943),* ed. Enrico Mario Santí (Mexico City, Mex.: Vuelta, 1988), 191, 192. Translations from the Spanish by Brian Russell Roberts.

37. Robert Cribb and Michele Ford, "Indonesia as an Archipelago: Managing Islands, Managing the Seas," in *Indonesia beyond the Water's Edge: Managing an Archipelagic State* (Singapore: Institute of Southeast Asian Studies, 2009), 1.

38. "Exclusive Economic Zone," *Wikipedia,* accessed Sept. 24, 2016: http://en.wikipedia .org/wiki/Exclusive_economic_zone; and "The United States is an Ocean Nation," *NOAA Office of General Counsel,* accessed Sept. 24, 2016: http://www.gc.noaa.gov/documents /2011/012711_gcil_maritime_eez_map.pdf.

39. For more on issues of sovereignty and nonsovereignty, see Godfrey Baldacchino and David Milne, eds., *The Case for Non-Sovereignty: Lessons from Sub-National Island Jurisdictions* (New York: Routledge, 2008); and Yarimar Bonilla, *Non-Sovereign Futures: French Caribbean Politics in the Wake of Disenchantment* (Chicago: University of Chicago Press), 2015.

40. See André Green, *Key Ideas for a Contemporary Psychoanalysis: Misrecognition and Recognition of the Unconscious* (New York: Brunner-Routledge, 2005), 218.

41. For this definition of archipelagic American studies, we have drawn on previous work in Brian Russell Roberts and Michelle Stephens, "Archipelagic American Studies and the Caribbean," *Journal of Transnational American Studies* 5, no. 1 (2013): 4, 6, 7. For the quotation from Du Bois, see W. E. B. Du Bois, *The Souls of Black Folk,* ed. Brent Hayes Edwards (1903; repr., Oxford: Oxford University Press, 2008), 15.

42. Janice Radway, "What's in a Name? Presidential Address to the American Studies Association, 20 November, 1998," *American Quarterly* 51, no. 1 (1999): 22.

43. Hester Blum, "The Prospect of Oceanic Studies," *PMLA* 125, no. 3 (2010): 670.

44. George B. Handley, "Toward an Environmental Phenomenology of Diaspora," *Modern Fiction Studies* 55, no. 3 (2009): 656.

45. For a basic overview of topology, see Donald M. Davis, "Topology," in *Encyclopedia of Mathematics Education,* ed. Louise S. Grinstein and Sally I. Lipsey (New York: Routledge-Falmer, 2001), 764–66. Thanks to Matthew Wickman for conversations on topology.

46. For more extensive discussions of continental exceptionalism, see Roberts and Stephens, "Archipelagic American Studies and the Caribbean," 8; and Brian Russell Roberts, "Archipelagic American Literary History and the Philippines," *American Literary History* 27, no. 1 (2015): 129–30.

47. Wai Chee Dimock, *Through Other Continents: American Literature across Deep Time* (Princeton, NJ: Princeton University Press, 2006), 3.

48. For Dimock's reliance on Braudel, see Dimock, *Through Other Continents,* 4–5. On *longue durée* and seas, coasts, and islands as the "heart" of the Mediterranean, see also Fernand Braudel, *The Mediterranean and the Mediterranean World in the Age of Philip II,* vol. 1, trans. Siân Reynolds (1949; repr., Berkeley: University of California Press, 1995), 23–24, 103–67. For her commentary on the continent as a metaphor for transnationalism, see Wai Chee Dimock and Matthew Wickman, "The Wai Chee Dimock Approach," ThinkingAloud, Classical 89, accessed Oct. 10, 2016, http://www .classical89.org/thinkingaloud/archive/episode/?id=4/14/2014.

49. See, for instance, Lisa Lowe's *The Intimacies of Four Continents* (Durham, NC: Duke University Press), 2015. See also Barack Obama's 2009 commentary, "I have known Islam on three continents," on having interacted with Muslims on the island of Java, hailing from his father's Kenyan family, and in the city of Chicago; Barack Obama, "Remarks by the President at Cairo University, 6–04–09," accessed Oct. 11, 2016, https:// www.whitehouse.gov/the-press-office/remarks-president-cairo-university-6-04-09.

50. Amy Kaplan, "Manifest Domesticity," *American Literature* 70, no. 3 (1998): 583; John Carlos Rowe et al., introduction to *Post-Nationalist American Studies,* ed. John Carlos Rowe (Berkeley: University of California Press, 2000), 2; Anna Brickhouse, "Hemispheric Jamestown," in *Hemispheric American Studies,* ed. Caroline F. Levander and Robert S. Levine (New Brunswick, NJ: Rutgers University Press, 2008), 21; and Winfried Fluck, "A New Beginning? Transnationalisms," *New Literary History* 42, no. 3 (2011): 381. Emphasis added.

51. "Insular," def. 4.a., *Oxford English Dictionary,* 2nd ed. (Oxford: Clarendon Press, 1989).

52. On islands and cosmopolitanism, see Françoise Lionnet, "Cosmopolitan or Creole Lives? Globalized Oceans and Insular Identities," *Profession* (2011): 27–29.

53. Joseph P. Balaz, "Da Mainland to Me," *Chaminade Literary Review* 2.2 (1989): 109.

54. For an illuminating discussion of Balaz's poem, see Wilson, *Reimagining the American Pacific,* 129–31.

55. José Martí, "Nuestra América," in *Obras Completas / José Martí,* vol. 6 (Havana: Editorial Nacional, 1963), 15–23. Martí's antagonism has frequently animated transnational American studies projects, as in, for instance, Sandhya Shukla and Heidi Tinsman, ed., *Imagining Our Americas: Toward a Transnational Frame* (Durham, NC: Duke University Press, 2007).

56. Key West of the Florida Keys is frequently described as "the southernmost point in the continental United States." See, for instance, Lynn M. Homan and Thomas Reilly, *Images of America: Key West* (Charleston, SC: Arcadia, 2000), 21.

57. Sean Metzger, Francisco-J. Hernández Adrián, and Michaeline Crichlow, "Introduction: Islands, Images, Imaginaries," *Third Text* 28, nos. 4–5 (2014): 338.

58. Quoted in Muhammad Munavvar, *Ocean States: Archipelagic Regimes in the Law of the Sea* (Dordrecht, Neth.: Nijhoff, 1995), 62.

59. John C. Butcher, "Becoming an Archipelagic State: The Juanda Declaration of 1957 and the 'Struggle' to Gain International Recognition of the Archipelagic Principle," in *Indonesia Beyond the Water's Edge: Managing an Archipelagic State* (Singapore: Institute of Southeast Asian Studies, 2009), 35–36.

60. Munavvar, *Ocean States,* 64. One of the Indonesian declaration's architects later recalled that Indonesia was worried about US involvement in the regional unrest of the era: "We had all these big boys interfering, trying to keep us apart because they had their own designs. So this archipelago principle seemed to be a good thing for the important political unity of Indonesia" (Butcher, "Becoming an Archipelagic State," 39).

61. Munavvar, *Ocean States,* 64 and 65.

62. Munavvar, *Ocean States,* 87, 93, 94. Butcher, "Becoming an Archipelagic State," 45.

63. See C. L. R. James's discussions of the West Indian Federation in *Modern Politics* (Detroit, MI: Bewick/Ed, 1973), 81–86; and in C. L. R. James, *At the Rendezvous of Victory: Selected Writings* (London: Allison and Busby, 1984), 85–128. For more of a comparative discussion of James's archipelagic writings at midcentury and the international struggle over the "archipelago principle," see Michelle Stephens, "Federated Ocean States: Archipelagic Visions of the Third World at Midcentury," in *Beyond Windrush: Rethinking Postwar Anglophone Caribbean Literature,* ed. J. Dillon Brown and Leah Rosenberg (Jackson: University of Mississippi Press, 2015), 222–38.

64. Sylvia Wynter and Katherine McKittrick, "Unparalleled Catastrophe for Our Species? Or, to Give Humanness a Different Future: Conversations," in *Sylvia Wynter: On Being Human as Praxis* (Durham, NC: Duke University Press, 2015), 41. Glissant is quoted in Kaiama L. Glover, *Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon* (Liverpool, UK: Liverpool University Press, 2010), 1.

65. Quoted in Celia M. Britton, *Édouard Glissant and Postcolonial Theory: Strategies of Language and Resistance* (Charlottesville: University of Virginia Press, 1999), 179; Antonio Benítez-Rojo, *The Repeating Island: The Caribbean and the Postmodern Perspective,* 2nd ed., trans. James E. Maraniss (Durham, NC: Duke University Press, 1996), 4.

66. Lionnet, "Cosmopolitanism or Creole Lives?," 24.

67. Epeli Hau'ofa, "Our Sea of Islands," in *A New Oceania: Rediscovering Our Sea of Islands,* ed. Eric Waddell, Vijay Naidu, and Epeli Hau'ofa (Suva, Fiji: University of the South Pacific, Beake House, 1993), 6, 7, 8, 13. Our volume's capitalization of the term "Indigenous" takes into consideration the following guidelines suggested by the academic journal *Decolonization: Indigeneity, Education & Society,* which asks contributors to capitalize the word by stating: "These terms are deeply political. When we capitalize them we evoke shared historical memory, cultural meanings, and particular political interests. By spelling indigenous with a lower case I we un/knowingly reproduce dominant writing traditions that seek to minimize and subjugate Indigenous knowledges and people." Oct. 15, 2016: http://decolonization.org/index.php/des/about/submissions. Our sense of appropriate exceptions here and throughout the collection include: references to indigenous plants or animal or things, uses of derivative terms (such as "indigeneity"), appearances of the term in quoted material, and appearances of the term in which capitalization could inadvertently imply that certain members of Indigenous groups are not Indigenous. Taking up the latter example: to say "Indigenous Chamorro populations" or "Indigenous Pacific Islanders" may imply that some Chamorro populations or some Pacific Islanders are not Indigenous, as if Chamorros or Pacific Islanders were groups made up of an Indigenous subset and a settler-colonial subset. In these cases, where the term is redundant but cannot be deleted because it importantly functions to mark a group's indigeneity for readers who may be unaware of it, we have used phrases such as "indigenous Chamorro populations" or "indigenous Pacific Islanders." (We have taken analogous approaches to the terms "Native" and "Aboriginal.") Thanks to Alice Te Punga Somerville for much appreciated help thinking through these editorial practices.

68. For landmark commentary on the fraught use of the term "Pacific Rim," see Arif Dirlik, "Introducing the Pacific," in *What Is in a Rim? Critical Perspectives on the Pacific Region Idea,* ed. Arif Dirlik (Boulder, CO: Westview Press, 1993): 3–11; and Bruce Cumings, "Rimspeak; or, The Discourse of the 'Pacific Rim,'" in Dirlik, *What Is in a Rim,* 29–47. Merlin M. Magallona, "Reflections on Strategic Research: Towards an Archipelagic Studies and Ocean Policy Program," in *Archipelagic Studies: Charting New Waters,* ed. Jay L. Batongbacal (Quezon City: University of Philippines Printery, 1998), 8.

69. Jay L. Batongbacal, "Defining Archipelagic Studies," in Batongbacal, *Archipelagic Studies,* 1998), 183.

70. Batongbacal, "Defining Archipelagic Studies," 194.

71. J. G. A. Pocock, "British History: A Plea for a New Subject," *Journal of Modern History* 47, no. 4 (1975): 613.

72. Pocock, "British History," 606.

73. Philip Schwyzer, introduction to *Archipelagic Identities: Literature and Identity in the Atlantic Archipelago, 1550–1800,* eds. Philip Schwyzer and Simon Mealor (Hampshire, UK: Ashgate, 2004), 4, 3.

74. Irad Malkin, *A Small Greek World: Networks in the Ancient Mediterranean* (New York: Oxford University Press, 2011); and Christy Constantakopoulou, *The Dance of the Islands: Insularity, Networks, the Athenian Empire and the Aegean World* (New York: Oxford University Press, 2007).

75. For an extensive list of pre-2007 island-oriented journal issues, see Godfrey Baldacchino, "Islands, Island Studies, Island Studies Journal," *Island Studies Journal* 1, no. 1 (May 2006): 8.

76. Baldacchino, "Islands," 9.

77. Elaine Stratford et al., "Envisioning the Archipelago," *Island Studies Journal* 6, no. 2 (2011): 123, 115; Jonathan Pugh, "Island Movements: Thinking with the Archipelago," *Island Studies Journal* 8, no. 1 (2013): 10.

78. See DeLoughrey, *Routes and Roots*; and Françoise Lionnet, "Continents and Archipelagoes: From *E Pluribus Unum* to Creolized Solidarities," PMLA 123, no. 5 (2008): 1503–15. DeLoughrey has served on *Island Studies Journal*'s editorial board since its founding. Lionnet moved from UCLA to Harvard in 2015.

79. Lisa Lowe and David Lloyd, introduction to *The Politics of Culture in the Shadow of Capital,* ed. Lisa Lowe and David Lloyd (Durham, NC: Duke University Press, 1997), 5.

80. Grant McCall, "Nissology: A Proposal for Consideration," *Journal of the Pacific Society* 17, nos. 2–3 (1994): 1. For an insightful follow-up discussion of nissology, see Godfrey Baldacchino, "Studying Islands: On Whose Terms? Some Epistemological and Methodological Challenges to the Pursuit of Island Studies," *Island Studies Journal* 3, no. 1 (2008): 37–56. On islands and metaphorical abstraction, see Gillis, *Islands*; and Peter Hay, "A Phenomenology of Islands," *Island Studies Journal* 1, no. 1 (2006): 19–42.

81. Offering a phrase that inspires the heading above, Gillis describes the ancient Greeks as "thinking *with* islands" even before settling them (Gillis, *Islands,* 5).

82. Simone Pinet, *Archipelagoes: Insular Fictions from Chivalric Romance to the Novel* (Minneapolis: University of Minnesota Press, 2011), 30, 31.

83. Greg Dening, *Beach Crossings: Voyaging across Times, Cultures, and Self* (Philadelphia: University of Pennsylvania Press, 2004), 13, 17, 19.

84. Hay, "Phenomenology of Islands," 23.

85. Shell, *Islandology,* 1.

86. Shell, *Islandology,* 18.

87. Shell, *Islandology,* 18.

88. Shell, *Islandology,* 19.

89. Derek Walcott, "Isla Incognita," in *Caribbean Literature and the Environment: Between Nature and Culture,* ed. Elizabeth M. DeLoughrey, Renée K. Gosson, and George B. Handley (Charlottesville: University of Virginia Press, 2005), 52. Although the essay was not published until 2005, Walcott wrote it in 1973 (Walcott, "Isla Incognita," 57). We thank Beatriz Llenín-Figueroa for drawing our attention to the project of thinking about what might be the opposite of the explorer's method.

90. Elsewhere, the explorer's approach has been discussed as "a European project" of "planetary consciousness" involving the double project of circumnavigating the globe and "the mapping of the world's coastlines"; Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation,* 2nd ed. (1992; repr., New York: Routledge, 2008), 29. Hence, the type of explorer we are describing is closely linked to and freighted with European colonial and imperial presumptions. Meanwhile, we are intrigued by the alternative explorational epistemologies offered by David Chang's recent book, which begins: "What if we were to understand indigenous people as the active agents of global exploration, rather than the passive objects of that exploration?"; David A. Chang, *The World and All the Things Upon It: Native Hawaiian Geographies of Exploration* (Minneapolis: University of Minnesota Press, 2016), vii. Chang seeks to wrest the category of exploration from European epistemologies and practices while we (with the figure of the anti-explorer) are seeking to negate the category in favor of alternative epistemologies and practices. Even so, we find common cause with Chang in his description of explorers (or we would say anti-explorers) who are "reshaping their place in the globe in ways and spaces we do not yet even suspect"; Chang, *The World,* 257.

91. Benítez-Rojo, *Repeating Island,* 2.

92. Édouard Glissant, *Poetics of Relation,* trans. Betsy Wing (Ann Arbor: University of Michigan Press, 2009), 94.

93. Benoit Mandelbrot, "How Long Is the Coast of Britain? Statistical Self-Similarity and Fractional Dimension," *Science* NS 156, no. 3775 (May 5, 1967): 636–38; Benoit Mandelbrot, *Fractals: Form, Chance, and Dimension* (San Francisco: Freeman, 1977); Benoit Mandelbrot, *The Fractal Geometry of Nature* (New York: Freeman, 1983). Glissant nods directly toward Mandelbrot; Glissant, *Poetics,* 93.

94. Mandelbrot, "How Long Is the Coast of Britain?," 636.

95. Mandelbrot, *Fractal Geometry,* 25.

96. Mandelbrot, *Fractal Geometry,* 26.

97. Mandelbrot, *Fractal Geometry,* 26–27.

98. Mandelbrot, *Fractal Geometry,* 116.

99. Édouard Glissant, *Traite du Tout-Monde* (Paris: Gallimard, 1997), 120.

100. Pinet, *Archipelagoes,* xxxii, 66–71; Shell, *Islandology,* 3–4, 15, 17. For more on Jacques Lacan's discussions of the Real, see *The Four Fundamental Concepts of Psychoanalysis* (New York: W. W. Norton & Company, 1998), 22, 41, 54, and 69.

101. Metzger, Adrián, and Crichlow, "Introduction," 339.

102. On islands moving in relation to the stars, see Vicente M. Diaz, "No Island Is an Island," in *Native Studies Keywords,* ed. Stephanie Nohelani Teves, Andrea Smith, and Michelle H. Raheja (Tucson: University of Arizona Press, 2015), 97.

103. Stephen Wolfram, "The Father of Fractals," *Wall Street Journal,* November 22, 2012. With the term "hyperobjective" we allude to Timothy Morton's notion of the "hyperobject," something that is "massively distributed in time and space relative to humans"; Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World* (Minneapolis: University of Minnesota Press, 2013), 1.

104. Mandelbrot, *Fractal Geometry,* 1.

105. Mandelbrot, *Fractal Geometry,* 1, plate C2, 3.

106. Mandelbrot, *Fractal Geometry,* 26.

107. Glissant, *Poetics,* 122.

108. Glissant, *Poetics,* 208.

109. On self-similarity, see Mandelbrot, "How Long Is the Coast?," 637.

110. Terrell Scott Herring, "Micro: Region, History, Literature," *American Literary History* 22, no. 3 (2010): 627.

111. Lisa Randall, "Extra Dimensions and Warped Geometries," *Science* 296 (May 24, 2002): 1422–27.

112. Florence "Johnny" Frisbie and Brian Russell Roberts, conversation, February 11, 2014, Mānoa neighborhood, Honolulu, Hawai'i.

113. Katherine Sim, *More Than a Pantun: Understanding Malay Verse* (Singapore: Times Books International, 1987), 12.

114. "Koch Snowflake, Koch Curve," Wikipedia Commons, accessed Oct. 12, 2016, http://commons.wikimedia.org/wiki/File:KochSnowGif16_800x500_2.gif.

115. Michelle Stephens, "What Is an Island? Caribbean Studies and the Contemporary Visual Artist," *Small Axe* 17, no. 2 41 (2013): 12.

116. Maurice S. Lee, "Deserted Islands and Overwhelmed Readers," *American Literary History* 26, no. 2 (2014): 207.

117. Moretti's first reference to "distant reading" appears in his essay "Conjectures on World Literature," originally published in 2000 and now appearing as the second chapter of his book *Distant Reading* (London: Verso, 2013), 47–49.

118. Moretti, *Distant Reading,* 12. In terms of this section's header, Jonathan Pugh offers a provocative essay on "thinking with the archipelago" in "Island Movements: Thinking with the Archipelago," *Island Studies Journal* 8, no. 1 (2013): 9–24.

119. For other moments when Moretti theorizes through the archipelago, see *Distant Reading,* 1, 18, 63, 128.

120. Originally published in 1994, Moretti's essay "Modern European Literature: A Geographical Sketch" offers his initial references to Europe as an archipelago. This essay now appears as the first chapter of *Distant Reading.*

121. Glissant, *Poetics,* 208.

122. Glissant quoted in Glover, *Haiti Unbound,* 1. For a discussion of islands and continents in terms of geographical genres, see Brian Russell Roberts, "Abolitionist Archipelago: Pre- and Post-Emancipation Islands of Slavery and Emancipation," *Atlantic Studies* 8, no. 2 (2011): 234.

123. The name "Bali Ha'i" inevitably recalls the Indonesian island of Bali. And although James A. Michener's *Tales of the South Pacific* (upon which the Rodgers and Hammerstein adaptations are based) explains that Tonkinese people have come to the islands "from Tonkin China" as indentured laborers (Michener, *Tales of the South Pacific* [1947; rprt., New York: Dial, 2014], 153), the musical and film adaptations do not provide this context and hence have left many viewers to assume that perhaps the term "Tonkinese" is an idiosyncratic term for inhabitants of Tonga. *South Pacific*'s portrayal of French planters draws on social conditions in French Polynesia. Meanwhile, the Tonkinese character Bloody Mary was originally played by Puerto Rican actress Juanita Hall and subsequently by another Puerto Rican actress, Diosa Costello; see Jesús Colón, *A Puerto Rican in New York and Other Sketches* (New York: Arno Press, 1975), 156.

124. See Mandelbrot, "How Long Is the Coast?," 636.

125. Florence (Johnny) Frisbie, *Miss Ulysses from Puka-puka: The Autobiography of a South Sea Trader's Daughter* (New York: Macmillan Company, 1948), 158; and Frisbie and Roberts conversation.

126. Quintilian, *Institutio Oratoria, Books VII–IX,* trans. H. E. Butler (Cambridge, MA: Harvard University Press, 1921), 321 (8.6.34).

127. Edward Brathwaite, *Contradictory Omens: Cultural Diversity and Integration in the Caribbean* (Mona, Jamaica: Savacou, 1974), 64.

128. Jennifer L. Gaynor, "Maritime Ideologies and Ethnic Anomalies: Sea Space and the Structure of Subalternity in the Southeast Asian Littoral," in *Seascapes: Maritime Histories, Littoral Cultures, and Transoceanic Exchanges,* ed. Jerry H. Bentley, Renate Bridenthal, and Kären Wigen (Honolulu: University of Hawai'i Press, 2007), 60.

129. Brian Russell Roberts, "Archipelagic Diaspora, Geographical Form, and Hurston's *Their Eyes Were Watching God,*" *American Literature* 85, no. 1 (2013): 122.

130. For more on island name resemblances see, S. Brink, "The Onomasticon and the Role of Analogy in Name Formation," *Namn och Bygd* 84 (1996): 73; also see Benítez-Rojo, *Repeating Island,* where the idea of a "meta-archipelago" is first mentioned on page 4; and Hau'ofa, "Our Sea of Islands," 4–8; Albert Wendt, "Towards a New Oceania," in *Writers in East-West Encounter: New Cultural Beginnings,* ed. Guy Amirthanayagam (London: Palgrave-Macmillan, 1981), 202.

131. George Lamming, *The Pleasures of Exile* (1960; repr., New York: Alison and Busby, 1984), 154.

132. This view of the Caribbean and Madagascar would roll back such paradigms as Paul Gilroy's "black Atlantic" and Vicente M. Diaz's oceanic thesis that "no island is an island." See Gilroy, *Black Atlantic;* and Diaz, "No Island Is an Island."

133. Wendt, "Towards a New Oceania," 202.

134. Marshall Island stick charts were constructed using fibers from plants, with sticks representing wave patterns, while cowrie shells or coral pieces generally represented islands; Richard Feinberg et al., " 'Drawing the Coral Heads': Mental Mapping and Its Physical Representation in a Polynesian Community," *Cartographic Journal* 40, no. 3 (2003): 245.

135. Kathy Jetnil-Kijiner, "United Nations Climate Summit Opening Ceremony—A Poem to My Daughter," on *Iep Jeltok: A Basket of Poetry and Writing from Kathy Jetnil-Kijiner,* accessed Oct. 11, 2016, https://jkijiner.wordpress.com/2014/09/24/united -nations-climate-summit-opening-ceremony-my-poem-to-my-daughter/.

136. Metzger, Adrián, and Crichlow, "Introduction," 340.

137. This tack is consistent with the *American Quarterly*'s stance, expressed on the final page of each issue (including the recent special issues *Las Américas Quarterly* and *Pacific Currents*), on a dedication to examining "American societies and cultures, past and present, in global and local contexts," including "work that contributes to our understanding of the United States in its diversity, its relations with hemispheric neighbors, and its impact on world politics and culture."

138. Carlos Bulosan, "Be American," in *On Becoming Filipino: Selected Writings of Carlos Bulosan,* ed. E. San Juan, Jr. (Philadelphia, PA: Temple University Press, 1995): 66–72.

139. In our use of variations on the term "American," we are inspired by Janice Radway and others' conscientious deliberations on the hemispheric implications of using this term; Janice Radway, "What's in a Name? Presidential Address to the American Studies Association, 20 November, 1998," *American Quarterly* 51, no. 1 (1999): 1–32. See also Renda's "Note on Usage" in *Taking Haiti,* xvii. In retaining certain US-oriented usages of the term (e.g., "American studies" as a field name and "Americanists" as scholars of American studies), we are inspired by Donald Pease's pragmatic *description rather than prescription* vis-à-vis the question of usage, as he acknowledges that "'America' remains the commonly accepted self-representation in American studies associations"; Donald E. Pease, introduction to *Reframing the Transnational Turn in American Studies,* ed. Winfried Fluck, Donald E. Pease, and John Carlos Rowe (Hanover, NH: Dartmouth College Press, 2011), 1.

140. This myth-and-symbol school trend, in which scholars wrote monographs seeking to overthrow previous scholars' favored US myths, is emblematized in Alan Trachtenberg's dismissal of Henry Nash Smith's 1950 thesis on "virgin land" and Leo Marx's 1964 thesis on the "machine in the garden": "Not the land, not the garden, but the road . . . has expressed the essential way of American life"; Alan Trachtenberg, *Brooklyn Bridge: Fact and Symbol* (Chicago: University of Chicago Press, 1965), 21. In contrast, transnational Americanists' engagement with the world has necessitated a turn toward the anthology genre since, as Moretti has suggested, studying world literature (and, we would add, world culture more generally) eventually requires a "sort of cosmic and inevitable division of labour"; Moretti, *Distant Reading,* 59.

141. Alice Te Punga Somerville, "Our Sea of Anthologies: Collection, Display, and the Deep Blue Sea," in *Cultural Crossings / A la croisée des cultures: Negotiating Identities in Francophone and Anglophone Pacific Literature / De la négociation des identités dans les litteratures francophones et anglophones du Pacifique,* ed. Raylene Ramsay (Brussels, Bel.: Peter Lang, 2010), 219.

142. See Raymond Williams, *Marxism and Literature* (Oxford: Oxford University Press, 1977), 133–34.

143. Metzger, Adrián, and Crichlow, "Introduction," 341.

144. In *Contemporary Housing Issues in a Globalized World* (Farnham, UK: Ashgate, 2014, 13), Padraic Kenna uses the phrase "urban archipelago" in reference to Mike Davis's work *Planet of Slums* (London: Verso, 2006), where Davis also uses the term "archipelago" (46, 105, 172). Amy Kaplan describes the Guantánamo Bay detainee camp as "one island in a global penal archipelago" in "Where Is Guantánamo?" *American Quarterly* 57, no. 3 (2005): 831. Also on the archipelago metaphor and coercive state power, see Paul Amar, *The Security Archipelago: Human-Security States, Sexuality Politics, and the End of Neoliberalism* (Durham, NC: Duke University Press, 2013).