

‘no page is ever truly blank’: An Interview with Craig Santos Perez

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A native Chamorro from the Pacific Island of Guåhan/Guam, Craig Santos Perez is the author of several chapbooks and three volumes of poetry: *from unincorporated territory [hacha]* (2008), *from unincorporated territory [saina]* (2010), and *from unincorporated territory [guma’]* (2014). He is an Associate Professor of English at the University of Hawai‘i at Mānoa, where he also serves as Director of the Creative Writing Program and the New Oceania Literary Series. Perez earned an MFA from the University of San Francisco and an MA in Comparative Ethnic Studies through the University of California, Berkeley. In addition to co-editing the 2009 anthology *Chamoru Childhood*, he co-founded the Achiote Press and the more recent Ala Press; his work also includes the audio poetry album *Undercurrent* with Brandi Nālani McDougall. Perez has received numerous awards including the 2011 PEN Center USA Literary Award for Poetry. In 2014 Perez was featured at the Indigenous Book Festival at the University of New Mexico, sponsored by the Institute for American Indian Research (IFAIR). This interview follows up on his keynote presentation after the publication of the third volume of the multi-book project *from unincorporated territory*.

The term “unincorporated territory” refers to the United States of America’s imperial gesture of conferring territorial status upon islands such as Guam, American Samoa, and Puerto Rico, thus claiming jurisdiction over such lands and populations; in this way, territorial residents become incorporated into the nation as citizens but are not extended all of the protections of the US Constitution. Perez’s poetry takes up the complex legacies of Guam as a home space and point of departure for Chamorro languages and communities as well as a territory marked by Spanish, US, and Japanese imperialism. His work charts Pacific islands and waters as indigenous, occupied, and intensely contested places. *from unincorporated territory* is experimental in form: multilingual, complexly layered, and intensely visual with lines echoing tides and nautical charts. The language ricochets as alternately mournful and comical, highly charged and understated, richly allusive and unadorned. Through a palimpsest of multiple vernaculars and historical registers, Perez’s poetry interrogates the militarization of the Pacific and the impact of settler colonialism on community health while also animating new modes of resistance and affiliation.

As a poet, professor, and editor, Perez investigates the Chamorro

diaspora and a dynamic Pacific region in relation to the shifting analytics of transoceanic, transnational, postcolonial, and global indigenous studies. His bold work challenges audiences to account for articulations of indigeneity in Native American and Native Pacific literature, indigenous critical theory, and histories of global empire.

KW: As you note in the preface to *from unincorporated territory [hacha]*, the Supreme Court cases known as the “Insular Cases” sought to authorize new forms of American imperialism in the early twentieth century by ruling that “the United States can hold a territory as a colonial possession without ever incorporating the territory into the United States or granting sovereignty to the territory, keeping the inhabitants in a state of political disenfranchisement” (9). How does Guam’s “unincorporated” status drive your work in terms of a poetics of origins, diaspora, and geopolitical relationships?

CSP: Why did the military take so much land from our families? Why are so many Chamorros in the military? Why do we learn English in school? Why do we learn the history of a continent so far away? Why do we cheer for sports teams in cities we have never been to? Why is all our food imported? Why do we have US passports? Why have so many settlers moved to Guam? Why do so many Chamorros migrate away from home?

I’ve carried these questions with me throughout my childhood on Guam and, later, when my family joined the thousands of others in the Chamorro diaspora. As I got older, I realized that these questions could only be answered by understanding Guam’s political history and colonial status as an “unincorporated territory,” which has affected every aspect of the Chamorro experience.

KW: Your poem “*from Lisiensan Ga’lago*” in *from unincorporated territory [hacha]* introduces the idea of “geographic absence” (16) in relation to Guam, a thread that is carried through each subsequent volume. How does your work challenge or revise such associations of Guam as unmapped, erased, or dislocated for so many types of maps?

CSP: A profound moment in many Chamorro lives, especially diasporic Chamorro lives, is when we are asked to point out Guam on a map because Guam doesn’t exist on many maps of the world (Guam is a 212-square-mile island). Plus, many people have just never heard of Guam, so I constantly have to explain where and what Guam is. My poetry dramatizes the various ways Guam and Chamorro culture has been erased and the ways I have rhetorically tried to locate and inscribe Guam in personal memory and public history.

KW: In an article addressing “The Discontiguous States of America,” Paul Lai describes unincorporated territories such as Guam as “all technically intra- rather than trans-national spaces” (2). Do your poems register or trace connections across such “intranational” or discontiguous spaces? In what ways does your work speak to the limits

of national, transnational, or postcolonial histories of Guam and other territories claimed as both domestic and non-national spaces?

CSP: In my poetic and scholarly work, I have registered connections to other discontinuous spaces of U.S. empire, such as Hawai‘i, American Samoa, Puerto Rico, and Native American reservations, in addition to the commonwealth of the Northern Mariana Islands, the freely associated states and republics in Micronesia, and the now independent countries of the Philippines and Cuba. I most often reference Hawai‘i both because I live there and because Guam and Hawai‘i have the most similarities.

My work attempts to articulate all that remains unincorporated about our understanding of Guam and Chamorro culture in national, transnational, and postcolonial histories. Poetry, to me, is a space in which indeterminacy, ambiguity, uncertainty, and fragmentation can be productively engaged. In a sense, poetry is a space to bring together the unincorporated threads in dynamic collision.

KW: After growing up in Guam and California, you currently live and work in Hawai‘i. What connections or disjunctions do you see throughout such Pacific spaces in terms of poetry, storytelling, and critical scholarship?

CSP: Storytelling is a crucial element in Chamorro, Hawaiian, Pacific, and Indigenous cultures. Stories are vessels for cultural beliefs, values, customs, histories, genealogies, politics, and memories. Stories weave generations and geographies. Contemporary poetries of the Pacific have many connections, especially in relation to how they protest and mourn the ravages of colonialism, articulate and promote cultural revitalization, and imagine and express decolonization. Critical scholarship in the Pacific remains rooted in Pacific aesthetics and epistemologies while analyzing the cultural, historical, and political contexts of the Pacific.

KW: The third volume of your multi-book project *from unincorporated territory* was published in 2014. What do you see as the trajectory from the first volume to the third or the current that flows from *[saina]* to *[hacha]* to *[guma’]*?

CSP: To me, each volume is an island, part of a larger, archipelagic project. Reading the books is similar to visiting different islands in a chain, so that there isn’t necessarily a trajectory. Instead, each book takes the reader into a space that is different, yet similar to the other spaces. Each book has its own unique geography and culture, just as each island of an archipelago has a distinct ecology and personality. Despite these differences, each book tells a part of the greater story.

KW: In *from unincorporated territory [saina]*, you emphasize the connections between tourist economies, the appropriation of indigenous lands, and militarization in Guam and islands throughout

the Pacific. In what ways does your work take up the complex histories and everyday experiences of indigeneity and settler colonialism through the juxtaposition of “preterrain” and “aerial roots” alongside the lure of “all with ocean views”?

CSP: Militarism has stolen and weaponized the lands that used to feed us. Tourism has bought and exoticized the lands that used to shelter us. The economies of these industries have destroyed and replaced our customary subsistence economies with wage labor. We wear uniforms in the army and at the hotel. We dance as warriors in the battlefield or as attractions in the lobby. While tourism brings foreigners to our island, militarism enlists Chamorros and sends them overseas. Militarism and tourism are the two hands of settler colonialism in the Pacific that choke us.

KW: From a model of “tidealectics” to “Māori-Pasifika connections” and the “trans-indigenous,” a growing body of scholarship draws on island and transoceanic literatures that often have been excluded from American, Asian American, Pacific, and postcolonial archives.¹ In what ways does attention to Pacific Islands or Oceania reconfigure models of postcolonial literary history, transnational methodologies, and global indigenous studies as a decolonial project?

CSP: Attention to island and transoceanic literatures reminds postcolonial scholars that many places in the world are still colonized, and it reminds transnationalists that territories still exist. It reminds scholars of American Studies that the borders and hemispheres of the American empire extend beyond the continent and beyond the Atlantic. Attention to the Pacific will hopefully encourage scholars to realize that a multiply layered methodology is required to more fully understand the complexities of empire and the literary voices of those striking back from even the most far-flung island territories.

KW: It has been ten years since the controversial proposal to change the name of the Association for Asian American Studies to the Association for Asian/Pacific Islander American Studies. From J. Kēhaulani Kauanui’s 2005 assessment of the “Pacific Question” for the field of Asian American studies to Keith L. Camacho’s recent critique of the “island-centric approaches of Pacific Islander studies” (xix), what do you see as major shifts in parsing the complex relationship between Asian American studies and Pacific Islander studies? What approaches do you find most productive in navigating forms of affiliation, coalition, disaggregation, or comparative analysis for such interconnected fields?

CSP: Most Pacific Studies scholars (even those who were once very invested in a Pacific presence at AAAS) have moved away from trying to re-articulate Asian American Studies as a Pacific space and have instead focused more energy towards situating Pacific Studies within Native American and Indigenous Studies (today, NAISA is far more

important to Pacific scholars than AAAS). Interestingly, most Pacific Islander activists and community groups are actively trying to disaggregate the “A” from the “PI” in API [Asian-Pacific Islander] organization, because while organizations use “PI” statistics to tap into funding streams, they often do not actually include or employ any PI leadership and often do not actually serve PI communities.

At the same time, Asian American Studies scholars have become more interested in Pacific Studies (the 2015 AAAS is seeking submissions that examine the “role of Asian/Americans and Pacific Islanders in the construction of space, race, and the trans/national imaginary”). Scholars such as Paul Lai, Hsuan Hsu, Vernadette Gonzalez, Susan Najita, Richard Hamasaki, and Candace Fujikane, among others, are doing incredible comparative API work. Peer-reviewed journals such as the *Asian American Literary Review* and *Amerasia* have also done excellent work on the Pacific. Interesting shifts include turns towards “Asian indigeneities,” “Asian/Indigenous relations,” and “Asian settler colonialism.” Naoto Sudo has done fascinating work on Japanese literary representations of Micronesia, and I have written a forthcoming essay on representations of Japanese in Chamorro literature.

Chamorro Studies has been “island-centric” in the sense that most scholars focus on Guam as opposed to the entire Chamorro, or Marianas, archipelago—but I think most of Pacific Studies is still based on a “heritage studies” or “area studies” model. There is comparative work across Pacific archipelagoes, based on “subject studies,” such as militarization, sports, dance, navigation, tourism, literature, etc. Scholars like Elizabeth DeLoughrey and Chadwick Allen are doing incredible work juxtaposing Pacific/Caribbean, and Pacific/Native American literatures.

I think all these approaches are productive in different ways because they all reveal something different about the complex, global web that connects the Pacific to the world.

KW: What do you mean by the statement: “no page is ever truly blank” (*saina* 65)?

CSP: I imagine the blank page as an excerpt of the ocean. The ocean is storied and heavy with history, myth, rumor, genealogy, loss, war, money, the dead, life, and even plastic. The ocean is not “aqua nullius.” The page, then, is never truly blank. The page consists of submerged volcanoes of story and unfathomable depths of meaning.

KW: Literary critic Hsuan Hsu characterizes you as a “diasporic poet” whose work is engaged in the “the necessary, interminable activity of gathering fragments” (294). In terms of form, your poems often intersperse words in Chamorro, Spanish, and Japanese as well as maps, lists, and quotes from conversations, legal documents, and literary texts. What does your technique of interspersing linguistic and narrative fragments with various artifacts of geographical and cultural mapping suggest for a Chamorro diaspora or poetics?

CSP: For me, the experience of becoming and being a diasporic Chamorro has been one of brokenness and fragmentation. Since my family moved from Guam to California, I felt that I have been living an excerpted existence: part of me lives here, but part of me is missing, existing somewhere else. I want to try to put what has been broken back together. I find pieces in all kinds of artifacts, maps, documents, conversations, memories. Will I ever be whole? Will I ever not be haunted by where I'm "from"?

KW: Your poems include references to sources as wide-ranging as Walter Benjamin, Nathaniel Mackey, Brandy Nālani McDougall, Gertrude Stein, the Gospel according to Matthew, and Chief Hurao's 1671 speech in the Spanish-Chamorro Wars. You also include words in Chamorro that may or may not be translated or defined. To what extent does your work seek to acknowledge or explain such details for readers? Put another way, do you see *from unincorporated territory* as alternately presenting and refusing what one poem describes as "—a list of references to navigate this poem" (*hacha* 71)?

CSP: I want readers to have a full range of experiences when they read my books. I want them to feel both inclusion and exclusion, confusion and clarity, access and denial, lost and found. Jokingly, I would say that I explain about half of the references and citations in my work.

KW: In the preface to *from unincorporated territory [hacha]*, you frame the Chamorro language in your poetry as dispersed throughout "the ocean of English words" (12). What does this model of dispersal suggest for Chamorro and other indigenous languages in relation to English as a global colonial language? Do you see your multilingual poetry as a form of what Gloria Bird and Joy Harjo call "reinventing the enemy's language"? Or do you see English or Spanish as languages that have been indigenized, however unevenly, across different geographies?

CSP: As inspiring and empowering as it is to think about how indigenous peoples have indigenized, hybridized, creolized, weaponized, and reinvented the enemy's language, the fact remains that many indigenous languages are endangered, Chamorro included, and are being drowned out by English. In my work, I try to capture the precarious existence of the Chamorro language in my own life and the life of my culture. More prevalent now are efforts to reclaim and revitalize indigenous languages, as opposed to celebrating our hybridizations of English.

KW: Your multi-volume project *from unincorporated territory* experiments with maps and illustrations as well as typography (italics, bold and faded type, font size, words or entire lines striken through) and open structures that emphasize the spatial relationships of words and white space on the page. In contrast, your collaborative album

Undercurrent with Kanaka Maoli (Native Hawaiian) poet Brandy Nālani McDougall brings together poetry as spoken word and music or soundscapes. What are some of the formal challenges you take on through the intricate visual media of your poetry on the page and the sonic resonance of the album? What is the impact of each format for your work?

CSP: On the page, the formal challenge for my poems is to embody the images, textures, symbols, and deeper meanings of the poem. If the primary theme of a poem is a fishing net, then I want the form of that poem to embody the net in space and in sound. Sometimes a poem can have multiple forms interwoven, with disconnected and dissonant threads. Sometimes, the form acts to create a counter-current to the content of the poem. If I write a poem about a caged bird, for example, I want the form of the poem, at some point, to set the bird free.

On the audio album, the formal challenge is to create spoken word tracks that amplify the soundscapes of the poem. Collaborating with audio engineers Richard Hamasaki and Doug Matsuoka (the producers of the album) took our voices into new realms using digital sound technologies. Many of the tracks on *Undercurrent* utilize audio palimpsests that foreground the multiple voices and layers of much of my work.

KW: Your third volume *from unincorporated territory [guma']* includes a series of “malogues” linked to the spirit of Juan Malo’s legendary resistance to the Spanish occupation. In what ways do such histories of resistance inflect contemporary decolonizing efforts?

CSP: Juan Malo is a Chamorro trickster. Like other indigenous trickster narratives and discourses, Juan Malo gives us hope that even though we are less powerful than our colonial masters, we still have the weapons of our creativity, intelligence, and deviance to resist through profound and everyday actions. This is everywhere apparent in the creativity of contemporary activism.

KW: Several poems in *from unincorporated territory [guma']* address the prevalence of canned meats (SPAM®, Vienna sausages, canned corned beef) in Guam and throughout the Pacific. How did you become interested in what you call “gastrocolonialism”? What are some of the links that you trace between food production, diet, community health, and global capitalism?

CSP: I became interested in “gastrocolonialism” because one day, after overindulging in SPAM, I became really bloated. After being on the toilet for nearly an hour, I needed someone to blame for my explosive diarrhea. I figured since colonialism was responsible for most other ills in the Pacific, I conjectured that there must be a link between empire and my intestines. That’s how I came up with, “GAS-trocolonialism,” the colonization of our bowels with imported, fatty, greasy, unhealthy foodstuffs.

Guam used to be productively aqua- and agricultural. But then the military took the most arable land. Instead of growing food and raising livestock (and exercising while doing it), Chamorros relied on grocery stores and commissaries. American food corporations began flooding the island with their invasive foods, like SPAM. These colonial foods were convenient, affordable, and accessible. On a deeper level, they also felt modern, American, and prestigious. Once people were hooked, the rest is genealogy. From grandparent to parent to child—food diets are highly influenced by inheritance. The result: more than half of the deaths on Guam are caused by diseases linked to poor diet. It is hard to find any family in the Pacific that has not been affected by obesity and diabetes. Ironically, the consumption of “non-perishable” colonial foods has made Pacific bodies more perishable than ever before (in some places in the Pacific, the life expectancy of children are shorter than that of their parents for the first time in history).

KW: In contrast to much of your earlier work, the SPAM® poems draw on humor as a kind of antidote to settler colonialism, from militarization (SPAM® as culinary legacy of World War II) to the colonization of indigenous bodies (SPAM® as means of seduction or erotic aid). What does humor offer your work that other registers cannot, from diasporic melancholy or trauma to more expected forms of political protest? What would it mean for a decolonizing manifesto to be funny?

CSP: As I’ve written before, I want readers to experience a full range of human emotions when they read my work. I want them to laugh and cry, rage and contemplate, regret and wonder. Humor is an important element in much of Pacific and indigenous literatures. If a decolonizing manifesto made me laugh, it would have opened up a space inside me that would be more open to change. The power of humor in indigenous literature is most beautifully described by Joy Harjo: “Stories and songs are like humans who when they laugh are indestructible.”

KW: What is the scope and focus of your current project on the decolonial diet?

CSP: I am writing a multi-genre book called *Ruined Appetites: The Decolonial Diet* that will include poem-recipes, practical guides to shopping, lyric essays about food in the Pacific, food memories, literary criticism about food in Pacific literature, and food-porn.

KW: Your work as a writer and scholar involves multiple forms of community engagement, from projects with the Guam Humanities Council to the New Oceania Literary Series at the University of Hawai‘i at Mānoa. Yet in “Poetry, Politics, and Why I am Not an Activist” you distinguish “literary activism” from other forms of political activism. Can you say more about the relationship between literature and political action or activism?

CSP: Some poets have the tendency to write about a social or political issue and call that “activism” and stop there. Yes, that is activism, but to me it is merely “literary activism.” So I wanted to try to encourage other poets to think outside the page and explore other ways that we, as poets, can engage in “political activism,” or “food activism,” etc.

KW: Your pedagogy at the University of Hawai‘i at Mānoa involves forms of poetry and performance for non-academic audiences. What kind of projects have your students designed? What are the effects of such poetry-in-action for students, the campus, and broader audiences or communities?

CSP: My students have performed poetry in many spaces, from grocery stores to protest rallies. They have also posted poems in many places, from Starbucks to bars to bathrooms to stop signs. I try to encourage my students to believe that poetry belongs everywhere and that poets are needed everywhere. I hope that the effect for my students and our larger communities is that every space is made poetic and meaningful.

KW: I was surprised to see that the website for the Poetry Foundation currently characterizes your work as “US, Western”—though the page also includes a note that, “If you disagree with this poet’s categorization, make a suggestion.” What would you suggest for characterizing or categorizing your work in relation to contemporary poetry and various academic fields? In what ways are such categories useful or limiting for you as a writer and scholar?

CSP: Well, Guam *is* the westernmost border of the United States, so the “US, Western” category makes perverse sense. If I were to make a suggestion, I would submit: “anti-US, Groundbreaking.” If you explore the Poetry Foundation page further, you will find that I am also listed under “Native American Poets,” “Asian American Poets,” and “Latino Poets.” I will be working with the Poetry Foundation to create a “Pacific Islander Poets” page, on which I will also be listed. Now if I can just find some African American ancestry in my genealogy (I hear all I need is one drop to be considered). As a writer and scholar, I try to elude categorization. As a writer and scholar, I often fail.

KW: What is the relationship between your poetry and your writing in comparative ethnic studies or critical indigenous studies? How does your training for both your MFA and PhD influence your work as a poet and a professor?

CSP: I was a poet first, so how I thought about poetry was very intuitive. However, when I started graduate school in ethnic and indigenous studies, I began to read literature much more theoretically. Now, I try to interweave the intuitive creativity and the intellectual

theory. Being a scholar has made me think critically about poetry and I can now understand and articulate the complexities of a poem or poetic act. Being a poet has made me a much more creative and intuitive professor, both in the classroom and in other scholarly spaces. I often weave poetry or performance into my conference presentations/lectures, and I will often weave scholarship into my poetry performance.

KW: Earlier this year in “MFA vs. POC,” Junot Díaz addressed what has—and hasn’t—changed in the past 20 years in terms of the centrality of whiteness to MFA programs. In a similar vein, you’ve expressed astonishment at how the recent poetry anthology *American Hybrid* not only failed to include a significant number of non-white poets but also defined literary hybridity without citing the work of major theorists such as Lisa Lowe, Gloria Anzaldúa, and José David Saldívar.² Do you see any regional differences at work in such persistent exclusions? Or do such forms of erasure around issues of race and ethnicity continue to reflect entrenched structural problems for creative writing programs and academic institutions more broadly?

CSP: Yes, such forms of erasure reflect deeper structural problems in terms of race and the academy. And yes, there definitely are regional differences, especially with the movement towards “place-based” pedagogy. At the 2014 Association for Writers and Writing Programs annual conference, I attended the meeting for Creative Writing Program Directors. In a room of about 100 people, there were maybe 6 people of color. During the meeting, the AWP leadership discussed “hallmarks” of successful writing programs that they would include in their next survey and report. I raised my hand and suggested that one hallmark of a successful program should be the ethnic diversity of their faculty and student body. They agreed that it should be included in their next work. I definitely feel proud that half of the creative writing faculty are writers of color, and a majority of our creative writing graduate students are students of color. As an indigenous Director, I feel it is important to honor diversity. Indeed, our program is unique.

KW: You declare that, “no one fetishizes anthologies more than poets of color” (“Hybrid Aesthetics” 139). Can you say more about poets of color and the demands of and desires for various publishing formats, from chapbooks and literary magazines to anthologies?

CSP: I was joking when I declared that even though it’s true. The history of emerging literatures of color always begins with the struggle to be heard and the struggle to be published. Because white editors usually controlled the means of publication, writers of color were either tokenized or edited to fit a certain literary and racial expectation about how they should write to please the “white readership.” In response, the history of emerging literatures also includes some of the most exciting stories of underground, DIY, handmade, “guerilla” tactics to publish and circulate this work free from the white editorial

and curatorial gaze. These small projects led to formidable anthologies, and these anthologies led to powerful full-length collections.

Despite the importance of the individual collection, anthologies still held a revered place in ethnic literatures because they represented a collective voice and communal effort. Here were all of us, standing together, singing our selves and our communities into existence against all odds and all efforts to silence us. Here are our poems, holding hands in solidarity. You can't break the spine of an anthology.

KW: You've published your work with small presses and also have co-founded two independent presses. What role do you envision for independent, academic, and trade presses in an increasingly digital age? What do you see as the future of publishing for poetry and for New Oceania writers?

CSP: Yes, I enjoy publishing my work with small presses because I feel like I have more freedom to write my style of poetry without a domineering and arrogant white editor telling me how a "Pacific Islander" poet should sound. I didn't want that white editor to explain to me that we needed to put an image of coconut trees on a pristine beach to sell the book to white readers.

Sadly, both these small presses struggle to survive in a country that does not value poetry or support the arts in general. The future is precarious both for what they do and for what they stand for: artistic independence and integrity. Even worse, many academic presses have adopted corporate models and are publishing fewer and fewer literature titles simply because they can't sell literature to digital repositories, like Project Muse or JSTOR, which is where a majority of revenue for university presses come from these days.

Brandy Nālani McDougall and I started Ala Press, a small independent press that publishes indigenous literature because we wanted to create a space for Pacific authors to publish their work. We also have an editorial and design team entirely comprised of Indigenous Pacific writers. We have full control over the editing and design of the book.

The future feels bright to me. Ala Press has published several anthologies and two full-length collections. We plan on publishing at least one new book a year. I have also joined the editorial board of the University of Arizona Sun Tracks series (which focuses on Indigenous literature) to edit and submit manuscripts by Pacific writers. Thus far we have published one Pacific collection by Samoan writer Dan Taulapapa McMullin. With all these new books, other writers see that there is a space for us to publish and that there is an infrastructure of support for new literature.

KW: What are some of the new directions in the literature or critical studies of Guam, the Pacific Islands or New Oceania studies that seem most promising to you? How so?

CSP: To me, any new scholarship from Guam and the Pacific is exciting. If a scholar or author is passionate about what they are writing, then I know I will be enlightened and enlivened by whatever they produce.

KW: What are you reading now?

CSP: I'm re-reading my newest book, *from unincorporated territory [guma']*. The Poetry Foundation of My Mind claims it's "Groundbreaking." You, dear reader, should support small presses and buy a copy directly from my publisher's website. I'm on Facebook too, if you want to "like" and "follow" me.

p.s. no refunds.

Notes

1. See Elizabeth M. DeLoughrey's *Roots and Routes*, Alice Te Punga Somerville's *Once Were Pacific*, and Chadwick Allen's *Trans-Indigenous* on transoceanic studies and global indigenous methodologies.

2. See the Craig Santos Perez contribution to the collaborative essay "Hybrid Aesthetics and Its Discontents" in *The Monkey and the Wrench*.

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