Locating Guam: the Cartography of the Pacific and Craig Santos Perez’s Remapping of Unincorporated Territory

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The first inhabited Pacific island to be found by Europeans and part of the first European colony in the Pacific, Guam in the Mariana Islands today remains on the United Nations list of seventeen non-self-governing territories, as an unincorporated organized territory of the United States of America. Guam’s ongoing colonial history thus illustrates the role of the island world of the Pacific in the formation of a European vision of globalization and the continuing purchase of this vision in the twenty-first century. The power of this vision is supported by its naturalization in a cartographic representation that reduces the world to which Guam belongs to tiny specks in an otherwise empty ocean. In his ongoing project, from Unincorporated Territory, Chamorro poet Craig Santos Perez challenges this hegemony by activating Guam’s status as a mere pinpoint on the map to highlight and unravel the effects of nearly 500 years of Western mappings of the Pacific. Thus the preface of the first volume, published in 2008, draws attention to the near invisibility of Guam on most maps, and the collection programatically includes four actual maps made to look like poems. These map poems evoke a cartographic history that continues to subject the island of Guam to outsiders’ interests by representing Guam’s place on the routes of the Spanish galleons in the sixteenth and seventeenth centuries, in the war in the Pacific in the 1940s, as a contemporary hub in trans-Pacific air traffic and a major site of US military bases today. Recognizing that such reductions of Pacific islands to hegemonic interests are supported by conventions of European cartography in which the atlas ‘constitutes a mnemonic device while simultaneously instituting a systematic forgetfulness of antecedent spatial configurations’, Perez counters their eroding effects by remapping the world of Guam from an oceanic perspective in which space cannot be abstracted from time.

As Epeli Hau‘ofa has emphasized, Pacific worldviews embed history in geography, and Pacific languages ‘locate the past in front and ahead of us and the future behind, following after us’. Accordingly, in the island world of Oceania ‘landscapes and seascapes are thus cultural as well as physical’ and ‘natural landscapes... are maps of movements, pauses, and more movements’. Mapping in this view is inextricable from navigation and effectively represents a feat of memory; and Perez reminds us of this by refiguring the blank space of the cartographic representation of the Pacific Ocean as a space of remembrance. His poetic endeavour to retrieve Guam from global oblivion urges us to revisit the history of the cartography of the Pacific and to acknowledge its impact on the inhabitants of the region, so as to join him in rediscovering obliterated mappings in our cultural memory that may orient us toward a decolonizing future. Conceiving of mapping as a verbal art, Perez tactically deploys its techniques and operations in order to actualize a genealogical space, plotting new and empowering relations among extracts cut out from historical and biographical discourses centred on his island. He thus adopts mapping as a creative practice, ‘a finding that is also a founding’, as James Corrigan puts it, that brings into view what Hannah Arendt has called a ‘space of appearance’, the condition of effective political community, nurtured by remembrance and sustained by speech and action.

The empty(ing) map

Looking for Guam on sixteenth-century European maps, we can witness the palimpsestic emergence of a modern view of the whole world that would come to serve as an epistemic foundation to competing political claims in the age of colonialism. In the repetition of the constitutive operations of cartography, erasure and inscription, we see the gradual elaboration of what J. B. Harley has identified as the ‘logic of the map’, based on ‘abstraction, uniformity, repeatability and visuality’. We first find Guam on a European map in one of the bird’s-eye drawings of the island that were made around 1525 to illustrate Antonio Pigafetta’s account of Magellans voyage, which landed on Guam on 6 March 1521. The map shows Guam and its neighbouring island Rota, designating them as ‘islands of thieves’, based on an apparent proclivity attributed to the natives of the Marianas by Magellan and his crew. The
illustration is remarkable for its first representation of a Chamorro *prua*, the nimble outrigger canoe with its triangular sail made of finely woven pandanus matting that impressed early European visitors. Yet already in this first and rather rudimentary cartographic representation we can observe the erasure that precedes the recording of information, in this case in the form of additions that overwrite the description we find in Pigafetta's text: the canoe has been given a crow's nest, the lashed sail looks as if it were made of linen rather than palm leaves, and the two Chamorro crewmen 'are covered in monk-like robes, a stark contrast to the naked people [Pigafetta] described'.

Pigafetta's book is a late example of the *isolario*, or book of islands, a 'subgenre of Renaissance travel writing' inaugurated by Cristoforo Buondelmonti's *Liber insularum archipelagi* in 1420, which includes representations of islands in discrete illustrations interspersed among corresponding passages of descriptive or narrative text. According to Tom Conley, the alignment of charts of islands with passages of text in the *isolario* represents 'an archaic geography ... in which wholes and parts become coextensive, but endowed with an infinite possibility of difference'. Offering a 'digestion of a world that can never be completely explored or broken down into assimilable units', the *isolario*, as Conley points out, 'has a brief life span in the history of cartography [and] disappears under the advent of the far more veracious shape of the Ortelian atlas that commands the European market as of 1570'. As we follow Guam through the next generations of maps, we can observe the construction of this modern cartographic veracity in the erasures and (re)inscriptions of successive mappings of an emerging Pacific Ocean. The replacement of the modular worldview of the *isolario* by the synchronous integration 'made possible by the flattening out of all the data in a plane projection' imposes an ordering that by the end of the sixteenth century, on the standard-setting European maps, had reduced island worlds to anchoring points in an image of the ocean as the naturalized element of free trade.

The ocean that Magellan called 'Pacific' first appears under this name on a printed map in Sebastian Münster's rendering of Ptolemy's *Geography* in 1540, where it appears straddling two adjoining maps of America and Asia, which 'when mated together, form a continuous map of the Pacific and were the first widely disseminated, detailed cartographic images of the ocean'. According to Thomas Suárez, Münster's mapping shows a significant widening of the ocean and integrates information derived from recent voyages, notably Magellan's, as well as 'features derived from Marco Polo's account of his return from China to Europe in the 1290s'. The southern part of the ocean prominently features the image of a galleon Suárez identifies as Magellan's *Victoria* and shows the Pacific islands of Pigafetta's account, with Guam and Rota appearing on both the America and the Asia map, although at different latitudes and identified by what appears to be a corruption of *ladroni* (thieves), the label Magellan stuck on the islands. In the northern part of the ocean, Japan appears as a large island named *Zipangri*, while the surrounding sea is filled with smaller islands that are labelled 'Archipelago of 7,448 islands', recalling the number of islands Polo located in the China Sea.

Spanish efforts, from the 1540s, to consolidate Magellan's achievement resulted in the colonization of the Philippines from Mexico in 1565, nominally claiming Guam en route, and the successful completion of several return trips between Acapulco and Cebu, so that by 1570 'the trans-Pacific route for the galleons was an established fact in the empire of Spain'. Although navigational data gained from these expeditions was initially kept secret, knowledge of these developments is registered in the maps that set the standard for modern European cartography, the atlases of Gerard Mercator (1569) and Abraham Ortelius (1570). On these maps, the Pacific Ocean begins to assume its true dimension, relevant islands find their accurate positions pinned to longitudes and latitudes, and the representation of the sea is gradually cleared of data irrelevant to navigational purposes. While islands of legend, like the 'archipelago of 7,448 islands', disappear, Guam and Rota now become fixtures in a tableau of geographical knowledge that, as Michel de Certeau has noted, begins to detach itself from the historical operations that produced it. Thus although Mercator's and Ortelius's maps continue to integrate data derived from both tradition and observation, the pictorial representation of these sources in the form of narrative illustrations (of ships, sea monsters, mermaids and cannibals) begins to take on a more purely decorative function or disappears altogether. On Mercator's map of the world, the Pacific has become a highway, with no fewer than eighteen galleons crowding the space between the Marianas and America and jostling with diverse sea creatures. Ortelius's map of East India, while copying Mercator's largely accurate location of the relevant islands, dispenses with the galleons but fills the otherwise blank space of the sea with entertaining pictures of a ship assailed by a whale and another sea creature and a pair of mermaids with mirrors, 'probably reflecting one of several traditions of an "island of women" somewhere in the seas off Asia', as Suárez suggests. Finally, on Ortelius's map of the Pacific Ocean of 1589, 'the first printed map specifically devoted to the Pacific Ocean', the sea is devoid of maritime life and, apart from a solitary galleon on the coast of California,
the empty space is used for a detailed miniature illustration signifying the apotheosis of Magellan’s *Victoria*.

The most memorable expression of this modernizing cartographic representation, objectively liberated from its history, remains Ortelius’s map of the world, included in his *Theatrum of 1570*, which shows the world ocean as an encompassing medium, itself placeless, but placing and connecting the continents in a single space. Exemplifying Harley’s observation that maps ‘foster the notion of a socially empty space’, Ortelius’s map shows the Pacific Ocean ‘not as a place to live in but an expanse to cross, a void to be filled in with lines of transit’. As such, Ortelius’s world map provides the vision underpinning Hugo Grotius’s argument in *The Freedom of the Seas* (1604) that the ocean, by virtue of its sheer immensity and boundlessness, cannot be claimed and ‘rather possesses the earth than is by it possessed’. Disputing the Portuguese claim to priority, Grotius argued that geographical knowledge gained from sailing voyages implied a universal right of access; a view supported by the removal of all traces of historical activity and life from the surface of the ocean on world maps such as Ortelius’s.

The map’s abstraction from history, the erasure of the particular endeavours that generated it, produces what José Rabasa describes as an ‘omnipresence effect [that] lends support to the illusion of objectivity’. In fact, as Rabasa points out, what the map objectifies is a European idea of the world, as the ‘effect of objectivity introduces an open-ended definition of geographic space for appropriation by variegated interests [such as] the free trade policies elaborated by Holland in the course of the seventeenth century’. With regard to the ocean, this view created a hegemonic space, whose openness in the name of universality depended on and justified its colonization by particular powers. Alfred Thayer Mahan, the maritime historian whose *The Influence of Sea Power Upon History, 1660–1783* (1890) helped translate Grotius’s argument into US doctrine on the eve of the American takeover of the Spanish empire of the Pacific, would call this an ‘offensive defence’, which he saw as the prerogative of the navy. At the turn of the seventeenth century, this view of the open ocean as an encompassing and binding element produced a reorientation in what Roland Greene calls ‘island logic’. The reorientation was from an outlook ‘in which insularity [offered] a distinctively partial knowledge that counters the totalities of institutions and regimes’, to a realization of this very partiality as an anchor for a new totality in the form of ‘archipelagic empires of access’, as John Gillis refers to the Atlantic before the nineteenth century. Since then, while the utopian and liberating appeal of island logic persists, in its light, as Greene notes, ‘the exertions with which capital fashions a world according to its own unquestioned values come to look like exertions; we are encouraged to notice the trail of investment that furnishes the island with people and materials, and... those whose power is untraceable and natural elsewhere are much more easily questioned’. In this perspective, islands, now shrunk to specks in a sea of blue, represent the ‘imperfect erasures’ of cartography, ‘reminders of histories that have disappeared into the map and that remain, as Rabasa puts it, ‘a source of hope for the reconstitution or reinvention of the world from native points of view’.

What this meant for the inhabitants of the Pacific is aptly expressed by the term *reducción*, which the Spaniards used to refer to the combination of military and missionary efforts ‘to subdue, convert, and gather pagans into Christian congregations’. A central part of these efforts, as Robert Rogers points out, was the suppression of Islanders’ maritime mobility: ‘When the Spaniards were subjugating the people of the Marianas, they compelled all Chamorros to live on Guam and Rota. Interisland trips, or even sailing beyond the reef, were prohibited without the permission of the Spanish authorities.... As a consequence, the original Chamorro flying proa disappeared by the 1780s.... The Chamorros themselves were by then no longer a people of the open sea’. This process would be reproduced throughout the further colonization of the Pacific in the nineteenth century, resulting, as Donald Denoon has noted, in an ‘outcome... so general that it often escapes attention: Islanders’ mobility was severely restricted.... Wherever a colonial economy was established, old maritime networks either lapsed or shrunk.... Foreigners dominated the seas, few Islanders could buy or maintain schooners, and many ocean-going canoes rotted on the beach or survived only in museums. For many Islanders, horizons shrank and lives became more insular'. Epeli Hau‘ofa has pointed out the role of mapping in this process of isolation, noting that ‘it was... Europeans and Americans, who drew imaginary lines across the sea, making the colonial boundaries that, for the first time, confined ocean peoples to tiny spaces’. The persistence of these boundaries on maps underpins what Hau‘ofa has denounced as ‘the smallness view of Oceania’ and has helped ‘to essentialize and naturalize ethnic difference’ in the Eurocentric division of the Pacific into Polynesia, Melanesia and Micronesia, as Margaret Jolly reminds us. It also guided the process of decolonization in the Pacific, which, as Terence Wesley-Smith observes, ‘occurred largely within colonial entities whose boundaries were established with scant regard for the traditional cultural and political features of Oceania’, so that the same lines
that confined islanders to tiny spaces ‘today define the island states and territories of the Pacific’.41

Hau‘ofa has challenged the idea that isolation rendered Islanders’ outlook insular by pointing to the massive movement of ordinary people since World War II, especially to urban centres along the Pacific Rim, and identifying it as a continuation of ‘what their ancestors had done before them: enlarging their world as they go, but on a scale not possible before’.42 Meanwhile, the view that the Pacific comprised a number of little worlds, inaccessible except by accidental migration – and that [all] these separate worlds were settled by one-way voyages of isolated canoes’43 – has been vigorously refuted by the practical recovery and transmission of ancient voyaging knowledge and navigational methods in the celebrated endeavours of the Polynesian Voyaging Society since the launch of its replica of a double-hulled voyaging canoe, Hokule‘a, in 1975.44 Yet, given the ongoing marginalization and instrumentalization of the Pacific Islands in globalized international frameworks supposed ‘to accelerate’, as former US Secretary of State Hillary Clinton put it, ‘the arrival of the Participation Age, where every individual . . . is a contributing and valued member of the global marketplace’, we need to question the extent to which this regained mobility can challenge the Mahanian vision of the ocean that still dominates attention to the Pacific region.45 Thirty years ago, as Joel Binnemaison suggested, writing about a then recently independent Vanuatu, the challenge was ‘to rediscover canoes, which re-establish the connection with venturing on the high seas – to recreate . . . social units capable of adapting to the modern world while also preserving the specific values of Melanesian identity’.46 Today, in view of the widespread reappearance of canoes across Oceania, the question should perhaps be what impact their rediscovery might create on the dominant maps of the Pacific and the hegemonic spaces they sustain. If the maps drawn in the wake of the Victoria and the Endeavour submerged the island worlds of Oceania, what acts of remapping might the (re)discoveries led by Hokule‘a inspire to bring those worlds to light again?

This question is particularly accentuated by the situation of the people of Guam, who almost 500 years after the arrival of Magellan continue to see a third of their island occupied by the US military as they are facing a further buildup in connection with the planned relocation of 5,000 Marines and their families from Okinawa, as part of the US rebalance to the Asia-Pacific.47 As Craig Santos Perez tells us, Guam too has its voyaging society, which in 2007 built a traditional sakman, or flying proa, that was launched in September 2008 and made its first voyage to the Commonwealth of the Mariana Islands in 2009.48 Drawing inspiration from the rediscovery of the oceanic canoe and the genealogical relations it visualizes, Perez has used the name of the sakman, ‘saina’ (the Chamorro word for ‘parent, elder, spirit, ancestor’) as the title of the second volume of his ongoing poetic project from Unincorporated Territory. This work performs poetry as acts of mapping, delineating fields, cutting out extracts and plotting new and empowering relations amid the palimpsestic erasures and inscriptions of Guam in colonial history.

Finding Guam Guahan

Craig Santos Perez’s poetry explicitly challenges the dominant cartography of the Pacific and deploys methods of mapping to counter the hegemonic worldview that underpins what Michael Lujan Bevacqua calls Guam’s ‘banal coloniality’, its militarization seemingly as natural as its appearance as a mere dot on the map.49 In the preface to from Unincorporated Territory [hacha], the first – hacha meaning ‘one’ – of the three volumes of his project published so far, Perez highlights the military reduction of Guam, ‘sometimes referred to as the USS Guam’, as the legacy of a ‘“reducción” that has accrued from three centuries of colonialism’.50 The representation of the Pacific Ocean as an empty space on European maps is also invoked near the beginning of the third volume of from Unincorporated Territory, subtitled [guama] (house, home). This is framed by extracts from his mother Helen Perez’s autobiographical story, Bittersweet Memories, which tells of her anguish as a child in Virginia at failing to find Guam when the geography teacher asked the pupils to mark on a map where their parents were born.51 In an interview, Perez has explained the importance of maps to his work and his ‘hope for [his] poetry . . . to enact an emerging map of “Guam”: ‘I imagine the blank page as an excerpted ocean filled with vast currents, islands of voices, and profound depths. I imagine the poem forming as a map of this excerpted ocean, tracing the topographies of story, genealogy, and culture. So creating the visual vocabulary of my work is a process of both drafting these word maps and navigating their currents.’ In [hacha], this view of poetry as mapping is underlined by the adaptation of actual maps as ‘both visual poems and illustrations of the rest of the work’.52 Perez’s poetic practice bears out James Corner’s suggestion in The Agency of Mapping that ‘new and speculative techniques of mapping may generate new practices of creativity, practices that are expressed not in the invention of novel form but in the productive reformulation of what is already given’.53 Perez indeed emphasizes the deliberately ‘unoriginal’ nature of his poetry by declaring that all of his poems
By engaging the reader in an active participation in his project, Perez’s poetic strategies seek to realize a sense of political community through what Corner characterizes as ‘a finding that is also a founding’. This is a collaborative process of ‘searching, finding, and unfolding complex and latent forces in the existing milieu rather than imposing a more-or-less idealized project from on high.’ Like the work of mapping, as Corner describes it, Perez’s poetics is thus ‘doubly operative: digging, finding and exposing on the one hand, and relating, connecting and structuring on the other’, and his work can be analysed in terms of what Corner identifies as the constitutive elements of mapping: ‘‘fields’, ‘extracts’ and ‘plottings’’. 

The function of the field is to visualize a selected terrain or territory on a two-dimensional plane in a mimetic fashion, making the field ‘schematically the analogical equivalent to the actual ground, albeit flat and scaled’.

As such, the field is also central to Perez’s poetic strategies of oceanic remapping. Arranging his poems in complex series and recurrent visual shapes, he encourages us to unfold the field of his collections by entitling the tables of contents of [saina] and [guma] ‘Map of Contents’. If we follow the hint and spread out the series – fifty-three excerpts from seven long poems arranged in six parts in [hachau], fifty excerpts from six long poems arranged in five parts in [saina], thirty-three excerpts from seven long poems arranged in four parts in [guma] – tabulated, we find variations of patterns like the following, showing the first part of [saina]:

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Such reciprocation begins by participating in Perez’s endeavour to remap the world of Guam from an oceanic perspective; an endeavour that responds to the persistent erasure of this world in the globally dominant cartography, and one that Perez urges on the reader via a sentence lifted from his mother’s story and placed in a section of ‘from ta(la)ya’:

please help
[us]
find Guam
Recurring over several parts, these spatial patterns form wavelike movements unfolding in time, evoking a watery field that is in perpetual motion. This impression recalls Perez’s conception of the ‘blank page as an excerpted ocean’ and is underlined by the rhythmic repetition of the word ‘water’, [“hanom”] [“hanom”] [“hanom’]., which closes [hachá] and then opens and closes, in varied forms, both [sainá] and [gumá]. Perez further reflects on such a reinterpretation of the (cartographic) field in one of the ‘sourcings’ of [sainá], where he acknowledges a debt to Charles Olson’s practice of ‘field composition’, ‘writing in the open’, but points out the limited applicability of the field metaphor to island-based experience. Instead, he turns to Ha’ofoa’s image of a ‘sea of islands’ that ‘draws attention to an oceania, préoceania, and transoceania surrounding islands, below the waves, and in the sky — a deeper geography and mythology’. Perez then thinks of his poetry as ‘oceania compositions’, and marks variations of depth by types of print, ranging from bold, through regular, strikethrough and faint, to invisible (as we may ‘read’ the blank spaces that dot his lines). This graphic differentiation calls to mind the palimpsestic nature of cartographic representation and at the same time reinterprets its erasures as submersions in an oceanic geography, emb.ematically evoked in iterations of some excerpts, such as these two versions of ‘from tidelands’ from [hachá], the first appearing on page 25:

| taut |
| “shadows almost” visible below |
| the dispersal of “forms” — swathe |
| this small touch “no maps sown” to hallow |

[tano]

| hold “alms that shell” this pulse |

[~] [tano : land, soil, earth, ground] [~]

This reappears in a more submerged state on page 88:

| taut |
| “shadows” visible |
| the dispersal of “forms” this |
| “no maps sown” to hollow |

[ ]

| hold “alms that shell” |

[~] [tano : land, soil, earth, ground] [~]

Elsewhere, different iterations of the same poem evoke the gradual accretion of land over time in an oceanic environment, as in two excerpts ‘from tidelands’ in [sainá], where the first consists of four words, arranged to form the four points of a cross:

| hasso |
| fanhale’ ~ na’lo |

| ankla |

Twenty-one pages later we return to this and now find the earlier Chamorro words erased and overwritten by layers of Spanish, English and Japanese translation, our reading enactating the return by now approaching the wordscape in the opposite direction:

| shingari |
| cruz del ancla |
| anchor |

| kaeri return |
| ~ root ne |

| regresar a |
| arraigar |

| remember |
| ni kaite oku |
| recordar |
Invoking a reader’s readiness to remember and connect distant moments of reading, such erasures and re-inscriptions figure the sea— and by implication the empty spaces on conventional maps—as a realm of remembrance and repository of cultural memory. In this vein, Perez’s books of map poems composed of islanded words, recall the isolario more than an atlas, expressing a geography at once ‘archaic’ and contemporary in the way it envisions wholes and parts as coextensive yet open to endless possibilities of (re)articulation.70

The island logic of the isolario also guides Perez’s deployment of extracts and plotting in drafting his poems. Corner describes extracts as the empirically observed things that are ‘drawn onto the graphic field’. ‘Selected, isolated and pulled-out from their original seamless-ness with other things[,] they are effectively “de-territorialized” [and as such] may be studied, manipulated and networked with other figures in the field.’ Plotting in turn ‘entails the “drawing-out” of new and latent relationships that can be seen amongst the various extracts within the field…. To plot is to track, to trace, to see-in-relation, to find and to found. In this sense, plotting produces a “re-territorialization” of sites.’71 Perez’s dispersal of extracts, and the plotting of relations among them, constitute a memory work within a field configured as a space of remembrance. Drawn onto the metaphorical field of his map poems, the excerpts that compose from Unincorporated Territory represent fragments of memory, some official, others personal, some taken from institutionally preserved sites, others salvaged from the brink of oblivion or recuperated with some effort. Detached from their original contexts, they are brought into dialogue as different voices from the past constituting Guam today, with different textual forms and types of print indicating the different modes in which they are at work in a collective remembrance. Thus in an excerpt ‘from organic acts’, we find a three-page extract from President Truman’s Executive Order 10178—by which he returned condemned lands that the governor of Guam transferred to the federal government on the eve of the establishment of a civilian administration in 1950 back to the military—leaving ‘the navy and air force in direct control of…over 36 percent of the island’.72 This contrasts with the fragmented representation of the voice of Perez’s grandmother in the same poem recalling her experience during World War II, interspersed with which are other extracts speaking of Guam’s Catholic and Chamorro traditions. In the excerpts ‘from tidelands’, the detached representation of Chamorro words and their English, Japanese and Spanish translations indicates the displacement of the indigenous language by colonial ones as well as its survival within or underneath them. In [saina], the poems ‘from tidelands’ are accompanied by ‘footnotes’ consisting of Perez’s testimony before the United Nations Special Political and Decolonization Committee, printed under erasure in strikethrough font, suggesting both its dubious efficacy and its descent into the archive of collective memory.

The pronoun ‘we’ is placed between isolating square brackets throughout Perez’s collections, emblematizing a fragmented and polyvocal collective memory, and his strategies of plotting invite us to gather and connect those fragments by way of active remembrance.73 Signposting ways to link and engage the diverse voices, he offers us instructions on how to navigate his poems and actively participate in the formation of a political community that is responsive to Guam’s situation and the hegemonic order it exemplifies. In this, Perez himself can be seen to honour the demands of chenchule’, not only by listing his sources and acknowledging his debts at the end of his books but also by actively carrying remembrance forward, as in the sections of ‘from ta[laya]’ in [guna] which recall sections that appeared under the same title in [hacha]. Retelling the story of his grandfather’s wartime experience, being forced to build an airstrip during the Japanese occupation, and how, after the war, working for the National Park Service War Memorial, his ‘job was to preserve things that [he] wasn’t willing to build in the first place’,74 Perez reciprocates by linking this story to lists of incidents of soldiers from Micronesia killed in the IS war in Iraq since 2004, with all but their names placed under erasure. To actively remember what one would rather not (have to) thus becomes the foundation of a political community, an attitude also acknowledged in the official replacement of the name ‘Guam’ by ‘Guahan’ in 2010, which signifies at once a lost state and its continuance in memory. Guahan means ‘we have’, as Perez reminds us throughout [guna].75

Re-territorializing Guam as Guahan, in a space nurtured by active remembrance, Perez invites us to receive his poems likewise as chenchule’, not to be content with navigating their currents but to refer to them as a map as we push back into the world, remembering to seek out connections between seemingly unconnected situations and to discern what history has put under erasure. This is the kind of map we need to make a difference in the ‘Participation Age’; one that does not conceal its power in ‘a socially empty space’, but mobilizes it in keeping with oceanic traditions where, as Hau’ofa reminds us, ‘sea routes were mapped on chants’.76 Challenging the militarized imagination of the Pacific Ocean as an empty space, Perez shows it to us as a political ‘space of appearance’, a genealogical web of relationships, alive
in remembrance and sustained by speech and reciprocating action. In doing so, he does not nostalgically invoke an idealized pre-colonial condition but testifies to the endurance of a Pacific attitude toward history and its capability to move the cultural memory at the heart of our most familiar maps. If, as Terence Wesley-Smith has argued, the challenge of decolonization in Oceania today is not the design of institutions or even the availability of resources, but ‘to change the wider political culture in which western-style state institutions must operate over the longer term’, Craig Santos Perez’s poetic remapping of the unincorporated territory of Guam helps us find the direction in which such change may be realized.

Notes

9. See Robert F. Rogers, Destiny’s Landfall: A History of Guam (Honolulu: University of Hawai’i, 1995). 9. For a better reproduction of the illustration, see also Thomas Suárez, Early Mapping of the Pacific (Singapore: Periplus, 2004), 48. These illustrations are from the most famous of the three extant French manuscript versions of Pigafetta’s account, which was edited and translated by R. A. Skelton in Magellan’s Voyage: A Narrative Account of the First Circumnavigation, 2 vols (New Haven: Yale University Press, 1969). Another version, based on the only surviving Italian manuscript and including a different, less elegant, variant of the illustration, can be found in Antonio Pigafetta, The First Voyage around the World, 1519–1522: An Account of Magellan’s Expedition, ed. Theodore J. Cachey Jr. (Toronto: University of Toronto Press, 2007), 26.
10. Suárez, Early Mapping, 49.
16. Ibid., 51.
18. Rogers, Destiny’s Landfall, 15. The claiming of Guam, in January 1565, was in fact purely nominal as the island was not occupied and its real colonization only began in 1668.
20. De Certeau, 121. Guam and Bora appear in these maps as the ‘Restinga de Ladrones’ or ‘reef of the thieves’.
22. Ibid., 65.
23. Ibid., 69.
27. Ibid., 42.
29. Ibid., 12.
30. Alfred Thayer Mahan, The Influence of Sea Power Upon History, 1660–1783 (London: Methuen, 1965), 87. Mahan famously opens his historical analysis by identifying the sea as ‘a great highway; or better, perhaps, a wide common, over which men may pass in all directions, but on which some well-worn paths show that controlling reasons have led them to choose certain lines of travel rather than others’ (25).
35. Rogers, Destiny’s Landfall, 43.
36. Ibid., 33.
45. Hillary Clinton, ‘America’s Pacific Century’, Foreign Policy (Nov. 2011), Web 9 Feb. 2012. Papua New Guinea is the only Pacific Island nation among the twenty-one members of the Asia-Pacific Economic Cooperation (APEC) forum and Tonga was the only Pacific Island country among the twenty-two nations participating in the RIMPAC maritime exercises hosted by the US in the waters around Hawai‘i in July 2014. Margaret Jolly has cautioned against the generalization of the Pacific Islander as ‘world traveller’, noting that ‘Papua New Guineans, Solomon Islanders and ni-Vanuatuan... are, unlike the Tongans, Samoans or Hawaiians, not much into “world travelling,” at least not for now. But they once were’ (45).
47. On the US military occupation of land in Guam, see Rogers, Destiny’s Landfall, 230. The plan to relocate 5,000 US Marines from Okinawa to Guam is a scaled back version of an earlier plan that would have seen the island’s population expand by nearly 80,000 people (see ‘U.S. Military Revises Plans for Okinawa, Modifies Guam Buildup’, Japan Times [19 April 2014], Web 23 Nov. 2014).
50. Perez, [saina], 11. As R. D. K. Herman has shown, this legacy is emblemized on Guam itself in the War in the Pacific National Historical Park, where ‘[t]he military is naturalized, and Chamorros are erased’. See R. D. K. Herman, ‘Inscribing Empire: Guam and the War in the Pacific National Historical Park’, Political Geography 27 (2008), 630–51 (at 645).
57. A talana is a throw net used for fishing; uva means ‘nothing’.
59. Perez, [guma’], 92.
61. Perez, [guma’], 73.
63. Ibid., 225, 229.
64. Ibid., 229.
65. Ibid., 230.
66. Perez, [saina], 63.
67. Ibid., italics removed.
68. Ibid., 17.
69. Perez, [saina], 38. Hasso means ‘remember’, fanaha means ‘take root’, ma’lo means ‘return’ and anika means ‘anchor’. By placing the words before us in opposite orientations in the two poems, Perez tests our navigational
perceptiveness and our readiness to confirm our deductions with the help of a dictionary.

70. Recall note 12 above.
73. Hsuan L. Hsu aptly speaks of the pronoun ‘we’ as being ‘islanded by brackets’. See ‘Guāhan (Guam), Literary Emergence, and the American Pacific in *Homebase* and *from unincorporated territory*, *American Literary History* 24.2 (2012), 281–307 (at 306).
74. Pérez, *[hucha]*, 82, *[guma]*, 74.
75. Pérez dedicates *[guma]*, among others, to the group *We Are Gúahan*, working to protect Guam’s environment and culture in the face of the military buildup (see www.weareguahan.com). See also the online Chamorro dictionary at www.chamoru.info/dictionary.
78. Wesley-Smith, ‘Self-Determination’, 41.

12

Map Reading in Travel Writing: the ‘Explorers’ Maps’ of Mexico, This Month

Claire Lindsay

In a 1959 audit of the English-language travel magazine, *Mexico, This Month*, a prospective buyer singled out for particular criticism the disproportionate wages of its staff artists, indicating that if he took over, ‘I would insist upon firing [them]... and buy such material on an assignment per piece basis’. The North American was exercised by not only the cost of the magazine’s art work but also its style, which, according to his withering assessment, ‘is pretentious and arty to the extent of being obscure and effete... of a school which I would not, in all justification and knowledge of this business, accept’. In his view, images for public consumption ‘must be on a least common denominator level, communicating instantly the intent of the artist’. The existing art work, he advised, which included a series of hand-drawn centerfold maps of Mexico, contradicted the commercial aims of the magazine in which ‘Good photographic cover would be infinitely better, have more punch and sell than the obscure approach of [the artist] Vlady who seems dearly in love with his own work’. Such unvarnished remarks (from a blistering account of the magazine’s operations) bring into focus a number of key issues relating to the broader function and interpretation of illustrated material – and especially maps – in the travel narrative, which is the subject of what follows. In addition to underscoring the expense incurred in using images in publications and the corresponding reluctance of publishers to meet those costs (which continues today), such comments crystallize time-honoured views of their peripheral place as well as expectations of their transparency. Cartographic images have long been regarded as supplementary evidence in the paratextual apparatus of the travel book, as documents attesting merely to the veracity