

Ingjerd Hoëm, Even Hovdhaugen, and Arnfinn Muruvik Vonen, *Kupu Mai Te Tutolu: Tokelau Oral Literature*. Oslo: Institute for Comparative Research in Human Culture, Scandinavian University Press; distributed outside Scandinavia by Oxford University Press, 1992. Pp. ii, 196, music notations, bibliography, index. US\$39.95 cloth.

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This volume presents the detailed findings of research collectively conducted in Tokelau over an eight-year period by a trio of academics; Hoëm and Vonen were students of Hovdhaugen at the University of Oslo.

Hoëm's essay on songs and cultural identity is a welcome addition to earlier, more generalized and tentative publications on the subject, combining field material given verbally and in writing in both English and Tokelauan. Despite occasional infelicities of writing style, she presents a wide-ranging analysis of music's functions as they reflect on Tokelauan self-identity: the resolution of interisland rivalries into a single pan-Tokelau dance form--the *fatele*; the textual emphasis on presenting a Tokelauan world view; and the synthesis of perceived old and new sets of values.

By contrast, Hoëm's next essay, on Tokelau speeches, uses copious footnotes to accompany verbatim presentations of three speeches, together with parallel English translations that form the basis of her generalizations about the art form as a whole. This material, with linguistic minutiae carefully detailed, is clearly intended for a different readership.

Hovdhaugen's contribution begins with an innocuous, nonannotated account of the work areas of Tokelauan women as told by one woman, followed by a translation and a list of terms associated with mat-weaving, a subject touched on in the account. His subsequent essay on fishing stories is more substantial. Curiously, however, many of the copious footnotes accompanying the stories in Tokelauan relate to details of translation and specialized meanings, but the reader cannot make sense of this material until reaching the English translation some pages later. Clearly, a parallel translation format is called for here.

By contrast, Vonen's analysis of the story of Alo is in parallel text format. This essay represents the most detailed study to date of any Tokelauan *kakai* (fables), and illustrates well the extent of cultural knowledge embodied in these tales. As with the other authors, Vonen provides a great many (290 no less!) footnotes detailing aspects of linguistic, presentational, and cultural usage. With better planning, however, the longer footnotes (some of which occupy more page space than the text itself) could have been transferred elsewhere in the essay. The comparisons with Samoan and other Tokelauan versions of the same story are illuminating, but, in the absence of any thematic analysis or conclusion, the reader is left somewhat stranded. Vonen's rudimentary analysis of

the melodies of the sung *tagi* in the story reveals the use of two stereotypes; had the musical notations appeared with the analysis instead of separately at the end of the book, these and other details would be more apparent. The stereotypes appear to be different from those in Samoa (Moyle 1988:64-65) and Tonga (Moyle 1987:179), the only other west Polynesian areas where comparable research has occurred.

Overall, the book's impact and usefulness is somewhat uneven. In seeking to combine the oil of "traditional philological analysis" with the water of "empirically oriented, modern linguistic and anthropological approaches" (jacket notes), the authors rather unrealistically assume a readership skilled in many fields. And, although the authors sought help in polishing the English language content of their publication, the book suffers constantly from lack of editing. On the very first page ("Guide to the Transcription"), two of the words illustrating the use of macrons to denote long vowels contain acute accents instead of macrons, and in the section on linguistic orthography on the same page, the ellipsis is described naively as "a sequence of three full stops." Typographic errors abound in both English and Tokelauan. A more unified goal, consistency of format for presenting linguistic material, and careful editing--all relatively straightforward matters--would have greatly enhanced the value of this book for both Tokelau scholars and Tokelauans themselves.

REFERENCES CITED

- Moyle, Richard M.
 1987 *Tongan Music*. Auckland: Auckland University Press.
 1988 *Traditional Samoan Music*. Auckland: Auckland University Press in association with The Institute for Polynesian Studies.