of writers from the “Polynesian” Pacific, including Aotearoa/New Zealand, Tonga, Hawai‘i, and Sāmoa. This is a useful introduction to the anticolonial, anti-tourist idioms of the region’s writers, but the structure and placement necessarily limit it to voices directed against the American Pacificists rather than staging a dialogue between, for instance, Fiji and Hawai‘i. Unfortunately, the structure also suggests a belated (post-1970s) engagement of Pacific writers with their American precursors, rather than an ongoing and simultaneous colonial co-optation and decolonization, as the early twentieth century writings of complex figures such as Peter Buck/Te Rangi Hiroa and Florence “Johnny” Frisbie have demonstrated. Perhaps the most interesting component of this chapter is Lyons’s exploration of the Hawaiian plays of Alani Apio; although Pacific playwrights continue to produce along the levels of their novelist counterparts, they are not given due consideration. Lyons’s work is a very welcome contribution to the ongoing and dynamic body of Pacific literature scholarship, and an exceedingly well-researched genealogy of US Pacificism that implicates and informs the disciplines of anthropology, contemporary Pacific literature, and American studies. Leaving aside the book’s occasional typos and misspellings (along with the splitting of my $105 hardcopy binding), I hope that Routledge will soon release an affordable paperback edition.

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No Turning Back: A Memoir is divided into four parts—tracing Ted Fulton’s life from growing up in Sydney, through his prewar days in the Pacific, to his time as a soldier during World War II, and then back to New Britain. Nonetheless, the majority of the narrative relates to his time in what is modern-day Papua New Guinea. The memoir provides insight into the motivation behind a move to the region and the way in which it transformed his life and the lives of those around him. It touches on a selection of pre- and postwar existences available to these Australians and how they were able to use their experience during the war. Through these interactions, Fulton provides a view of the local people and the environment at peace, during the war and in its aftermath.

There is a frankness about the tenor of the memoir. Fulton’s writing style is well described by the editor, his daughter, as consistent with “laconic understatement.” His stoicism belies the physical hardship, climatic extremes, disease, isolation, risk, stress, and the nature of the people, places, and situations in which he often finds himself. Throughout, Fulton displays dogged patience combined with a strong sense of respect for those who assisted his journey. There are also inherent geographical, practical, professional, and often emotional contrasts between the times he spends in Australia and those
abroad—he is seemingly well aware of what was distinctive about his life, and the balance of the book represents this well.

The early chapters cover Fulton’s youth, education, and employment in Sydney prior to his first sojourn in the Pacific. These early chapters provide an interesting context for what follows. The section on prewar New Guinea focuses on the Torreceli Mountains and his work there as a prospector, miner, and recruiter. It provides some compelling debate on the role of the private enterprise in the form of recruiters and prospectors versus the role played by better-known kiaps, or patrol officers. Another noteworthy aspect concerns Fulton’s experiences with travel and transportation. At various stages, he comments on the realities of using local carriers, shipping, and, fascinatingly, early air transport.

The second section of the memoir focuses on Fulton’s time with the Australian Army in the Middle East and Greece. Although he experienced much prior to the war, and, indeed, behind Japanese lines after this point, Fulton still describes the fighting withdrawal from Greece as “the longest day of my life” (113).

The largest part of the memoir deals with Fulton’s time with Australian New Guinean Administrative Unit. The men of the unit fulfilled the dual roles of providing intelligence on Japanese movements in the area from behind enemy lines, as well as carrying the responsibilities of prewar patrol officers. Fulton found himself rafting down rivers, rescuing missionaries from deep in the interior, and conducting long patrols in rugged mountain areas. Once more, he makes interesting comments regarding the operational realities of his work, the reliance on local support, the means of dealing with the villagers, and the effectiveness of “police boys.” We also gain insight into his sometimes-strained interactions with US units and his frustration with the way the war was being waged in the Sepik, and, in particular, the impact this had on the local New Guineans. Furthermore, Fulton’s perspective on the war after spending 1,874 days of his 2,200 in the army on active overseas service, and the effect on his physical and mental health, is striking.

The final section deals with the last fifty years of Fulton’s life. The last two chapters, written by his daughter, look at his attempts to reestablish himself in New Britain on his copra plantation. They provide an important context for her work as editor and show the respect and reverence she held for her father and the world she grew up in. Her contribution allows us to see Fulton’s world through another set of eyes (her mother’s as well as her own), and give a female’s perspective on his world and elements of their postwar life. These chapters are different in tone—more sensual and mostly written from a combination of childhood memories and a moving final journey back to the plantation. She creates a vivid picture of the relatively golden days on the plantation. Importantly, the last chapter satisfyingly offers closure—completing the jigsaw puzzle of Fulton’s life and his family’s involvement in New Guinea, as well as reflecting on contrasts evident in the country after independence.

Twenty-five years have passed...
from the time when Fulton wrote the
final draft (seven since his death). His
daughter has inherited her father’s
characteristic persistence and dili-
gence and has consulted an array of
academics, her father’s acquaintances,
and compiled a multitude of other
sources to make the final publica-
tion more engaging. Fulton’s personal
photos are a fantastic addition and
bring many of the places and faces
to life. The odd poem such as “Ode
to Cus Cus” (his dog), well-placed
audio transcripts and his correspon-
dence—such as letters exchanged with
one of the missionaries he rescued
during the war—contrast nicely with
more formal patrol reports, much of
the narrative, and other wartime cor-
respondence. Finally, the inclusion of
carefully researched maps is useful for
the more geographically minded.

Undoubtedly there are other voices
to consider and a few questions left
unanswered, but these are minor
frustrations. They are perhaps under-
standable, almost predictable silences
that offer additional insight into
Fulton’s character and his generation.
Given the distinctive historical periods,
the somewhat eclectic roles Fulton
undertook, and the locations touched
on, No Turning Back is a stimulat-
ing personal tale that offers a mix of
perspectives for those interested in
delving more deeply into Australian
and Pacific history.

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One and a Half Pacific Islands/
Teuana ao Teiterana n aba n Te
Betebeke: Stories the Banaban People
Tell of Themselves/I-Banaba Aika a
Karakin oin Rongorongola, edited by
Jennifer Shennan and Makin Cor-
rrie Tekenimatang. Wellington, NZ:
0-86473-523-5; 264 pages, tables,
figures, maps, photographs, written
in English and Banaban languages,
glossary. NZ$39.95.

One and a Half Pacific Islands is a
remarkable and moving book, com-
piled to commemorate the sixtieth
anniversary of the relocation of the
Banaban people from their home
island in the central Pacific to Rabi
Island in Fiji following Banaba’s
desecration by phosphate mining. A
goal of the book, stated in the pref-
ace, is to preserve the history and
experiences of the Banabans in local
fashion: by telling stories. These
stories intimately reveal the Banabans’
unique—often tragic—history, as
told from numerous viewpoints. A
number of narratives are presented in
both English and the Kiribati language
currently spoken by Banabans. Partici-
pants include individuals from Suva
and Rabi, as well as Tarawa (Kiribati),
New Zealand, Australia, Hawai‘i,
and Europe.

Most stories center on significant
twentieth-century historical events:
phosphate mining, World War II, and
the Rabi relocation. The lives of the
Banabans changed permanently and
dramatically shortly after 1900, when
phosphate was discovered on their
small, isolated island, known as Ocean
Island to the outside world. After
negotiations for mining rights (not
entirely understood by the Banabans),