until the end of the film. Yes, these birthmarks are symbols of the scars that bind them together, but the moles’ very presence also makes fun of the characters’ mutual absurd decision to ignore them.

Because Jarrod and Lily are continuously unsuccessful in their earnest attempts to cover up their obvious vulnerabilities, ironic humor is often the result. Jarrod wants to be the superhero warrior he plays in his video-games. He wants to be the karate expert hero. Yet his quest is hopeless and absurd, because he’s a twenty-five-year-old nerd and his eagle costume for the animal party only confirms this.

Indeed, the age of our protagonists informs one of the most prominent motifs in this film: adults acting like children. Jarrod’s big fight with Eric literally takes place on the school playground and his sacred art projects look like they were made in grade school. The Phoenix Foundation’s sweet melancholy acoustic music further nourishes this childlike world where adolescent obsessions drive the action forward with crank phone calls and backyard campouts.

This innocent world is also organically reflected in the stop-motion animation sequences that structurally ground the film from beginning to end. Masterfully designed by Francis Salole and Guy Capper, the animation parallels the journey of our protagonists with a fable-like love story of damaged goods, or in this case, fruit. A rotten apple (discarded by Jarrod) and an apple core (discarded by Lily) come to life in a series of vignettes that vaguely match the structure of the live-action story. The lonely, rejected apples finally find peace with each other on a deserted island.

This film could be dismissed as a simple lighthearted comedy, but it actually resonates on a much deeper and universal level. In Eagle vs Shark, adults struggle with learning to release the past and grow beyond their teenage preoccupations with winning the big race. In the end, more than a love story, this is a story of self-acceptance. The human condition dictates that we are all rotten apples—we are all damaged goods. Our challenge is to focus on what is good and leave the damaged part behind.

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In this recent work (published by Huia, a Māori press), editor Maria Bargh, a lecturer of Māori studies at Victoria University at Wellington, elucidates the ways that neoliberal policies espoused by the New Zealand government since 1984 adversely affect Māori well-being and Māori pursuit of tino rangatiratanga, Māori self-determination and sovereignty. Neoliberalism, the prevailing convention that has been successively adopted by most governing bodies around the world since the 1980s, maintains that the development of a place and people
“previously organized and governed in other ways” (1), is determined by the growth and accumulation of capital by the free market. The New Zealand government claims that neoliberalism “is an opportunity for long term economic benefits for Māori” (24).

The contributors who assisted in shaping Resistance are nine Māori writers from various iwi (tribes), straddling varying professions that include academia, legal advocacy, health care, community organizing, and political activism. Resistance fuses social science analysis with political interviews, literary critiques, memoir, indigenous knowledge, and statistical data to imagine multiple ways to pursue Māori tino rangatiratanga.

Neoliberal practice is not a new encounter for tangata whenua, “Māori people in their capacity as indigenous people of New Zealand” (192). Resistance locates the recent neoliberal project within the continuing colonial project of the British Crown’s private ownership and redistribution of Māori lands and resources since Māori colonization began in the 1800s. Māori and the British Crown signed the Treaty of Waitangi and its Māori version, Te Tiriti o Waitangi, in 1840. In Te Tiriti o Waitangi, Māori transferred protection rights (kāwanatanga [government]), to the British Crown, but they never ceded their sovereignty (tino rangatiratanga) to the Crown. The British promised to recognize and protect the right of Māori to be and remain Māori. The New Zealand government’s signing of bilateral and trilateral trade agreements—such as the Trans-Pacific Strategic Economic Partnership Agreement of 2005, Trade Related Aspects of Intellectual Property Rights Agreement (TRIPS) of 1994, and Multilateral Agreement on Investment (MAI) of 1997 and 1998—authorizes corporations to purchase and sell Māori knowledge, cultural production, resources, without sound Māori consultation.

These neoliberal policies have adverse effects on the majority of Māori. Unemployment has increased, thus making it necessary for Māori families to depend on government benefits—a service that neoliberal proponents argue breeds indolence and should be eradicated. This cycle produces racism and lays the blame for the instability of neoliberal economies on Māori and indigenous Pacific peoples.

Bridget Robson, a health researcher, highlights the growing disparities between Māori and non-Māori health since the advent of neoliberalism in the 1980s. Using the same indicators that global financial institutions employ to demonstrate the benefits of privatizing health care and pharmaceutical drugs (such as life expectancy and mortality rates), Robson found increases in cancer and cardiovascular morbidity and mortality rates and decreases in life expectancy rates of tangata whenua.

For a people who have not been recognized as a sovereign nation since the 1800s, resisting neoliberalism is an ongoing effort of Māori decolonization. Resistance proclaims that the most significant and enduring ways to resist neoliberalism are found in the exercise of indigenous power in “everyday ordinary acts and ‘making do’ attempts” (18).

Annette Sykes, a lawyer, tells a compelling story about representing twenty-nine Māori claimant groups
before the Waitangi Tribunal and the government’s refusal to amend treaty breaches: “The process is doing enormous violence because of the hopes that get shattered by the Crown’s contempt of the Tribunal’s decisions” (119). These setbacks forced her to reconsider the forms of resistance that she employed: “I pay allegiance to the Crown to practice as a lawyer. So why do I do it? Inevitably I come back to the view because the system has got to be blunted against our people” (120).

Alice Te Punga Somerville, a lecturer of indigenous literature, affirms that truth telling and self-telling are Māori and indigenous weapons against neoliberalism. Resistance, through its writers and the people it speaks for, is such a weapon. It confronts the most prodigious system in the world today, the market mechanism, and courageously claims that the settlement process of the 1840s must be done correctly, because, as Māori know from disadvantageous experiences under neoliberal policies and practices, “The present and future are only the past revisited” (173).

The acts of resistance documented in the book led me to long for concrete examples of how differences, such as gender, sexuality, mixed blood, class, and age, are negotiated within Māori communities, and affirmed in building Māori social movements despite the prevalence of neoliberalism. The voices emerging from Resistance highlight the necessity for more indigenous Pacific writers to merge their scholarship with the practices of political resistance, because no one book can “cover all aspects . . . of neoliberal policies and practices, or every angle of Māori resistance to them” (19).

In the 1980s, my family migrated to the United States from Tonga in pursuit of Western education. My parents envisioned education as a tool of resistance against the colonizing and neoliberal forces that afflicted our development as Tongans in Tonga. I embody their vision in my studies and my participation in Tonga’s pro-democracy movement, the indigenous Tongan peoples’ response to neoliberalism in our homeland.

The year 2005 was one of extensive protest in Tonga against the Tongan government’s embrace of neoliberal practices. This included the Public Servant Strike, Tonga’s first contemporary labor strike. The strike transformed into a forum of resistance for diverse Tongans beyond the workers; the strike also included Tongans in the diaspora, members of the monarchy, the business elite, and subsistence laborers.

On Saturday, 3 September 2005, at the bottom of Queen Street in Auckland, Aotearoa, an estimated 3,000 Tongans and non-Tongan New Zealanders gathered to demonstrate their support for the striking public servants in Tonga. Members of the Tongan Public Servant Association (PSA) union joined New Zealand organizations to construct this demonstration. Shortly after, the Tongan government agreed to PSA demands and the strike ended. The government, however, breached its agreement with the PSA union and the Tongan people. Like the Māori people, Tonga’s Public Servant Association and supporting organizations continue the process of holding the Tongan government accountable to their promise in the strike agreement. Resistance offers the potential
of awakening indigenous people of the Pacific, like Tongans, to their own histories of colonization that have been misconstrued and denied.

Annette Sykes proclaims, “I think it is going to be a really amazing time in the next twenty years. . . . We will be required to look at the revival and the creation of collectives. . . . We’re going to be supported by our relations from Te Moana Nui a Kiwa, the Pacific Ocean, and they are going to need us as we need them to help preserve their ways of life” (123). Resistance not only resuscitates Māori knowledges and philosophies but it also affirms that our most powerful weapons against colonization and neoliberalism are our ongoing struggles and collaborations for tino rangatiratanga.

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This welcome volume joins what is by now a venerable list of anthropological analyses of the effects of World War II on Pacific Islanders (The Pacific Theater: Island Representations of World War II, edited by Geoffrey M White and Lamont Lindstrom [1989]; Island Encounters: Black and White Memories of the Pacific War, by Lindstrom and White [1990]; and The Typhoon of War: Micronesian Experiences of the Pacific War, by Lin Poyer, Suzanne Falgout, and Laurence Carucci [2001]), and it represents the culmination of a project begun by the latter authors in 1990–1991.

The book’s focus is on Micronesian cultural memories of the war as they have been preserved in songs, dances, stories, and chants. Much of the text is devoted to extensive quotations from interviews with individuals who lived through the war years and recounted their recollections for the authors. Also provided are numerous song texts from different island areas, with a lengthy song from Fais (Yap, FSM) occupying nearly nine pages of the concluding chapter. Most of the cultural memories presented in the book are of fear, suffering, and hardship, but a few are of romance, sadness, and separation. World War II intruded into the lives of Micronesians through no fault of their own; it was someone else’s fight in which they, unfortunately, happened to occupy a major battleground. While some Micronesian islands were more or less razed to the ground (eg, Enewetak, RMI; and Peleliu, Republic of Palau), others were bombed and shelled but spared an amphibious assault (eg, Chuuk and Pohnpei, FSM). Still others, notably some of the smaller outer-island atolls, were barely touched directly by combat activities. But since many Micronesians were located away from their home islands at the war’s outbreak, cultural memories of separation and hardship are widespread throughout the region.

The book is divided into five sections. Part I begins with a chapter outlining Micronesia as a region, after which the authors provide a succinct