

broad Pasifika networks—so integral to cultural identity within the diaspora—that we have in Aotearoa/New Zealand today. This work is still being done, as we continue to “dissolve borders” of colonization through the liberation of ideas and knowledge (204). Through the charting of these efforts to reconnect people and places through the extensive diasporas, chapter six brings home Mar’s argument that decolonization comes from the inside out: “the revolution they feared, was happening, but it was internal” (204). This revolution is not only internal but also genealogically driven—as highlighted by the Aotearoa/New Zealand-based Polynesian Panthers, who were “doing independence for their communities, in their own spaces” (208).

Decolonisation and the Pacific offers students of Oceania a useful tool for rereading the movements of decolonization within the region, as well as a fruitful map for future scholarship. The early passing of Tracey Banivanua Mar in August 2017 further echoes this call for the continuation of groundbreaking work that reconnects the people of Oceania through our own inquiries into our interwoven histories, present circumstances, and decolonial futures. As a student and woman of Oceania, I am excited to see what we can deliver with this new wave of Oceanian scholarship. Already we are seeing more connected work, such as Kealani Cook’s recent publication, *Return to Kahiki: Native Hawaiians in Oceania* (2018), in which our lens of Hawai‘i is reoriented away from an imperial America toward a connected Oceanian vantage point. Cook’s work is but

one of a long genealogy of Oceania-centered scholarship, from Hau‘ofa’s famous 1994 essay, “Our Sea of Islands,” to Paul Lyons’s 2006 book, *American Pacificism: Oceania in the U.S. Imagination*. Mar leaves us with the beginnings of many more explorations and questions—the biggest for me being, how do we, as Oceanic peoples today, continue to talk back to empire?

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Hope at Sea: Possible Ecologies in Oceanic Literature, by Teresa Shewry. Minneapolis: University of Minnesota Press, 2015. ISBN cloth, 978-0-8166-9157-9; paper, 978-0-8166-9158-6; 247 pages, notes, bibliography, index. Cloth, US\$87.50; paper, US\$25.00.

In *Hope at Sea: Possible Ecologies in Oceanic Literature*, Teresa Shewry traces hope as it appears in both settler and indigenous literature written in the Pacific. Hope, in ecocritical terms, is often considered overly optimistic or naive, lacking grounding in local, present realities. This optimism leads people, critics included, to believe that nothing needs to be done now because hope exists perpetually in the future. Responsibility is deferred to future generations. Other ecocriticism portrays hope as unrealistic given the immensity of the problem. In this framework, there is nothing that can be done, as responsibility is ceded to past generations. Shewry rejects these understandings, however, and looks to the Pacific for representations of hope that are grounded in

present relationships between nations, peoples, nonhuman animals, and other entities, such as water. For her, “hope is an uncertain attempt to understand experiences that are unstable, always being reworked by the living” (11). Hope is not just an idealized, utopian future; it is a present construct that relies on attunement to and cooperation with the ocean and the people and nonhuman beings who live in it.

Shewry starts by establishing a temporal foundation for retheorizing hope. She traces the language of hope in Samuel Butler’s *Erewhon* (1872), set in nineteenth-century Aotearoa/New Zealand. Like many European settlers of the Pacific, Butler’s narrator sees hope in the “untouched” expanses of the Pacific, “where transformation, new worlds, and improvement came to mean the devaluation and even the destruction of existing peoples, nonhumans, and ecosystems” (179). Imperial expansion established hope in opposition to the present, deferring it to a utopian future. With these imperial frameworks in mind, Shewry turns to more contemporary writers who link hope with endurance and survival. Indigenous environmental politics produce hope in relation to present responsibilities, moving away from an imperial hope that naively relies on destruction and a predictable future. Instead, hope is intertwined with unpredictable possibilities that allow for difference while also requiring present action. The precarious politics of appreciating existing realities in order to imagine future possibilities becomes a grounding principle for understanding hope in the Pacific.

The remainder of the study is organized by the different kinds of

relationships that humans form with the environment and with each other. Working against hope as a strictly human experience, the Pacific encourages and even requires that people form connections with water. Water is fluid and can have immense impacts on the environment. It is also necessary for human life. As such, people must learn to navigate fast-changing environments and can form hydrosocial relations, working with water to instigate environmental change. Some of these connections prove beneficial, while others prove to be less encouraging. For Shewry, however, both kinds of relationships are hopeful, as they require engagement with present conditions, no matter how disheartening. As a force that cannot be entirely controlled, water invites engagement on its own terms, which can lead to more productive relationships with difference.

In a similar way, the ocean puts people in a precarious position as they become entangled with varied and often incomprehensible forms of life. Shewry posits that variation is its own form of hope. Alternate narratives of the sea that may come from other cultures or from nonhuman animals or forces like water provide multiple avenues along which to imagine hope and engage with a socially fractured present. Shewry returns to critiques of European idealization of the past and the future to reimagine hope in relation to difference, such as transnational relationships that are formed by migrating birds and other animals who traverse the ocean. These relationships provide a space in which people can live well with the ocean in the present and toward a more promising future.

At the center of Shewry's study is Richard Flannigan's *Gould's Book of Fish* (2001). Set in multiple time periods, it engages hope as a continuous effort that stems from multiple sources. For Gould and other characters in the text, human hope is often grounded in sorrow, and an individual human's hope does not match up with the hope of other humans or of non-human animals. Gould, as a convict in nineteenth-century Australia, has very little hope. The hope he does find is in the fish he is asked to paint, but those fish must die for him to paint them. As a result, he develops a complex relationship with the fish and with hope, which eventually results in his own transformation into a fish. As a fish, he lives long enough to meet up with someone in the present day who helps him tell his story and rediscover hope. The future, complex relationships with nonhuman animals are established as a source of hope for the present, in which we can take responsibility for conditions that might later produce change.

Shewry ends with an analysis of several texts that respond to Māori artist Ralph Hotere's *Black Rainbow* lithograph series (see art, 573, this issue). After brief mention of the Marshall Islands, she focuses on Hiroshima and other nuclear disasters to explore hope's relationship to sorrow. As she argues, the "black rainbow can be interpreted . . . as a site of loss and damage. But it also illuminates hope, referencing peoples' struggles in everyday practices, social movements, political institutions, and artistic projects to survive, halt, and recover from nuclear weapons" (148). Once again, she rejects utopian

visions of the future, preferring more complicated and realistic possibilities that are grounded in the present. The "dark ecology" established responds to critiques of hope as too light and unrealistic. The dark is instead a source of hope, as it looks to possibilities within seemingly irreparable circumstances.

Future studies might look to the complex colonial, postcolonial, and neocolonial politics that affect Shewry's relational theorization of hope. This study is set in the Pacific, but Shewry does not acknowledge the positionality of the texts that she analyzes. Very few of the texts are written by indigenous authors. At times, such as with Samuel Butler, this choice is intentionally made to highlight settler colonial visions, histories, and their legacies. At others, however, she represents colonized spaces entirely through settler texts. For example, the reader only sees Hawai'i through the eyes of Gary Pak and Cathy Song, both of whom are of Asian settler descent. In privileging these narratives, Shewry maintains what Puakea Nogelmeier has called the "discourse of sufficiency," which gives primacy to settler histories of colonized spaces. She also focuses her study in Australia, Aotearoa/New Zealand, and Hawai'i, maintaining another hierarchy among Oceanian places. A deeper knowledge of these dynamics might support many of her claims and also provide a clearer understanding of the complexity of environmental change in the Pacific.

As an introduction to ecocriticism in the Pacific for those living outside the region, however, *Hope at Sea* sets an important course for

recognizing multiple voices in climate change discourse. Hope for some is not the same as hope for all. By emphasizing and encouraging relationships across difference, including those with nonhuman animals and with water, Shewry asks her readers to take responsibility for present realities and to explore creative, collaborative solutions to environmental crises. As she points out, Pacific Islanders are responsible for only 0.3 percent of greenhouse gas emissions, yet they are among the first to directly experience the impact. Their voices, among others, will be crucial to producing a hopeful future.

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The Cultural Animation Film Festival. Doris Duke Theatre, Honolulu Museum of Art, 18–20 May 2018, Honolulu, Hawai'i. For more information, see <http://caff2018.twiddleproductions.com/>

The Cultural Animation Film Festival (CAFF) was a three-day-long showcase of animated short films predicated on culture-based artistic expression. This year's festival took place at the Honolulu Museum of Art's Doris Duke Theatre from Friday, 18 May to Sunday, 20 May 2018. CAFF's programming consisted of three days of screenings, two panel discussions, and opportunities to interact with companies and with the festival's organizers. The companies and organizations present included Mana Comics, Keiki Coding, Bess Press, and Twiddle Productions. Currently in its second year,

CAFF is a nascent forum for creative expressions of cultural identity and practices in animation.

The films selected for the festival draw from elements of Hawaiian/Kanaka Māoli, Chamorro, Māori, Chinese, Indian, and First Nations/ Native American cultures. They ranged in length, visual style, subject matter, and filmmakers age and professional status. The films' diverse themes and origins marked the 2018 festival as an event that centered and celebrated community and culture.

The festival's grassroots organization engendered a lively, collaborative atmosphere. Some of the films and trailers screened at the festival were created by local filmmakers, including Kanaka Māoli. Especially exciting was the inclusion of films by youth directors Penelope O, Nalia W, and Phoenix Maimiti Valentine, who are some of the youngest filmmakers to exhibit at CAFF. The first two films, made in collaboration with the Queen Ka'ahumanu School Tink Think Tank Tech Team, concern the resolution of interpersonal aggression at school and an account of the director's daily routine, respectively, and the third film focuses on the water cycle of the Hawaiian ahupua'a. The young filmmakers' creative use of mixed media aptly expresses their understandings of the world around them. Hopefully their submissions will inspire more youth to submit their creations to CAFF in the future.

The festival's programming began with a chant by Pacific Voices, a youth organization from Kokua Kalihi Valley dedicated to teaching and performing Micronesian chanting. The opening chants also included a Hawaiian 'oli,