

Book and Media Reviews

The Contemporary Pacific, Volume 29, Number 2, 375-401
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US Government documents center on political and military interests, often male bastions, and tend to silence or minimize the roles of Marshallese women. Similarly, it is important to consider accounts beyond Bikini, Enewetak, Rongelap, and Utrik; there are entire communities that were not the focus of political and military actors or of Smith-Norris's analysis, such as the Marshallese workers hired by the Atomic Energy Commission and Department of Energy to clean-up Bikini and Enewetak, or communities such as Ailuk, Likiep, Wotho, Aur, and others that have significant histories related to these issues. Limiting analysis to the four atolls plays into a US narrative of history by minimizing and erasing the broader impacts of US nuclear testing/militarism in the Marshall Islands. It is also important to include all sixty-seven nuclear weapons tests in the Marshall Islands as part of the nuclear history. The sixty-seventh test, not discussed by Smith-Norris, was an airdrop off the waters of Enewetak; leaders in the Marshall Islands fought hard (an example of successful resistance) to get this test included as part of the history, noting that the air and seas around the Marshall Islands are as much a part of the nation as the lands on which people reside. Marshallese, like other indigenous peoples, stress interconnectivity between the air, sea, and land and recognized that they are part of the same universe.

Smith-Norris brings forward a much-needed focus on the resistance of Marshallese people. I hope that this book will inspire other researchers and storytellers to continue documenting the multiple and numerous forms of

protest including the vitally important sail-ins and sit-ins. There is a long and underreported history of Marshallese who refused to take part in US Government medical experiments, and of leaders who have circumnavigated the globe at great expense and time to challenge and resist US Government narratives of this history. Many of those leaders have passed away, but they have left a legacy of fighting and resistance for the next generation. Ilo kautiej im kakememejer wot (with deep respect we remember) Lijon Eknilang, John Anjain, Almira Matayoshi, Nelson Anjain, Ismael John, John Milne, Darlene Keju-Johnson, im ro jet rejako (and others who have passed away).

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Maisa: The Chamoru Girl Who Saves Guåhan. Feature film, 36 minutes, DVD, color, 2015. Directed by Michael Q Ceballos; distributed by Guam Department of Education and Twiddle Productions Inc, Honolulu. Language: Chamorro. For more information, see <http://maisa.twiddleproductions.com/index.html>

“Tāta, malago' yu' umegga' *Maisa!*” is one of the most ubiquitous phrases one hears in my household. Translated into English, what my two-year-old daughter is enthusiastically saying is “Daddy, I want to watch *Maisa!*” *Maisa: The Chamoru Girl Who Saves Guåhan* was created from a brilliant collaboration between the Chamorro Studies Division of the Guam Department of Education and

Twiddle Productions in Honolulu and is the first animated film to use Fino' Chamoru, the indigenous language of the Chamorro people of the Mariana Islands, as its primary language. Released in December 2015, the film retells the important Chamorro story of "I Famalao'an Ni Gumoggue Iya Guåhan" (The Women Who Saved Guåhan).

In this cherished story of my people, while bathing in the waters of the village of Hagåtña, the women find a flower that is normally found only in another part of the island. This leads to the discovery of a giant fish completely devouring the island. With worried minds and brave hearts, *i lalåhi* (the men) gather their spears and sail into the ocean blue to kill this *dångkolo' na guihan* (giant fish). Unfortunately, their valiant attempt fails. With the complete destruction of the island at stake, *i famalao'an* gather their collective *tingo'* (knowledge) and decide to trap the fish by weaving their long, dark hair into the sturdiest net one could find in Oceania. After a long struggle, the women succeed in trapping the fish, ultimately saving the island from further destruction. With breathtaking visuals and beautiful dialogue, *Maisa* succeeds in retelling this beloved story of *i minatatngan-ñiha i famalao'an* (female bravery). One brilliant change they made to the story was in their creation of the main character, a young Chamorro girl named *Maisa* who serves as the focal point through which the audience experiences the story's flow.

The film *Maisa* is groundbreaking and a milestone of Chamorro history for a multitude of reasons. One of the most important reasons is the

way it effectively breaks down the prevalent linguistic ideologies attached to the language. To speak frankly, the Chamorro language is currently in a state of crisis. According to the 2010 US Government census, only 16 percent of Guåhan's 165,000 population speaks the language, while 44 percent of households on the island reported being monolingual in English. Even more frightening is a statistic cited in a 2010 Chamorro language assessment survey conducted by the Chamorro nonprofit Pa'a Taotao Tåno': only 4 percent of Chamorro speakers in Guåhan are under the age of thirty. These statistics show that intergenerational transmission is the main challenge to language retention in Guåhan, meaning those that know the language are not passing it down to their children.

Combined with this lack of transmission is the belief that the language cannot handle every aspect of our lives. Many people in Guåhan have accepted that Chamorro has social boundaries. It can be used in the church, on the ranch, in jokes/slang, among the elders, in the southern part of the island, and in the northern islands of the Commonwealth of the Northern Mariana Islands, but outside of that, there is a belief that the Chamorro language does not belong; English has been naturalized as the primary language choice in Guåhan. This territorialization of the language to particular social realms has greatly halted the language's perpetuation.

Maisa offers a glimmer of hope for our language's perpetuation during this difficult period. *Maisa* refuses to accept this premise of language erasure and boldly states that a future of lan-

guage revitalization is not beyond our reach. Its mere existence shows us that *tâya' chi-ña i fino'* Chamoru (there are no limits to the Chamorro language) and that it is possible to expand the language's use to new ground in contemporary media, including cutting-edge animation. I can imagine *Maisa* inspiring similar creative projects such as the first feature comedy film entirely in Chamorro or the first Chamorro language horror novel. Where people may have fiddled with the idea of initiating similar projects, *Maisa's* creation allows them to eliminate their doubts and say to themselves, "*Maisa* did it, I can do this also." *Maisa* has opened a gate for pushing the language outside of its comfort zone.

Where *Maisa* also succeeds is in its representation of the aforementioned young female protagonist, *Maisa*. Teaching History of Guam classes at the University of Guam, one of my first activities is to have my students name ten American presidents, which they do with ease. Subsequently, I ask them to name ten figures from Guåhan's history; they often struggle to name more than six. Many of us who grew up in Guåhan, one of America's oldest colonies, were taught to center American history, personalities, and knowledge within our lives. We grew up watching American television where figures like Superman or Wolverine became our heroes, people who spent hours inside our imaginations. This exactly is the problem: many of us have been taught to look outside our own people to find our heroes. Our imaginations, so vital to imagining a decolonial future, have tragically become disconnected with

the many maga'taotao (heroes) of our genealogy.

From the beginning of the film to the end, *Maisa* serves as a strong role model for the famagu'on (children) of Guåhan. It is *Maisa* who notices the out-of-place flower and comes up with the idea of weaving a net made with the women's hair. During the final battle, it is *Maisa* who risks her life to secure the last thread of the net to the top of the giant fish, and it is *Maisa* who takes the leadership role of strongly warning the fish never to return. Overthrowing eurocentric, patriarchal, conceptions of the "hero," the film returns to Chamorro genealogy and epistemology to find a young, brown, female hero in *Maisa*. Through its simple existence, *Maisa* helps to recenter—as scholar Ngugi Wa Thiong'o would say (see his 1993 book *Moving the Centre*)—Chamorro stories. *Maisa* serves as a bridge between Chamorro genealogy and Chamorro imaginations. In Guåhan's current reality of settler colonial challenges to self-determination and the future military buildup, Chamorros can use all the imagination we can muster.

Maisa is a must-have for every Chamorro family and a must-watch for any indigenous community fighting to revitalize their language. *Maisa's* greatest contribution is in its beautiful opening of the realms of possibility for where a language can live and in who can save the day at the end of the story. When my daughter, Inina, asks to watch *Maisa*, it truly warms my heart and I never deny her the chance to watch the film. With *Fino'* Chamoru as her first language, she finally has an animated film that

she can watch in the language she feels at home in. Through the young, brave Maisa, my daughter has a hero right before her eyes who looks just like her and speaks her language, so that when she grows old she knows that she too, and her people, can be the heroes of their own stories and struggles.

Na'lā'la' i Fino'-ta Siha (Give Life to Our Languages)!

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Finding Meaning: Kaona and Contemporary Hawaiian Literature, by Brandy Nālani McDougall. Critical Issues in Indigenous Studies. Tucson: The University of Arizona Press, 2016. ISBN 978-0-8165-3198-1, 224 pages, illustrations, notes, bibliography, index. Cloth, us\$55.00.

According to the Hawaiian political scientist Noenoe Silva, when Queen Lili'uokalani was imprisoned in 1896, she received messages smuggled to her in newspapers that were used to wrap flowers. She would smuggle messages out in return. These messages were publically printed despite the fact that the usurping Republic of Hawai'i officials were capable of reading Hawaiian and used this fluency to censor newspapers at this time. However, the communiqués between the queen and her supporters were hidden in kaona, “a practice of layering and veiling meaning as well as of finding meaning” (5). So while her captors could grasp the literal meaning of the printed words, the deeper political meaning, consisting of messages that

the queen and her supporters had not given up on each other, eluded them.

McDougall's *Finding Meaning: Kaona and Contemporary Hawaiian Literature* is a major contribution to an understudied field. There is a large and growing canon of Hawaiian literature, but there is as yet very little in the way of criticism of this body of work. McDougall's contribution to the lexicon of Hawai'i literary criticism is “kaona connectivity [that] describes how kaona, as a practice, requires us to connect with our kūpuna [elders] as well as with each other” (5). It has been said that it takes a large amount of history to create a small amount of literature. The historical basis of McDougall's analysis is impressive and she shows care in reciting the genealogies of Hawaiian chiefs and gods. She is committed to a colonial/decolonial analysis, which is not at all uncommon for radical Pacific Island writers. But in Hawai'i, it is worth noting, this is not the only analysis prevalent among activists and activist-scholars. An occupation/deoccupation analysis has supplanted the colonial analysis in some quarters. McDougall continually refers to Hawai'i's “colonial” history, but later in the book, she references “occupation.” For me as a political scientist, these terms seem mutually exclusive, although Hawaiian scholars positioned differently might disagree, such as J Kēhaulani Kauanui in her 2016 article “Traversing the Hawaiian Nationalist Political Gulf” (*Hūlili: Multidisciplinary Research on Hawaiian Values* 10:83–100). However, it is not clear whether the frame at all affects a literary analysis such as this.

McDougall's choice of works is interesting in that it makes no real

Pablo Vittar Ensina GÃrias Para CazalbÃ© Programa Da Maisa (010619) 12.71 Mb Mp3 Download.Â If you like our website, don't forget to like or share with others! Reviewed by MP3Cool on Tuesday , 4th June 2019. 94 out of 99 based on 234 user ratings. Rating : 4,116 views. We are not affiliated with MP3SKULL , MP3GOO , InstaMP3 , MP3Juices or any other MP3 download related websites, we only collect mp3 links from all other sites like google. 2019 MP3Cool. â%¸j MP3COOL â%¸j SEARCHES â%¸j DMCA â%¸j CONTACT. The culmination of these important elements being the creation of the first Chamoru language animated film titled â€œ Maisa, the Chamoru Girl who Saves GuÃhanâ€ which mixes live action, cgi, and 2d animated components to create a visually rich and exciting version of the classic Chamoru tale of â€œThe Maidens that saved Guamâ€. GDOE students participated in both the voice over and creation of key art for the production, while local actors and actresses worked side by side with Twiddle and Kahmeleon Productions in Guam for the filming of the live action segments. For behind the scenes footage and ima