

Patterson, Mary and Martha Macintyre (eds): *Managing Modernity in the Western Pacific*. St Lucia, QLD: Queensland University Press, 2011. 326 pp., figs, maps. Price: AU\$34.95 (paper)

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This recently published edited volume addresses a number of social and economic phenomena characteristic of a globalised, modern economy in terms of how they are actualised and made local on the level of individual nation-states, islands or communities throughout the Pacific. The authors use ethnographic examples from Papua New Guinea, Vanuatu, the Solomon Islands, Fiji and the Cook Islands. All concern issues of money and economic re-evaluations, ideas about personhood and sociality and individualism. Their essays examine a variety of “the ways in which knowledges, ideas and desires are dialectically produced and interpreted locally in the Pacific context” (p. 23), specifically by looking at local understandings of wealth, success, speculation and “development” in contexts where notions of individuality, social and moral obligations, and kin and community relations are constantly renegotiated.

In the introductory chapter, Patterson and Macintyre address the usefulness and limitations of employing the concept of “multiple modernities,” urging an “unsettling of the imaginary of modernity” as sometimes uncritically employed by anthropologists. They point to the influence in the contemporary Pacific of postcolonial, neoliberal approaches to good governance and the speculative, short term paper economy referred to as “casino capitalism” (p. 5). Since the 1970s, they argue, “Pacific countries have been beguiled by the prospect of economic development that would enable them to participate in a world market economic system” (p. 9), but the anticipated prosperity has not been realised. This does not mean, however, that they have not prompted re-evaluations of ideas about self, community and morality. They point to the myriad contradictions inherent in terms like globalisation and development, which the following chapters all address in one way or another, ultimately contributing to the argument of the book that local and regional experiences reflect both variable and varied reactions to economic processes taking place elsewhere. In response, “Melanesians are aware of their relative powerlessness but they can be both innovative and imitative in their responses... to the forces of global capitalism” (p. 13).

The first essay, contributed by Richard Sutcliffe, does not (unlike the rest of the chapters) deal specifically with the Pacific. Instead, it examines “the imagination of magic” in a general context of global capitalism as against the historical emergence of modernity. Sutcliffe makes the important point that it is necessary to critically assess the concept of multiple modernities from an anthropological perspective, and to distinguish the notion of modernity from simply the present day situation (p. 35). As a general examination of modernity and ideas of enchantment, it seems somewhat divorced of context as the first chapter in a collection of essays about the Pacific. Perhaps it would have worked more effectively as a final chapter, with reference to the other papers in this volume, as the current structure of the book does not provide

a cohesive summary chapter, leaving the reader without a clear sense of the shared visions of the contributing authors on the issues raised.

All the other eight chapters focus on particular places in the Pacific, and this grounding in ethnography anchors the theoretical discussions that emerge. Mary Patterson picks up Sutcliffe's theme of enchantment as it articulates with local and global economic ideals. She uses the example of Nagriamel, an indigenous land rights movement formed in the 1960s in Vanuatu, and the tensions that obtain between *kastom* and capitalist notions about land, ownership and profit. Deborah MacDougall also takes up issues regarding land rights in her analysis of how collective actors respond differentially to exogenous institutions, specifically in this case the church and logging operations. She argues convincingly that while the latter encourages boundedness and produces conflict, the former is inclusive of the community as a whole (rather than focusing on individual landowners) and is thus more co-operative. Issues of individualism, agency and subjectivity in Christianity in Fiji are addressed by Tomlinson.

The remaining essays all centre on some aspect of the monetary economy, often as a challenge to existing ideas about personhood, kinship obligations and social cohesion. At play here are various strategies for localising and investing meaning in global flows of money and ideas. Macintyre looks at urban women wage-earners, Cox explores the proliferation of fast money schemes, and Bainton investigates ideas about personal responsibility and morality in the context of the mining boom—all addressing research in Papua New Guinea. Alexeyeff, drawing on Cook Island ethnography, considers peoples' ideas about gambling and about risk, power and distribution of wealth as a response to, and echo of, government economic strategies, based on liberalisation of regulatory policy and speculative endeavours. Casino capitalism in the 1980s, she argues, gambled with Cook Islanders' collective prosperity, and the local economy is now deeply dependent on remittances; locally, gambling is one of few avenues to potentially acquire money, and winnings are incorporated into meeting existing social obligations. And finally, Rawlins looks at family trusts and offshore tax havens in Vanuatu as representative of a sort of "fictive kinship" wherein symbolic pathways connect various entities in spatially organised networks.

The figures, maps and diagrams included are minimal, and there is no index of them, but where provided they are helpful in visualising the concepts discussed, as is the case with the "kinship diagram" for financial flows in Rawlins' chapter. The absence of photographs does not detract from the impact of the book. The volume uses an unusual footnote style and lacks a full alphabetised bibliography, which would have been a useful addition. As noted above, it would have perhaps been beneficial to include a summary chapter at the end of the volume to neatly tie up the interesting threads running through each of the essays in their multifarious approaches to modernity across five Pacific nations.

This volume contributes to wider discussions of a variety of economic processes and their implications, in some cases addressing rather unlikely topics (such as tax havens) in anthropological terms, while others deal with more familiar territory (land ownership, for example). It is most likely to be of use to those with particular interest in political and economic anthropology in the Pacific region, and may also

be relevant to those looking at similar issues in other geographical regions as a point of comparison. Rich in ethnographic detail, the often creative avenues through which the common concerns of individuality, morality and responsibility are addressed make for engaging reading.

Salmond, Anne: *Bligh: William Bligh in the South Seas*. Berkeley: University of California Press, 2011. 528 pp., bib., illustrations, index, maps, photos. US\$ 39.95 (hardcover).

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William Bligh is perhaps the most misunderstood of the early Pacific explorers and colonisers. In her new book, *Bligh: William Bligh in the South Seas*, Anne Salmond brings a fresh perspective to a well documented topic. The book's 23 chapters trace Bligh's three voyages to the Pacific Islands: the first on board *Resolution* with Cook in 1776-80, then *Bounty* in 1787-90 and the third aboard *Providence* in 1791-93. Salmond said the book "tumbled out" of the end of *The Trial of the Cannibal Dog* (Radio New Zealand, 10 September 2011) which frames the story in terms of cultural awareness. *Bligh* however, seeks to "illuminate the island world, its key players and their relationships with Bligh so often peripheral to existing texts" (p. 21). Why? Because "[t]he Pacific protagonists were as real as their British counterparts, helping to share and shape what happened in both places" (p. 21). This line of argument informs the entire book.

The opening chapters remind the reader that these voyages, inspired by patrons like Joseph Banks, fostered both ecological imperialism and commercial enterprise. From 1765 to 1793 fifteen British naval vessels came into the central Pacific for purposes of discovery and appropriation, or, like the *Bounty* and *Providence*, for purposes of exploitation. By the time of Bligh's first visit in 1777 Tahiti "was no untouched Utopia... the Islanders had acquired not only guns, muskets, iron tools and strange clothing but also venereal and epidemic diseases" (p. 69). Salmond reflects these cross-cultural impacts in early chapter titles, Chapters 1: The Paradise of the World and 3: Island of the Blest, then cynically in Chapters 19: This Modern Cyprus and 21: Paradise Lost. By his third voyage Bligh laments, "they are so generally altered, that I believe no European in future will ever know what their ancient Customs of Receiving Strangers were" (p. 358).

Like Cook, Bligh was initiated into the royal circles of Tahitian society and took a deep interest in local customs and beliefs. He was not only a practical seaman and hydrographer, but a pioneering ethnographer who made major contributions to our knowledge of life in Polynesia during the early contact period (p. 14). Three chapters, 8: Bligh/Parai, 10: These Happy Islanders and 20: Belle of the Isle, provide vivid details of the island world including topics like child-bearing, theology and food preparation methods. Calendrical events, such as the "season of plenty", Pleiades (*matarī'i*), and the many 'entertainments' (*heiva*), sacred 'ariorio performances, fertility

rituals and sacrifices are described, as is the Tahitian practice of taking ‘bond friends’ (*taio*). In this relationship each party was obliged to share knowledge and Salmond notes, “as Bligh’s understanding of the language became more fluent and subtle, his reports grew more accurate and insightful” (p. 169). Similarly, the Tahitians were exposed to and intensely curious about the European world. Following a long-established pattern in Pacific Studies of combining history and anthropology, Salmond is careful to bring historical depth to these accounts.

Bligh’s log, journal and charts from Cook’s third voyage are all missing, gone with the *Bounty*. This missing documentation requires Salmond take a “forensic approach, reconstructing his activities from fragmentary traces” (p. 48). What emerges is a generous, genial patron, a mentor with a care and concern for his crew not often displayed by other commanders. But Bligh could also turn into an overbearing, vitriolic bully, especially to those who failed to live up to his exacting standards. Bligh lacked the charisma and stature of Cook, but ironically upon the arrival of the *Bounty* in Tahiti he claimed to be Cook’s son. Salmond describes Bligh as an insecure man, prone to elaborate feats of self-justification. Paradoxical traits continually plagued his career and his reputation as a tyrant and bully is often blamed for causing the *Bounty* mutiny. But Bligh could readily become “warm and engaging” and was “ardent and faithful” (p. 442) to his wife Betsy. The text offers up rich contrasts of tender domestic life, revealed in the unguarded letters between husband and wife. Salmond describes their marriage as “a love match that would survive the triumphs and disasters of Bligh’s turbulent career” (p. 101). Yet a sense of betrayal permeates Bligh’s character. Unjustly treated after Cook’s death, he received neither recognition nor reward for his work on *Resolution*. He felt betrayed by his protégé, mutineer Fletcher Christian, and upon his return to England following the *Providence* voyage he found public opinion had rallied against him, fuelled by a discrediting “war of the pamphlets” instigated by influential families of mutineers Christian and Heywood. Bligh’s career was plagued with battles both on land and sea.

Over the span of more than a dozen years, Tahiti remains the sensual and exotic backdrop to the book’s narrative. Perhaps Bligh never forgave Tahiti for the mutiny; he was quick to blame the island’s seductive women for leading him astray. The mutiny is one of the most documented events in naval history and retains a mythical quality, (re)presented in hundreds of books and even three major Hollywood movies. The *Bounty* voyage features prominently from Chapters 5 through 17. Chapter 11: Huzza for Otaheiti! revisits the mutiny while Chapter 12: I have Been Run Down by My Own Dogs charts Bligh’s 3618 mile voyage to the East Indies after the mutiny. Drawing on the works of Owen Rutter, Salmond uses Bligh’s journal to describe this incredible journey by open boat. Amidst deprivation, cold and misery, Bligh not only charts, records and reflects; he instils faith and a sense of hope in the men under his care. Having exonerated himself from all blame, Bligh felt “an inward happiness which prevented any depression of my spirits. . . . I found my mind wonderfully supported” (p. 216). Chapters 17: The Mutineer’s Babies and 22: The Awful Day of Trial introduce new perspectives of events post mutiny. The Epilogue gives an account of the early Pitcairn settlement by nine mutineers and their Tahitian *taio*. However, some details of this account differ with established literature regarding the sequence of deaths of all but one mutineer, John Adams.

Extensively researched, using a broad selection of primary sources and richly illustrated with 25 colour plates and scores of black and white illustrations, *Bligh* successfully combines historical and anthropological perspectives. Accessible and easy to read, the book is written with a sensitive style and nuanced (at times speculative) perspective about how to represent the past. Salmond remains true to her intention to illuminate the island world with comprehensive descriptions of Polynesian words, customs, beliefs and practice that may prove too detailed for some readers. *Bligh* is a book that will have wide appeal and a worthy addition to Salmond's award-winning repertoire.

Senft, Gunter: *The Tuma Underworld of Love. Erotic and other Narrative Songs of the Trobriand Islanders and their Spirits of the Dead*. Amsterdam: John Benjamins Publishing Company, 2011. 138 pp. + xiii, bib., index, maps. €90.00/US\$135.00 (hardback).

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Gunter Senft is an Austronesian language specialist well known for his many years of working and living with the people of the Trobriand Islands, Papua New Guinea, learning and researching the language of Kilivila. He first visited Tauwema, a village on Kaile'una Island, in 1982, and has maintained a relationship with the people there since. Thus a book by Senft devoted to a particular performance practice of Trobriand Islanders is something to anticipate, as it promises rich ethnography and a depth of detail and understanding.

In this slim and handsomely-presented book (volume 5 in a series published by Benjamins entitled *Culture and Language Use: Studies in Anthropological Linguistics*), Senft shines his light on death in the Trobriand Islands. His focus is on Islanders' traditional belief system regarding the spirit world and how this belief system is expressed through performance, particularly song language.

The book is arranged into four chapters, preceded by some very useful maps and a brief introduction. His skill at ethnographic writing, displayed at the outset, will be particularly valuable for readers who have little knowledge of ritual life in Papua New Guinea (since the book lacks photographs that might otherwise illustrate these scenes). Chapter 1, which is a short (13 page) introduction to mortuary ritual and belief in the Trobriand Islands, introduces the reader to the concept of the *baloma*, the spirit of the deceased. From this first chapter the reader new to the subject matter will realise that Senft's writing draws heavily on research that has gone before, most notably that of Malinowski, perhaps the most famous researcher to work in the Trobriand Islands. Senft's reading and re-reading of Malinowski's work is a corner stone of this book.

Chapter 2 is a longer chapter describing in more detail the journey of the *baloma* after death, the underworld into which the *baloma* enters, and the interaction of *baloma* with their former real-world lives, with some comparative notes on similar

eschatological concepts in other parts of the region. It is here that Senft begins to describe the sexual lives of the *baloma* that the title of the book evokes. Lengthy passages from Malinowski are reproduced here that compare and sometimes contrast with information gathered by Senft during his research. While the presence of Malinowski is significant to the book, and is expected owing to Malinowski's own pre-occupation with "the sexual life of savages", his shadow can be at times oppressive. Conflicting opinions surrounding Malinowski's work come to a head early on as Senft declares Malinowski's assertion of a Trobriand Islanders' notion of "virgin birth" either a mistake or a tool to promote Malinowski's career (p. 33). Senft then goes on to explain his disbelief of Malinowski's claim, including what Senft himself labels a "nasty imputation" (p. 35), and then cites email correspondence with Michael Young and Eric Venbrux that vigorously disagrees with Senft's assertions. Such interpersonal verbal jousting comes as a surprise in this academic context, but certainly makes for interesting reading.

Chapter 3, the longest chapter at almost 60 pages, is where the reader is finally presented with the songs that are the focus of the book, songs associated with death, the afterlife and the spirit world that crystallise aspects of Trobriand eschatology (and Trobriand culture more broadly). Song by song, stanza by stanza, the songs are systematically described. This formulaic approach to analysis is useful to compare across songs, but the structure becomes somewhat repetitive after several song analyses, and lacks the poetic flow evident elsewhere in the monograph. Towards the end of the chapter Senft presents songs that encode colonial and war histories in the Trobriands, and these are a welcome addition to the book, showing how ancestral song genres can embrace change.

In the Introduction, Senft mentions that the multimedia data upon which this research draws (sound recordings and some film footage) are available through Senft's website at the Max Planck Institute for Psycholinguistics (<http://www.mpi.nl/people/senft-gunter/research>). It is in Chapter 3 that the reader is directed to these, with the analyses of each song beginning with a reference to the website and to the file name under which the example can be found. The instructions are clear enough, and the files are presented in more than one format to assist in downloading, however the site itself could be more navigation-friendly. Despite this, it is highly commendable that this data has been made available online. Multimedia publication using online resources is relatively new for academic publication so it is natural that ways to do this will improve over time.

Chapter 4 is a short conclusion where in ten pages Senft draws particular attention to the moribund condition of aspects of the song language used, the culture change experienced by Trobriand Islanders more generally, and the nature of languages as dynamic. Following this is an appendix of quotes from James Frazer's 1913 publication *The Belief in Immortality and the Worship of the Dead*, which Senft appears to have provided for comparative purposes. A second appendix appears listing the metadata that accompanies the multimedia examples (also available online).

While the focus of this book is the songs of the Trobriand Islanders, it is notable that the volume does not include any musical analysis (though it does include some general musical description as part of the ethnography). Senft is fully aware of this missing element; rather than apologising, he expresses the wish that publishing this

work and making the multimedia examples freely accessible online will inspire a “music ethnologist” to become engaged with this material (p. xvii). The resources provided are indeed rich and abundant, and it would be wonderful to see this wish come to fruition.

Strathern, Andrew and Pamela Stewart: *Kinship in Action: Self and Group*. Upper Saddle River (NJ): Prentice Hall, 2011. 210 + xiv pp, bibilio, indexes, photos, n.p. (paper).

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Andrew Strathern and Pamela Stewart are social anthropologists at the University of Pittsburgh. Prolific writers, these authors have wide-ranging interests and field experience, covering topics from symbolism and ritual to medical anthropology, and geographic areas from the United Kingdom to Asia and Oceania. The breadth of the authors' scholarship is reflected in their twofold goals in *Kinship in Action*: to interpret kinship through a processual lens and to explore the interplay between individuals and the kinship systems in which they participate. Strathern and Stewart should be lauded for promoting a pluralistic perspective in the study of kinship and for moving beyond entrenched debates that have for decades plagued synthetic research efforts. The greatest strength of this book also engenders its greatest weakness, however: breadth of coverage is sacrificed for depth of included case studies. This leaves two potential, but undefined, audiences for the book: undergraduate students of kinship who might use this to supplement more traditional texts; and kinship experts desiring exposure to important, but often overlooked, case studies.

Kinship in Action may be structured for use as a supplementary text for an introductory kinship course: the first chapter presents a partial overview of the anthropology of kinship as well as its foundational areas of inquiry; subsequent chapters address the life cycle of the family, cultural variation in concepts of reproduction, and the variable structures and functions of kinship; final chapters challenge traditional notions of kinship through exploration of Schneider's Euro-American “folk model” of kinship as well as new reproductive technologies; and each chapter concludes with “Questions to Consider”. The examples discussed in the book range from contemporary legal cases grappling with the rights of biological versus contractual (“social”) parents, to fictional accounts of kinship in films and novels, to the commoditisation of marriage in the context of market integration among the Telefomin of Papua New Guinea. While students are likely to benefit from the breadth and novelty of these examples, a more steam-lined structure, focusing more closely on each case's original contributions to existing literature, would assist students in unpacking the relevant points.

An instructor who is already very familiar with the anthropology of kinship might profitably make use of the case studies provided in *Kinship in Action*. The geographic emphasis on Oceania provides refreshing examples of populations with which kinship scholars may be relatively unfamiliar, including the Hagen, Duna, Pangia, Melpa,

and smaller-scale groups such as the Huaulu and Telefomin. The facts concerning these groups are numerous, reflecting the authors' extensive familiarity with and expertise in Oceania. They are, however, presented disjointedly, making it difficult to assimilate the information in the context of the stated goals of the book. For example, the chapter "Concepts in Reproduction" discusses some of the variation in beliefs and rituals surrounding conception and childbirth, including the well-known Trobriand case, as well as lesser-known cases such as the Siuai and other populations of Papua New Guinea. Their relevance to discussions of "Legal Contexts" (p. 41), "New Reproductive Technology" (p. 43), and "Adoption" (p. 46), with which they appear, could be more clearly delineated to assist the reader in attempts to merge seemingly disparate topics into a more synthetic overarching framework. In particular, the case studies could be analysed more explicitly in terms of "action" and the "self and group", themes implied by the book's title. This would do much to improve the reader's ability to grasp the authors' novel and interesting insights, which at present are often buried within truisms and facts.

The authors' discussion of the Na (aka the Mos(u)o), with whom I work, is illustrative. While discussed in some detail, the section on the Na (p. 103-7) begins abruptly, without explicit rationale for its inclusion. The section relates important features of Na society, including class structure, marital practices, and rituals. The reader gleans from this material that the Na are matrilineal and that the institution of marriage governs reproduction only among elite members of society, two aspects emphasised in the last paragraph where the authors finally reveal why they find the Na interesting. The broad overview of the Na is summarised based on one ethnographer's account (Cai Hua 2001, *A Society without Father's or Husbands: The Na of China*). While the authors speculate that "the relatively unusual features of the [Cai's] materials make it likely that variant versions exist or will emerge" (p. 107), they do not relate what those variant versions might be. Researchers of the Mosuo (including myself, Eileen Walsh, C.K. Shih, Elizabeth Hsu, Tami Blumenfeld and others) have made significant efforts to move beyond explanations of the Na as a case of "extreme matriliney" (p. 107). In addressing temporal and attitudinal changes and the apparent tensions between self and group, these researchers have engaged at various points both of the objectives of Strathern and Stewart's book. Indeed, the most recent and arguably most authoritative account of the Mosuo, C.K. Shih's *Quest for Harmony* (2010), discusses marriage (or lack thereof) as an outcome of endeavours to maintain group harmony and would have made a valuable contribution to *Kinship in Action*.

If somewhat fragmented, *Kinship in Action* succeeds nonetheless at various points in bringing together disparate perspectives under one rubric. As a biocultural anthropologist focused on the evolutionary underpinnings of human social behaviour, I appreciate the authors' holistic approach in general and their attempts to marry biological and cultural theories of human kinship in particular. While their discussion of evolutionary theories of kinship is lacking, the authors' critiques of David Schneider's anti-kinship scholarship are salient (especially pp. 132-33), as are attempts to bring into focus both belief and behaviour. I agree with Strathern and Stewart's emphasis on the "interplay of [kinship] process[es] and structure[s] in local contexts and their emergence as historical trajectories of change" (p. 152) and welcome efforts to incorporate these ideas into the anthropology of kinship.

Werry, Margaret: *The Tourist State: Performing Leisure, Liberalism, and Race in New Zealand*. Minneapolis (MN): University of Minnesota Press, 2011. 360 pp., illus., index, US\$25.00 (paper).

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The Tourist State is an exploration of how the New Zealand State has performed its identity through the creation of its tourist industry. Two specific times at which this has been visible have been the so-called liberal era (1890-1914) and the period from 1998 to the present. In the first instance, New Zealand touted itself as the social laboratory of the World, and “Maoriland” paired progressive liberalism with Māori culture, becoming a brand by which the State sold itself both internally and globally. During the second moment, Aotearoa New Zealand has once again very successfully marketed itself as one of the most popular global tourist destinations through its “100% Pure” advertising campaign.

The thesis of the book is that national identity and internal identity politics in Aotearoa New Zealand are not merely reflected in tourism. Instead, the State constitutes itself and negotiates its difficult identity politics through tourism, more specifically through the performance of tourism. The author thus extends performance methodologies to the study of the State. She does so through shifting the focus from representation of nation to performance: the materialisation and expression of the State. Werry contends that tourism is a mechanism of liberal statehood, an incessantly contested process that is the cumulative effect of a myriad of performances.

Werry uses a number of case studies to successfully put forward the case for a performance approach to tourism studies. Chapter 1 is an account of the creation of a tourist destination at the thermal springs in Rotorua at the turn of the 19th century. The thermal activity in the region had to be domesticated through the reassurance of elaborate architectural schemes such as the grand Government Gardens. The surrounding Māori villages were to a large extent “sanitised” and brought in line with a tourist vision of “Maoriland”. Werry states that in Rotorua “liberalism’s establishment of whiteness as tacit racial norm required the imposition of a local and specific rule of difference that established governmentality’s targets: white hygiene and self-management, and Māori discipline, surveillance, and containment” (p. 41).

In Chapter Two, Werry uses the biography of a single guide in Rotorua, Makereti (known as Guide Maggie). Makereti conformed to an idealised state model of indigeneity. She was of mixed European and Māori descent and managed to successfully negotiate the tourist encounter with subtlety and discernment through an appeal to the universalism of class. Werry uses the example Makereti, whom tourists found to be the perfect blend of cosmopolitan refinement and exotic otherness, as key to exploring the centrality of “conduct” in understanding how bodies are performed and regulated in line with a State’s vision of itself.

Chapter Three explores the relationship between tourism and statehood within the broader frame of global geopolitics through a discussion of the trans-Pacific tour of the United States’s “Great White Fleet” and its welcome by the New Zealand State in 1908. The spectacle of the welcome pageantry is described as a microcosm of the

identity politics at play at the time. Despite attempts at containment by the State, it was an occasion that was used by Māori leaders to put forward their claim to equal global citizenship. The appropriation of Māori pageantry by the State is described as lending the majority non-Māori state the mantle of romantic autochthony. In Werry's terms, through this appropriation it acted as a "ventriloquist state". On the other side, the United States used extensive press coverage of its tour to further its claim for an "American Pacific".

Chapter 4 documents the use of the concept of Māori culture and lifeways (Māoritanga) to help sell tourism in Aotearoa New Zealand. This proposition was first explicitly put forward in the form of promotional film, *The Tourism Edge*, in 2005, interpreted as either rapacious neo-colonialism or a welcome re-calibration of ontological priorities.

At the heart of current government tourism policy is the concept of the "Free Independent Traveller", an ideal, high-yield, tourist who engages with Aotearoa New Zealand in its entirety, thus maximising revenue. The "100% Pure New Zealand" campaign has as its central concept "freedom" and relies on a dominant trope from the past, that of pristine nature or *terra nullius*, that risked alienating Māori stakeholders. However, through the branding of Māori experiences, blending old-fashioned concert party performances with mass-appeal new theatrical techniques, Māori businesses have successfully imposed themselves in the tourist economy. Non-Māori businesses however have the more demanding task of navigating the tensions "between making Māori culture 'deliverable' and honoring tribal demands for privacy, autonomy and control over cultural property" (p. 184).

The final chapter deals with "the mutually constitutive processes of film-making and state making, mediated by touristic imperatives" (p. 191). The success of *Whale Rider* and *The Lord of the Rings* trilogy marks the "nullification of race" and a form of "postraciality" embraced by the New Zealand State. The economic impact of the *Lord of the Rings* in New Zealand was substantial; Werry argues, however, that the film's deeply problematic racial semiology should be kept in mind. The film "mythologises whiteness" (p. 200) to an almost absurd extent. The newly re-invigorated New Zealand film's industry subsequent support for *Whale Rider* is described by Werry as a tactical move "forwarding and fashioning the indigenous subject as the engine of collective futurity and prosperity" (p. 212), as opposed to the portrait of Māori modernity as tragedy portrayed in *Once Were Warriors*. Despite the international success of Māori actors and films, Werry warns that "to claim postracial mobility is to participate in a global economy of fantasy still structured by race and to reinscribe the racial distribution of opportunity and value on which that economy still rests" (p. 227).

Throughout the book, Werry paints a complex and nuanced picture of a new nation negotiating its internal identity and politics through the creation and successful dissemination of its tourist industry. By extensive references to theories of nationalism, spectacle, tourism and performance, Werry weaves a careful path, showing the multiple agencies at play in a nation "performing itself" for both and internal and external market.