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Cloud Atlas' Queer Tiki Kitsch: Polynesians, Settler Colonialism, and Sci-Fi Film

Abstract

Polynesian theories of film reception, visual sovereignty, feminisms, and worldview offer critical insights into The Wachowskis' and Tykwer's 2012 film *Cloud Atlas*. From Indigenous and Native feminist film perspectives, *Cloud Atlas* offers a sci-fi future deeply entrenched in the queer tiki kitsch of settler colonialism as situated within a comparative context of other queer Indigenous film. As an example of heteropatriarchal settler colonialism, the *Cloud Atlas* plot supports the heterosexual triumphs of cross-racial couples and sublimates the possibilities of transgender reincarnation. Although *Cloud Atlas* attempts to critique Christian slavery and defend a secular abolitionist stance in the 1848 South Pacific, it does so by masking Moriori non-violent philosophies with violent dialogue, casting African diaspora as Māori and Moriori, and refusing to honor the practices and philosophies that maintain *mana*. The 2321 section of *Cloud Atlas* disregards the Kanaka Maoli land, human, and cosmic balance of *pono* and *mana* as it disappears the Kanaka Maoli and renders the occupation of Kanaka Maoli sacred sites on Mauna Kea as a technological necessity. Despite Halle Berry's black woman heroism, the lack of *Cloud Atlas*' Indigenous spiritual and political representation undermines the humanistic message of the Wachowskis who were unable to understand the difference between assimilation, anti-racism, and settler colonialism. A queer rendering of visual sovereignty and the related Polynesian concepts of peace, *mana*, *moko*, and *pono* resist the queer settler colonial logics that guide the Wachowskis' directorial and screenwriter choices in parallel editing, montage, plot development, casting, make-up, and camera angle.

Keywords

Science Fiction, Polynesian, Queer, Cinema

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Introduction

Queer Polynesian film reception, feminism, and worldview offer crucial insights into the religious and gender aspects of Māori, Moriori, and Kanaka Maoli media. In line with Polynesian feminist practice, this article on the film *Cloud Atlas* (2012) not only uses the concept of queer to mean both non-heteronormative and non-cis-gender, it also utilizes specific Polynesian third gender or queer language terms such as the Māori *takatāpui*, Hawaiian *mahu*, and Samoan *fa'afafine* to engage specific forms of queer Indigenous resistance in film.¹ Polynesian and Native feminist theory allows for critiques of queer settler colonialism that simply elude film analyses framed by the intersectionality of secular Western-category oppressions such as race, class, and gender. As Native feminists, Kanaka Maoli Maile Arvin, Eve Tuck (St. Paul Island Aleut), and Modoc/Klamath Angie Morrill avoid race as a central category of intersectional Indigenous oppression. Instead, they draw upon Patrick Wolfe's discussion of settler colonialism as a continuous European displacement and erasure of Indigenous peoples, Andrea Smith's observations that settler colonialism is achieved through combined heterosexism and patriarchy, and Scott Morgensen's findings that settler colonial States utilize biopower to discipline Indigenous "queer" kinship systems and non-nuclear families.² Arvin, Tuck, and Morrill also "problematize and theorize the intersections of settler colonialism, heteropatriarchy, and heteropaternalism"³ in ways that "recognize the persistence of Indigenous concepts and epistemologies," a Native feminist articulation central to this article.⁴ Other Polynesian scholars also utilize Indigenous methodologies in deciphering cultural production. Writing on the Hawaiian balance concept of *pono*,

Hawaiian scholar 'Umi Perkins confirms that, "Indigenous worldview" can undermine uncritical "colonization/ occupation" representations.⁵ Māori Fourth Cinema scholar Brendan Hokowhitu supports Raheja's film reception theory of "visual sovereignty," a film's ability to respond to Indigenous aesthetic, "spiritual," and National concerns.⁶ Visual sovereignty impacts a Moriori, Māori, and Kanaka Maoli multi-gendered sense of *mana* that Hawaiian gender scholar Ty Tengan defines as "spiritual power," "prestige," and authority.⁷ Mana can apply to the prestige of all genders including the *takatāpui* and *mahu*. Moreover, queer Indigenous concepts and worldviews can resist heterosexist settler colonialism that structures film like *Cloud Atlas*. Arvin et al.'s articulation of Indigenous religious "concepts" in opposition to queer settler colonialism fuels this criticism of the Polynesian representations in the Wachowskis' *Cloud Atlas*.⁸ A queer rendering of visual sovereignty and the related Polynesian concepts of peace, *mana*, *moko*, and *pono* resist the queer settler colonial logics that guide the Wachowskis' directorial and screenwriter choices in parallel editing, plot development, montage, casting, make-up, and camera angle.

With little regard for Polynesian visual sovereignty, religious concepts, or queer Indigenous futures, *Cloud Atlas* (2012) directors and screenwriters Lana Wachowski, Andy Wachowski, and Tom Tykwer rely upon parallel editing to dramatize the reincarnation of their film's six main protagonists across bodies marked by Western-category oppressions of race, class, sexuality, age, and genetics. A third of *Cloud Atlas*' six different stories are set in Polynesia, though mostly filmed in Mallorca. Parallel editing integrates *Cloud Atlas*' six colonial, contemporary, and futuristic plots that date from 1848 to 2321. Through their parallel editing of the racially diverse actors and

actresses who reincarnate across the six eras, the Wachowskis intimate that all people are ultimately transgender and transracial actors in a universal soul struggle for freedom. The first seven minutes of the film briefly introduces each of the six birth-marked protagonists from each of the six eras of the film before the title card *Cloud Atlas* finally appears on the screen. Baffling most viewers who did not read the British author David Mitchell's 2004 *Cloud Atlas* novel upon which the film is loosely based, this opening scene can indicate that the same soul is reincarnated into six bodies, struggles, and times. In chronological order, they are: 1) a white male lawyer Adam Ewing (Jim Sturgess) who confronts South Pacific slavery in 1848, 2) a homosexual white English male composer Ben Furbisher (Ben Whishaw) who struggles with homophobia in 1936 Scotland, 3) a US woman of color detective Luisa Rey (Halle Berry) who defuses nuclear environmental threats in 1973 San Francisco, 4) an elderly white English male publisher Timothy Cavendish (Jim Broadbent) who fights institutionalized ageism in 2012 Edinburgh, 5) a futuristic Korean clone woman rebel Somni-451 (Doona Bae) who leads armed resistance against female clone oppression in 2144 Neo-Seoul, and 6) a post-Apocalyptic white "tribal" man Zachry (Tom Hanks) who survives inter-tribal wars in 2321 Hawai'i. While *Cloud Atlas*' six-part reincarnation theme and its parallel editing of disparate political struggles are meant to enable the film's tagline "everything is related," it does so within sharply demarcated understandings of Western freedom and humanism. Its plot arc does not allow for the "freedom" of Polynesian Nations to persist as queer and sovereign entities. None of the six birth-marked protagonists are Indigenous Polynesians. Rather, supportive Polynesian cultures gain existence and futurity once they have been partially or completely assimilated within heteronormative settler colonialism.



Zachry's (Tom Hanks) dream montage

Thirty-seven minutes into the ambitious three and a half-hour film, the 2321 era Zachry briefly glimpses a ten-second montage featuring key moments of white male murder, heroism, and desire depicted across all six reincarnation stories. As Zachry, Hanks plays a white Hawaiian whose peaceful tribe is preyed upon by the cannibal Kona tribe. The outsider tech-savvy Prescient Meronym (Halle Berry) visits Zachry's rustic home as she searches for ways to broadcast an S.O.S. signal to other humans in space via the satellite atop Mauna Kea on the "Big Island" of Hawai'i. As Zachry watches Meronym prepare for bed, she senses Zachry's gaze and returns it, sending him immediately into a troubling vision. The dream sequence is silent save for the diegetic music themes of the "Cloud Atlas Sextet" that features intense repetitions of high pitched stringed and brass instruments. The montage begins and ends with inverted close-up profile images of the topless Zachry sleeping. Zachry's dream features a split second full shot and then a close-up of the devilish ghost Old Georgie (Hugo Weaving) of 2321

Hawai'i. It shifts to a 1934 shallow zoom-in close up shot on the revolver that Robert Frobisher is stealing from his composer boss Vyvyan (Jim Broadbent) as Vyvyan sleeps in bed in the blurred background. It is the same revolver with which Robert will eventually shoot Vyvyan and commit suicide once Vyvyan threatens to expose Robert's homosexuality. Cutting back to 2321, a quick profile close-up shot of Zachry's startled awakening in bed precedes a shaky hand-held camera extreme close-up of Zachry's brother-in-law Adam (Jim Sturgess) who is calling for Zachry's help and lamenting his son's murder as his neck is slit by a face-painted Kona Chief (Hugh Grant). The terrorized Zachry witnessed this murder days earlier as he cowered behind a rock in fright. A high-angle close-up shot of the aged Vyvyan's sleeping body that is bathed in a flash of white light quickly cuts to an extreme close-up image of the enslaved Moriori Autua's (David Gyasi) bloody hands in chains in the 1848 whipping scene that Mr. Ewing witnesses. That shot is briefly interrupted by an extreme close-up shot to Zachry's blue-green button necklace, a memento once worn by the 1848 Ewing and collected at the 2321 time and place of Adam's murder. Then, Old Georgie appears in a full shot surrounded by whirling clouds, shaking Zachry's profiled sleeping body in order to wake him up on the cloudscape bed. The film cuts to two neo-Seoul 1144 fabricant clones (Doona Bae and Xun Zhou) who face away from the high-angle camera as they gaze at a hand-held electronic display of Hanks playing the heroic movie version of the 2012 anti-ageism protagonist. Two rapid incarnations of Halle Berry flash on the screen. In the first medium shot, Berry is a smiling East Indian woman wearing a red and gold sari in 2012. The second close-up shot features the subtle benevolent smile of Berry as the black Meronym dressed in her white bodysuit in 2321. Finally an overhead shot depicts

the 1975 birth-marked Luisa Rey's car as it is forced off a bridge by another car. A cut to an overhead full shot of Zachry overlooking the sea and then another cut to an extreme close-up of Old Georgie grimacing in Zachry's profiled face momentarily interrupt the trajectory of Luisa's car plunging into the river. The car is finally shot from a low angle camera below the water surface level as the car plunges into the water and towards the camera to fill the frame. An extreme close-up of the bubbles that expand and mask the sinking car are superimposed upon Zachry's inverted sleeping close-up. As Zachry gasps wildly for breath, his upside-down close-up image rights itself and he gains a terrified waking consciousness and the camera zooms out to a full shot of Zachry gasping for air on his rustic bed. The gasping ends the intense higher range diegetic *Cloud Atlas* sextet music that then becomes a subtle pulse of bass-range instruments.

The 2321 dream montage finale reveals that *Cloud Atlas*' reincarnation supports a cis-gender anti-racist heterosexism supported by settler colonialism. The audience will later learn that in 1975 the white male scientist Isaac Sachs (Tom Hanks) instantly falls in love with Berry as the woman of color detective Luisa Rey before Sachs is killed to cover up his knowledge of a plot to explode a nuclear power plant. Given this 1975 previous-life romance history, Zachry's gasps indicate a fear of witnessing his soulmate's potentially fatal plunge from the bridge. This dream conclusion also sublimates the radical transgender implications of soul reincarnation across differently gendered bodies. Rather than Hanks recognizing that he was Luisa Rey, the birth-marked incarnation of 1975, Hanks instead wakes up in 2012 to fall in love with Halle Berry as Meronym. The Wachowskis allow this sublimated transgender reincarnation to resurface several times in the cross-gender makeup and costumes that later transform Halle Berry,

Ben Whishaw, Xun Zhao, and Hugo Weaving into their complementary genders while playing non-birth-marked, cis-gendered, supportive-role characters. The last scenes of the movie show the white Zachry and the African-American Meronym with their racially-mixed grandchildren on a distant peaceful planet, an image that is meant to resolve lifetimes of lost love and millennia of racism. In contrast to the heterosexual characters who reincarnate to find love, the English composer Robert Frobisher of 1936 commits suicide when his homosexual activities threaten to ruin his music career. Frobisher never reincarnates to finish his homosexual relationship with his lover Rufus Sixsmith (James D'Arcy). While *Cloud Atlas*' unabashed erotic celebration of its 1936 homosexual love story would never have made it past Hays Code anti-queer 1934-1960s censorship,⁹ the suicide of Robert Frobisher as symbolized in the dream with Robert's grasping of Vyvyan's phallic revolver resonates with earlier sci-fi Hollywood homophobia.¹⁰ Situated in the larger plot evolution context, this dream montage establishes that the cis-gendered, heterosexual, black-white romance of Meronym and Zachry will attempt to give anti-racist romantic closure to *Cloud Atlas*' issues of settler colonialism, homophobia, environmentalism, ageism, genetic discrimination, and violence that occur across the six reincarnated lives. As a settler colonial film, *Cloud Atlas* secures the black-white heterosexual coupling of Berry and Hanks in its Hawaiian conclusion in order to erase any vestige of Polynesian Nations who are queered in the sense that they do not survive to procreate in the nuclear family as Berry and Hanks do. Along with a Western emphasis on individual choice and romance, *Cloud Atlas* adheres to a heterosexist settler colonialism that renders impossible a celebration of Indigenous romance, visual sovereignty, and queer futurity.¹¹

Literature Review

While the Dalai Lama's 2012 visit to the Kumeyaay Nation of San Diego County demonstrates that Tibetan Buddhist and Indigenous Nations can politically and spiritually support each other,¹² *Cloud Atlas*' 2012 postmodern borrowings from Buddhism do not include Buddhist teachings of compassion and karma that support Indigenous sovereignty. *Cloud Atlas* is an important mainstream film that mirrors the changing religious landscape of the US in its selective Western exploration of Eastern reincarnation and appropriation of Indigenous religion. A 2012 poll reported that as the USA becomes a country without a Protestant majority for the first time in its history, a growing number of younger Christian descendants are eschewing institutionalized religions and exploring non-Christian philosophies,¹³ especially those of the East in a USA where the majority of Buddhists are Euro-American rather than Asian-American.¹⁴ Many of the increasing number of "nones" without religious affiliation are also adopting aspects of reincarnation.¹⁵ Guo's insights on the Eurocentric reincarnation of *Cloud Atlas* are worth repeating. She writes, "Buddhism praises the idea of no-self (anatta), a realisation of dependent arising and emptiness, through which one can gain true freedom. However in *Cloud Atlas* it is for the self-autonomy, rights, and self-recognition of each individual...that centuries of struggles and search gain their significance."¹⁶ The *Cloud Atlas* Buddhist-type reincarnation plot is a foil for the true heart of the film that situates Western heterosexual romantic love and individual choice for political freedom above all other conscious realizations. Buddhist teachings ultimately reject the centrality

of the desire for power, sex, and companionship that *Cloud Atlas* celebrates as the political love affair of Doona Bae and Jim Sturgess as well as that of Tom Hanks and Halle Berry repeat across two lifetimes, central heterosexual love film themes decidedly not apparent in the novel. This Western persistence of heterosexist desire in a reincarnation themed movie that also occurred in *On A Clear Day You Can See Forever* (1970) and *What Things May Come* (2004) points to a larger Western tendency for limited Orientalist borrowings from Buddhism and Hinduism.

Within a queer logic of settler colonialism, Lana Wachowski voiced her personal crusade against Western-category intersections of race, class, and gender oppression as she queered *Cloud Atlas* via her transgender connections to the female Korean clone protagonist Somni-451. Sporting hot pink, scarlet, and purple Harajuku-style dreadlocks and a black sheer top dress, Lana Wachowski accepted the 2012 Human Rights Campaign (HRC) Visibility Award in San Francisco and established herself as the world's most distributed transgender director on October 20, 2012, just days before *Cloud Atlas* opened in theaters worldwide. Previously known as Larry of the reclusive Wachowski Brothers and *The Matrix* (1999-2003) series fame, Lana bridged the personal and the political as she bravely detailed her transphobic Catholic schooling, subsequent suicide attempt, and philosophy of transgender visibility at the HRC Awards. Wachowski explained her motivation to come out publically as a male-to-female transgender woman by quoting the testimony of her *Cloud Atlas* avatar, the female clone rebel Somni-451, "If I had remained invisible, the truth would stay hidden and I couldn't allow that." Integrating her transgender activism within a complex of race/class/gender struggles, the Polish-American Wachowski confirmed her personal and cinematic

commitment to interrogate, "...the pathology of society that refuses to acknowledge the spectrum of gender... race or sexuality"¹⁷ When the Media Action Network for Asian Americans and international critics protested the film's yellowface,¹⁸ Lana Wachowski responded by charging *Cloud Atlas* protestors with reverse racism. She stated that *Cloud Atlas* merely proposes to envision: "a humanity that unites all of us and transcends our tribal differences."¹⁹

Lana Wachowski's statement that *Cloud Atlas*' "race" representations merely transcend "tribal differences" is problematic in that race and tribe are distinct legal, cultural, and religious categories. The Sami of Northern Europe who are often blue-eyed and blond-haired are as Indigenous as any of the darker Indigenous peoples of the tropics because they all resist the modern settler colonial States that now encompass their ancient sovereign lands. While settler colonial logics espoused by Lana Wachowski's *Cloud Atlas* try to assimilate Indigenous Nations such as the Moriori, Māori, and Kanaka Maoli as mere racialized, enslaved, or minority populations, both the Hokotehi Moriori Trust and Ngati Awa and Ngati Porou scholar Linda Tuhiwai Smith reject racial integration into colonial settler society and instead support the vision that Indigenous Nations like the Moriori and Māori "recover" their Indigenous culture, language, and spiritual traditions.²⁰ To rephrase Lana Wachowski's words, the genocidal "pathology" that *Cloud Atlas* espouses is that it reflects the settler colonial "society that refuses to acknowledge" Indigenous sovereignty and religion. Furthermore, her sense of her own transgender identity as one that gives insight into Indigenous resistance is an example of appropriation via settler colonialism that Morgensen notes "aims to amalgamate subjects in settler society as 'non-Native' inheritors, and not challengers of the colonization of

Native peoples on occupied Native lands.”²¹ In other words, her speech purports that her experience of transgender and queer oppression offers key insights into all intersectional oppressions, an appropriation that actually masks her simultaneous commitment to queer settler colonialism.

Lana Wachowski’s confidence in her *Cloud Atlas* social vision may stem from The Wachowskis’ previous garnering of support for the intersectional race, class, and gender critiques made in their 1999-2005 *Matrix* series that featured a multicultural cast, male and female protagonists, and a presence of African-American actors in supportive roles including Laurence Fishburne as Morpheus. The diverse *Matrix* cast successfully fends off the oppressive computer reality that is designed by the white male Architect (Helmut Bakaitis) and defended by the white male Agent Smith played by Hugo Weaving who is also cast as the racist white male Reverend Horrox and Old Georgie nemeses of *Cloud Atlas*’ 1828 and 2321 Polynesian eras, respectively. That *The Matrix* main protagonist played by the Hawaiian, Chinese, and English descendent Keanu Reeves presents as an ambiguously assimilated white hero was easily written off given Reeves’ political distance from Hawaiian and Asian-American identity. While Sanchez notes that *The Matrix* series “deposes yet another ingrained understanding of whiteness—that white people are central to human progress and the pursuit of divine utopias,”²² both she and the Wachowskis miss the possibility that, along with anti-racist ideologies, Indigenous, Native American, and Native Hawaiian “concepts and epistemologies”²³ can greatly contribute to sci-fi themes of liberation from oppression and ecological recovery.²⁴ Where *Cloud Atlas* radically differs from *The Matrix* is in its investments in

specific Polynesian enslavements, colonizations, and futures that make the absence of Polynesian visual sovereignty more glaring.

Theoretical models that specifically address the queer Polynesian representations within *Cloud Atlas* and other sci-fi films are limited but growing. While Lovheim's anthology *Media, Religion and Gender: Key Issues and New Challenges* (2013) reports that the scholarly intersections of queer, religious, and cinematic themes are "thin,"²⁵ an even smaller body of scholarship focuses on queer Polynesian religion in media. The *fa'afafine* scholar Daniel McMullin explains how "heterosexuality, maleness, dominance, and whiteness" are intertwined in contemporary media. He interrogates the early commodification of "tiki" Polynesian stereotypes beginning with "Hollywood films" such as "Robert Flaherty's *Moana* [1926], and F.W. Murnau's *Tabu* [1931]" and continuing in the queer colonial fantasy of the kiwi films *Twilight of the Gods* (1996) and *The Lord of the Rings* (2001).²⁶ McMullin reminds readers that the ongoing queer "tiki kitsch" reinforces the objectification of Polynesian bodies in both gay and heterosexist Western media. Queer tiki kitsch is a specific Polynesian example of the broader discourse of heteropatriarchal settler colonialism that Arvin et al. define. The *Pākehā* Euro-origin New Zealander Janet Wilson also affirms a New Zealand film preference for the Eurocentric "heterosexual unit" that signals national "Puritan myths" of normalcy.²⁷

The most popular US American sci-fi filmmakers rely upon tourist, assimilated, or heteropatriarchal tiki kitsch stereotypes of Polynesians. In *The Fifth Element* (1999), skin-baring male and female Native Hawaiians and Polynesians are only once represented singing and dancing the touristic Aloha "Polynesian Vacation Cruise."

Without families or stories of their own, they merely provide a brief fetishized soundtrack for the accomplishments of the heterosexual white romantic protagonists. *Star Wars Episode I: Attack of the Clones* (2002) features famed Ngati Maniapoto iwi actor Temuera Morrison as Jango Fett, a man whose efficient clone warrior army follows the orders of the evil white Emperor without question. These *Star Wars* clones replicate the colonial fantasy that Indigenous men are both sexually queer by not reproducing the “nuclear-domestic” family of the nation and genetically incapable of rational and “moral” thought.²⁸ Finally, in the *Ender’s Game* (2013) film boycotted for the homophobic statements of its sci-fi book author Scott Card, British white/Indian actor Ben Kingsley plays the hypermasculine Māori warrior Mazer Rackham who sports Māori *moko* facial tattoos, a make-up choice that some Māori see as appropriation.²⁹ Rather than protecting his own Māori people, Mazer’s Māori warriorhood is only evoked so that he can pass the warrior baton to a young white adolescent who will save humanity by committing near complete biocide upon insect alien enemies. In a queer reading, Tallarita suggests that Card’s homophobia creates a suppressed fear of male-male rape in the film evidenced by scenes such as those when “Mazer Rackham, the commander of Māori descent...pins Ender onto the bed” face-down.³⁰ Unlike the contemporary films *The Fifth Element*, *Star Wars Episode I*, and *Ender’s Game* that at least feature Polynesian characters, the Wachowskis’ *Cloud Atlas* simply imagines a Hawaiian heteronormative future populated by settler colonial white and black non-Indigenous survivors.³¹ Prominent *takatāpui* scholar of the Te Arawa, Tūhoe, and Waikato iwis Ngahuia Te Awēkotuku as well as Arvin et al. would note the considerable erasure of Indigenous women and *mahu*, *takatāpui*, and *fa’afafine* genders in Polynesian sci-fi that largely focuses on the

hypermasculine Māori male warriors as imagined through a long legacy of settler colonialism.³²

For Arvin et al., the balanced Indigenous gender and community-centric traditions that have survived in practice or in story³³ need to actively shape a cultural “regeneration” of the “Indigenous future.”³⁴ These gender futures are envisioned in Native-directed media such as Monkman’s *Future Nation* (2007) that stars a transgender heroine and Becker’s *The 6th World* (2012) that features a Navajo woman protagonist. These kinds of Native gender futures are virtually unseen in popular settler colonial sci-fi. A member of the Fisher River Band of northern Manitoba, queer Cree multimedia artist Kent Monkman offers important critiques of settler colonial media saying, “If Native people could be depicted as relics of the past and romantic casualties of a dying race, they would be innocuous, irrelevant and without a future...But we are still here! And we are constantly redefining ourselves as Native people in a fast-changing world.”³⁵ As Monkman re-inserts Two-Spirit or Native third gender figures in his 1800s-style landscape paintings, so he projects Two-Spirit people into the speculative future of his sixteen minute science fiction short *Future Nation*. In addition, Navajo director Nanobah Becker demonstrates in *The 6th World* that Indigenous sci-fi can project core spiritual concepts of harmony with land and respect for women’s leadership onto a future that includes a decolonized settlement of other planets.³⁶

The “Black” Moriori and Māori *Mana* and *Moko* in 1848 *Cloud Atlas*

Cloud Atlas problematically fuses Māori, Moriori, and African American enslavement histories. Despite the images of common enslavement of Māori and Moriori in *Cloud Atlas*, only the Moriori history was commonly typified by 1800s enslavement, often at the hands of the Māori displaced within an early European settler colonial context, a distinction that even the *Cloud Atlas* novel makes. The US plantation-style slavery featured in *Cloud Atlas* was simply not the hegemonic form of colonial Polynesian oppression in 1848. For example, on the North Island of New Zealand, the instability of the 1840 Treaty of Waitangi led to three decades of the New Zealand Wars in which Māori fought off British settler colonial incursions.³⁷ To portray this legacy of Māori armed resistance to settler colonialism would have undermined the Wachowskis’ Eurocentric liberal fantasy that situates white US abolitionism as the cutting edge of 1800s world human liberation struggles. Kanaka Maoli scholar Maile Arvin critiques *Cloud Atlas*’ black casting of Polynesians by affirming, “Our colonization and our decolonization are ongoing projects with long and specific histories. They are connected in structural ways to anti-Black racism and African slavery, but these connections do not make them analogous.”³⁸ The main Moriori character Autua who stows away on a ship to eventually buy his own freedom is played by African-English actor David Gyasi. Another subtle impact of Autua’s black casting is that the Moriori are portrayed as black Melanesians who theoretically fit into the racist *Pākehā* conjectures regarding Moriori racial history and the inevitable right of the lighter skinned to dominate the Catham Islands and New Zealand/Aotearoa.³⁹

Confusing African-American abolitionist struggles with the struggles of sovereign Moriori and Māori Nations, *Cloud Atlas* condemns the brutal white Christian enslavement tactics used on the “black race” Moriori and Māori in the first of its six interwoven stories set in the 1848 South Pacific. While Dr. Goose (Tom Hanks) recounts with relish how the Māori ate their Moriori captives, a detail that *Pākehā* colonizers have used to justify their own role in genocide and colonization in the South Pacific, the film makes clear that white colonists are as morally cannibalistic through their greed and acceptance of slavery as any dark “savage.” Thoroughly tainting Christianity with a bestial Christian approval of enslavement, the white Reverend Horrux (Hugh Grant) notes how his economic partner and sociologist Haskell Moore (Hugo Weaving) is correct in his formulation of a pro-slavery “ladder of civilization,” commenting that his writings are “delivered through divine revelation.” In contrast, no *Cloud Atlas* character uses Christianity for abolitionist purposes, a curious absence given that many historical abolitionists such as Frederick Douglas did utilize Christian rhetoric against slavery.



Whipping of Moriori slave Autua (David Gyasi)

In a key homosocial meeting, Adam Ewing is dressed in a shiny black suit and top hat as he pursues the sharp sounds of whipping and moans. His face shows his disbelief as he witnesses the brutal lashings of the enslaved Moriori Autua who is stripped to the waist and shackled on a large tiki wood post carving. A lighter-skinned Māori whips the dark-skinned Autua as rows of enslaved plantation Moriori and Māori sit around him in a semi-circle. They moan and hum in a way that most resembles the sound of bees in a rather New Age misrepresentation of imagined Moriori and Māori “primitive” pre-language spiritual practices. A cut to an extreme close-up of Autua’s face shows Autua suddenly open and lock his black eyes upon Ewing’s hazel-brown eyes in an unflinching stare. In the reverse shot, Ewing receives the intimate homosocial gaze and immediately faints like a Victorian lady from heat, sickness, and moral disbelief. Cuts to a high angle full shot and an overhead full shot show his collapsed body on yellowish dirt. The overhead shot reveals Ewing’s moral turmoil and foretells his future rejection of the enslavement that upholds the Christian plantation. This intimate scene highlights the power of Autua’s and Ewing’s homosocial relationship that ultimately frees Autua and makes Ewing an abolitionist. Ewing’s own wife does not have equal impact upon his moral convictions. Several scenes later, Autua joins Ewing in his room as a stowaway on board a ship en route back to San Francisco. Autua violently defends Ewing from the poisonings of a gold-hungry Dr. Goose, replicating the colonial fantasy that enslaved Africans will always give their lives for the good white master race. Once in San Francisco, Mr. Ewing burns the contract that the Reverend Horrux signed for Ewing’s father-in-law Haskell Moore concerning the slave plantation.

Confronting Moore, Ewing and his wife Tilda (Doona Bae) jointly profess plans to join the abolitionist movement in the South, a decision that overlooks the ongoing local genocide of California Indians that culminates with the 1849 gold rush. Within the parallel editing, their abolitionist profession occurs concurrently with the secular moral victories against homophobia, environmental poisoning, ageism, clone-discrimination, and inter-tribal war in the other five incarnations.

Focused on the global emancipation of an imagined black race, *Cloud Atlas*' critique of Christian slavery is frustrated by the film's misrepresentation of Moriori nonviolent philosophies and Māori concepts of *mana* and *moko*. *Cloud Atlas*' physical and spiritual representations of the Moriori are largely baseless in a time when Moriori beliefs and culture revitalize. For example, when Autua shouts at Dr. Goose "I will kill you!" in a passionate homosocial defense of the helplessly poisoned Mr. Ewing, Autua ignores a central Moriori law of nonviolence so celebrated in the milestone 1980 documentary *Moriori*. *Moriori* recounts that historical Moriori suffered great losses of enslavement in the 1800s because they maintained their nonviolent beliefs in the face of the displaced Māori who came from New Zealand without similar spiritual laws against violence in specified war situations. Furthermore, the tattooing of Autua's bald head and body is inappropriate for a Moriori and represent instead a poor copy of the venerable Māori tattoo art of the *moko* that is regenerating among many modern Māoris. Te Awekotuku notes that the *moko* represents the "primary means by which men...could exhibit their courage and acquire *mana*...an essential part of warriorhood."⁴⁰ Te Awekotuku shares that *mana* is both a supernatural power inherited from ancestors as well as a quality that can be cultivated through attaining social prestige. The *moko* is a

visual declaration of *mana* and was even used as a signature by prominent Māori leaders on the 1840 Treaty of Waitangi, a Māori/English bilingual document that Māori continue to cite to reclaim Indigenous land and rights.⁴¹ In contrast to *Cloud Atlas*, *Moriori* and *Feathers of Peace* (2000) by Ngati Apa iwi director Barry Barclay both represent the historical Moriori without the Māori *moko*. Both films portray the Moriori men not as bald, shaven, and tattooed, but rather as long-haired, bearded, and adorned with the albatross feathers of peace tied into their hair or beards as emblems of their nonviolent beliefs that held sway in the Catham Islands for over five hundred years before colonization. For *Cloud Atlas* to present the nonviolent Moriori in the image of their historical tattooed Māori foes speaks to the Wachowskis' disinterest in actual Moriori spiritual, political, and cultural revitalization. Unlike the narratives of *Cloud Atlas* that never return to the South Pacific once Mr. Ewing leaves it, both *Feathers of Peace* and *Moriori* are set in contemporary times and reflect deeply upon the impact of Moriori nonviolence and genocide in the present marked by ongoing settler colonialism.

Kanaka Maoli *Pono* and Mauna Kea in 2321 *Cloud Atlas*

While Moriori and Māori are inappropriately portrayed in a tiki kitsch manner as black, the future Hawaiians are inexplicably cast as white, a Eurocentric revision of the US's most ethnically diverse state and the Indigenous homeland of the Kanaka Maoli Nation. Although the Media Action Network for Asian Americans' attacks on *Cloud Atlas*' unprofessional use of yellowface makeup on white actors Jim Sturgess and Ben Whishaw found global press, few commented on the white casting and whiteface

makeup of the 2321 Hawaiian Island “tribe.” Even when Chinese star Xun Zhou was cast as Tom Hanks’ tribal sister, her skin was lightened and freckled and she wore green contacts to emphasize the dominance of white race on the 2321 Big Island. Arvin easily criticizes the Wachowskis’ substitution of whites for Kanaka Maoli stating, “Polynesians are not a metaphor. We are not ancient versions of you, we are not you in the post-apocalyptic future. We are not here to teach you how to be better people. And relax, we are not going to eat you either.”⁴² Calling for a more nuanced representation of Kanaka Maoli decolonization and a critique of settler colonialism and heteropatriarchy, Arvin offers important Native feminist insights regarding the post-racial/Indigenous slippage that undermines *Cloud Atlas*’ attempt to dramatize Indigenous oppression.

In light of the settler colonial displacement of whites and blacks for Polynesians in *Cloud Atlas*, the evolution of Halle Berry’s protagonists only offers limited anti-racist and feminist statements. In contrast with the cowardly white male Zachry and the passive female Korean Somni-451, Meronym is the courageous black woman who realizes her own plans, makes her own moral decisions, and activates the satellite signal on Mauna Kea that saves her fellow human beings. African-American Halle Berry’s roles in *Cloud Atlas* are intended to represent clear gender and race power inversions. In 1848, she is a black Māori slave only briefly shown with no dialogue. By 2321, Halle Berry plays a black tech-savvy female protagonist Meronym whose brave vision to leave Earth ultimately saves humanity.

Berry as Meronym is an attempt to reverse the popular sci-fi film trope in which a white male protagonist goes native, marries the “noble savage” Native princess, and saves the native race. This theme typifies the Edgar Rice Burroughs-inspired Mars epic

John Carter (2012), the blockbuster *Avatar* (2009), and perhaps even *Elysium* (2013). The American white romantic savior trope goes back to the Leatherstocking Tales of the colonial James Fennimore Cooper that pre-date and post-date the 1830s Indian Removal Act that violently absented most Eastern Native Americans from their land. The male savior was also supported by 1800s theories of masculinist evolution and heteropatriarchal Christianity. John Carter/Barsoom author Burroughs wrote within the 1890s context of the Christian military boarding schools that forcibly enrolled American Indian students and forbade the practicing of American Indian religion and the speaking of American Indian languages for decades. Although a white male settler colonial context made Burroughs' idea of a white male savior apparently logical at the time when assimilation policies were at their height, it is deeply ironic in hindsight. Within a larger American Indian literary and sci-fi film context, Halle Berry's triumphant black female leadership to evacuate Earth is a significant evolution of race and sex intersectionality, though highly problematic in terms of generic black/white substitutions for specific Polynesian histories, spiritualities, and decolonization movements. The Hawai'i of *Cloud Atlas*' final post-Apocalyptic ending absents the Kanaka Maoli from their own lands and sacred mountains and instead populates the island with noble and savage white "tribes." Meronym's race reversal cannot account for settler colonialism; though black, Meronym remains the "modern" person who must save the white "tribal" Zachry whose superstitious culture leaves him ignorant of the advanced technology that will save him.



Meronym (Halle Berry) leads Zachry (Tom Hanks) to the Mauna Kea Observatory

Meronym's ascent as filmed by the Wachowskis' aerial shots marks a climax in the romantic heteronormative settler colonial plot of *Cloud Atlas*. Between scenes in which Somni-451 helplessly clings to the yellow-faced Hae-Joo Chang (Jim Sturgess) on a speeder escape, Meronym scales the high craggy Mauna Kea peak to activate the satellite that signals for outer space help. Bathed in white tropical light, a sweeping aerial shot ascends up the summit of Mauna Kea as she leads Zachry to enter the observatory door. Draped in a grey knitted poncho, Meronym is dressed in her white bodysuit as always. The bright whiteness of her costume symbolizes her completed evolution as benevolent human being, her scientific purity in intent, and her willingness to embrace a reformed anti-racist whiteness. In contrast, Zachry follows a few yards behind her and wears a dark brown that symbolized the muddiness of his own character's morality. The succeeding aerial shot above the bleached white round observatory shifts to a second overhead shot in which the telescopes are surrounded by clouds on the jungle mountain

peak. This shot is supported by the vigorous stringed and brass instrumentation of the *Cloud Atlas* sextet diegetic soundtrack. The ascension of the aerial shot is meant to signify the soaring feminist and anti-racist aspirations enabled by secular technology. It also foreshadows Meronym's physical ascension to the safety of another planet. After several parallel scenes in other time frames, Meronym activates the signal. When she does so, a third aerial shot depicts the white satellite opening up like a huge lotus flower and sending out a blue burst of information. The Mauna Kea satellite is meant to represent the lotus crown chakra of enlightenment and to symbolize both a technological enlightenment and a social enlightenment of intersectional race/class/gender equality.

Cloud Atlas problematically celebrates the controversial telescope atop the Big Island mountain Mauna Kea as the salvation of humanity. Here *Cloud Atlas* clearly favors Western technology and dismisses Kanaka Maoli beliefs regarding the sacredness of their Hawai'i Island peak that crowns the tallest mountain in Polynesia. A leader in the fight to end the multinational business occupation of Mauna Kea's peak for the purpose of telescopic space exploration, Kealoha Pisciotto of Mauna Kea Anaina Hoau explains, "Mauna Kea is a *kupuna*, an ancestor" in the documentary *Mauna Kea: Temple Under Siege* (2001). Ali'i 'Aimoku Sir Paul Neves of The Royal Order of Kamehameha confirms in the same film, "the loss of sacred landscape...Mauna kea is a temple...a temple that no other building should be on."⁴³ These voices honor the strong *mana* of Mauna Kea and they invoke a deep ancestral connection to all creation that occurs upon the mountain as also recounted in the Kanaka Maoli song and oral tradition shared throughout the film. The belief in Mauna Kea as *kupuna* and other traditional Kanaka Maoli beliefs formed a spiritual platform of resistance during Native Hawaiian protests

for land rights that intensified in the 1990s.⁴⁴ *Cloud Atlas* is an example of secular anti-Indigenous sentiment that replicates the State sponsored repression of Kanaka Maoli religion originated by State-sponsored Christian missionaries who explicitly set out to eradicate Indigenous spiritual traditions. If a film prominently featured a satellite or technological facility built upon the iconic Catholic Saint Peter's Basilica, the Jewish Western Wall, the Islamic Kaaba, or the Buddhist Bodh Gaya, popular audiences would understand the negation of these spiritual places as centers of particular faiths. Because Mauna Kea is a mountain rather than a human-made temple, settler colonial law and film are reluctant to treat the peak as a sacred site, especially given the lucrative nature of the observatories situated on its peak. In a context of Lakota ceremonial claims to Mato Tipila, the Devil's Tower made popular to irreverent climbing tourists by the blockbuster *Close Encounters of the Third Kind* (1977), Dakota scholar Vine Deloria explains the Western reluctance to recognize Indigenous sacred sites due to a religious focus on historical events. He explains that in

Western tradition...God works in history, which is to say in events but not in people and places. So what you end up with then is the capability of the establishment of a church or shrine anyplace that is convenient to people. That's treating earth as an object. Indian peoples don't believe that earth is an object. They base that on thousands of years of experience.⁴⁵

Despite the great efforts that The Wachowskis make to critique racist Christianity from a secular humanistic perspective, they nevertheless replicate the legacy of Western Christianity that refuses to acknowledge an Indigenous worldview that centrally values sacred land. Perhaps part of their white artistic angst stems from a subconscious knowledge that their vision of a revolutionary departure from the legacy of Western colonization lacks integrity from the perspectives of those colonized.

Rather than finding a religious connection of the Mauna Kea summit as *kupuna*, the white Hawaiian tribe finds no connection to their ancestors there and merely sees the peak as the cursed home of Old Georgie. Dressed in a tattered black suit, crow feathers, and a black top hat, the distorted Georgie is the constant ghost companion of Zachry and comes from the generation of the previous millennia that rendered the planet virtually uninhabitable by Zachry's time. In the Mauna Kea observatory, Meronym further discredits the tribal myths surrounding the Goddess Somni to whom Zachry's people pray. "Somni wa'n't no god," explains Meronym to Zachry. "She died hundreds of years ago on a far away peninsula, deadlanded now," she continues as she shows Zachry a video of the historical Somni clone's final revolutionary words recorded before her 2144 execution. In response to Meronym's secular revelation, Old Georgie tries to convince Zachry to murder Meronym based upon her "lies" about Somni, her darker "color," and her supposedly devious "Jezebel" gender. The devilish Old Georgie spews misogynistic Biblical references regarding Jezebel's blasphemy as proof of women's sinful nature and represents Zachry's hateful Christian white patriarchal legacy. This scene establishes tribal beliefs as unfounded superstitions. They sharply contrast with Meronym's secular humanism that supports racial equality, gender liberation, and scientific inquiry.

As the face of the multicultural Prescient crew played by black actors David Gyasi and Keith David and white Englishman Timothy Broadbent, Meronym lacks what Kanaka Maoli term as *mana*, *kupuna*, and *pono*. Kanaka Maoli activist Haunani-Kay Trask defines *mana* as not just leadership and prestige, but as a quality that exhibits *pono*, "the traditional value of balance between people, land and the cosmos."⁴⁶ Unlike traditional Kanaka Maoli leaders, Meronym can only leave Hawai'i; she can neither

relate to Hawaiian land as an ancestral source of her *mana* nor can she *mālama* or take care of the land as the Kanaka Maoli do. Given this inability, it is likely that her descendants will lack connection to land and replicate ecocide in outer space. Meronym's morality is only based upon human relations, but this is an inadequate sense of relationship within the Kanaka Maoli cosmology that regards the mountains and nature as living family and worthy of respect, protection, and love.

Conclusion

Polynesian feminist, film, and cultural critics such as Maile Arvin, Te Awekotuku, and Dan McMullin can inform Religious, Queer, and Film Studies analysis. Their articulations of Moriori, Māori, and Kanaka Maoli visual sovereignty and spiritual concepts help to interrogate *Cloud Atlas*' queer settler colonial representations. As an example of heteropatriarchal settler colonialism, *Cloud Atlas* ultimately supports non-Indigenous heterosexual triumphs as it sublimates the transgender implications of reincarnation and the spiritual revivals of Moriori and Māori Nations. Although *Cloud Atlas* attempts to defend an abolitionist stance in the historical South Pacific, it does so by masking Moriori non-violent philosophies with violent dialogue, casting African diaspora as Māori and Moriori, and refusing to honor the multigender practices and philosophies that maintain *mana*. In disregard for the land, human, and cosmic balance of *pono* and *mana*, the Hawai'i post-apocalyptic narrative disappears the Kanaka Maoli and renders the occupation of Kanaka Maoli sacred sites on Mauna Kea as a technological necessity. Despite Halle Berry's heteronormative black woman heroism in

Cloud Atlas, the lack of Indigenous spiritual, gender, and political representation undermines the humanistic message of the Wachowskis who were unable to differentiate between abolitionism, assimilation, anti-racism, and anti-settler colonialism. Independent Native-directed sci-fi films correct some of *Cloud Atlas*' perspectives by offering feminist and transgender resistive images of Indigenous futurity. From combined *fa'afafine*, *takatāpui*, and Indigenous feminist visual perspectives, *Cloud Atlas* offers a sci-fi future deeply entrenched in the queer tiki kitsch of settler colonialism.

¹ Qwo-Li Driskill, et al., introduction to *Queer Indigenous Studies: Critical Interventions in Theory, Politics and Literature*, edited by Qwo-Li Driskill, et al. (Tucson: University of Arizona, 2011), 3.

² Maile Arvin, Eve Tuck, and Angie Morrill, "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy," *Feminist Formations* 25,1 (Spring 2013): 12-13.

³ Ibid. 14.

⁴ Ibid. 21.

⁵ 'Uli Perkins, "Pono and the *Koru*: Toward Indigenous Theory in Pacific Island Literature," *Hūlili: Multidisciplinary Research on Hawaiian Well-Being* 4,1 (2007): 59.

⁶ Brendan Hokowhitu, "Theorizing Indigenous Media," in *The Fourth Eye: Māori Media in Aotearoa/New Zealand*, ed. Brendan Hokowhitu and Vijay Devedas (Minneapolis: University of Minnesota Press, 2014), 118.

⁷ Ty P. Kawika Tengan, *Native Men Remade: Gender and Nation in Contemporary Hawai'i* (Durham: Duke University Press, 2008), 243.

⁸ The Wachowskis and Tom Tykwer, Dirs. and Screen Writers, *Cloud Atlas* (Los Angeles: Warner Brothers, 2012).

⁹ Michelle Raheja, *Reservation Reelism: Redfacing, Visual Sovereignty, and Representations of Native Americans in Film* (Lincoln: University of Nebraska, 2010), 10.

¹⁰ Dominic Janes, "Clarke and Kubrick's 2001: A Queer Odyssey," *Science Fiction Film and Television* 4,1 (Spring 2011): 69.

¹¹ Even more recent films are just beginning to reflect 2013 shifts in US Federal, Hawaiian, and international marriage laws that support queer marriage. *Kumu Hina* (2014) is the first documentary to celebrate a male-to-female transgender *mahu* and male couple's marriage in Hawai'i, a legal marriage that necessarily postdates the *Cloud Atlas* 2012 film release and 2007 book. The political *mahu* featured in the new film is Kumu Hinaleimoana Wong-Kalu, chair of the O'ahu Island Burial Council, teacher of

traditional Kaka Maoli dance, and candidate for a seat on the Office of Hawaiian Affairs (OHA) Board of Trustees.

¹² Gail C. Toensing, "Dalai Lama to Meet Privately With Kumeyaay Nation Members on Diego Visit," *Indian Country Today*, accessed June 30, 2014, <http://indiancountrytodaymedianetwork.com/2012/04/13/dalai-lama-meet-privately-kumeyaay-nation-members-san-diego-visit-108208>.

¹³ Carey Funk and Greg Smith, *Nones on the Rise: One-In-Five Adults Have No Religious Affiliation: Pew Research: Religion and Public Life* (Washington D.C.: Pew Research Center's Forum on Religion and Public Life, 2012).

¹⁴ Luis Lugo, *U.S. Religious Landscape Survey: The Pew Forum on Religion and Public Life* (Washington D.C.: Research Center's Forum on Religion and Public Life, 2008).

¹⁵ Linda A. Mercadante, *Belief Without Borders: Inside the Minds of Spiritual But Not Religious* (New York: Oxford University Press, 2014), 207.

¹⁶ Ting Guo, "Cloud Atlas," *Journal of Religion & Film* 17, 2/14 (2013), 4, accessed January 15, 2014, <http://digitalcommons.unomaha.edu/jrf/vol17/iss2/14>.

¹⁷ Lana Wachowski, *Human Right Campaign Visibility Award Acceptance Speech*, accessed January 15, 2014, <http://www.hrc.org/videos/videos-lana-wachowski-receives-the-hrc-visibility-award#.UuGhCnloj-k>.

¹⁸ Christopher Rosen, "Cloud Atlas & Yellowface: Wachowskis' Film Slammed By Group For Lack Of Asian Actors," *Huffington Post Entertainment*, accessed January 15, 2014, http://www.huffingtonpost.com/2012/10/25/cloud-atlas-yellowface-wachowski_n_2017624.html.

¹⁹ Christopher Rosen, "Cloud Atlas': Andy & Lana Wachowski and Tom Tykwer On The Problem With Hollywood," *Huffington Post Entertainment*, accessed January 15, 2014, http://www.huffingtonpost.com/2012/10/22/cloud-atlas-andy-lana-wachowski-tom-tykwer_n_1998805.html.

²⁰ Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (New York: Zed Books Ltd, 2012), 91.

²¹ Scott Lauria Morgensen, *Spaces Between US: Queer Settler Colonialism* (Minneapolis: University of Minnesota Press, 2011), ix.

²² Tani Dancin Sanchez, "Neo-abolitionists, Colorblind Epistemologies and Black Politics: *The Matrix* Trilogy," in *The Persistence of Whiteness: Race and Contemporary Hollywood Cinema*, ed. Daniel Bernardi (New York: Routledge, 2008), 32.

²³ Arvin et al., "Decolonizing Feminism," 21.

²⁴ Grace L. Dillon, "Imagining Indigenous Futurisms," in *Walking the Clouds: An Anthology of Indigenous Science Fiction*, ed. Grace L. Dillon (Tucson: University of Arizona Press, 2012), 7.

²⁵ Mia Lovheim, "Media and Religion through the Lens of Feminist and Gender Theory," in *Media, Religion and Gender: Key Issues and New Challenges*, ed. Mia Lovheim (London: Routledge, 2013), 26.

²⁶ For a queer look at parallels between the *Twilight of the Gods* and *The Two Towers*, see Daniel McMullin, "Tiki Kitsch, American Appropriation, and the Disappearance of the Pacific Islander Body," *LUX: A Journal of Transdisciplinary Writing and Research from Claremont Graduate University* 2:1 (2013), 4, accessed August 9, 2014, <http://scholarship.claremont.edu/lux/vol2/iss1/21>.

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- ²⁷ Janet Wilson, "Pathologies of Violence: Religion and Postcolonial Identity in New Zealand," in *Representing Religion in World Cinema: Filmmaking, Mythmaking, and Culture Making*, ed. S. Brent Plate (New York: Palgrave Macmillan, 2003), 199.
- ²⁸ Gabriel S. Estrada, "Star Wars Episodes I-IV: Coyote and the Force of White Narrative," in *The Persistence of Whiteness: Race and Contemporary Hollywood Cinema*, ed. Daniel Bernardi (London: Routledge Press, 2008), 83.
- ²⁹ Ngahuia Te Awekotuku, "Moko Māori: An Understanding of Pain," in *Anthropologists, Indigenous Scholars and the Research Endeavour: Seeking Bridges Towards Mutual Respect*, ed. Jay Hendry and Laura Fitznor (New York: Routledge, 2012), 222.
- ³⁰ Andrea Tallarita, "A Post-Apocalyptic Present: 'Ender's Game' and the New Sci-Fi of Violation," *PopMatters: Film*, accessed January 15, 2014, <http://www.popmatters.com/feature/176241-a-post-apocalyptic-present-enders-game-and-the-new-sci-fi-of-violati/>.
- ³¹ Situated within a larger Western Hemisphere film context, both *Cloud Atlas* and the Maya-inspired *2012* (2009) disappear Indigenous peoples as they promote African-American protagonists within their Orientalist-tinged plots.
- ³² Ngahuia Te Awekotuku, "He Reka Ano – Same-Sex Lust and Loving in the Ancient Māori World," *Outlines: Lesbian & Gay histories of Aotearoa* (Wellington, New Zealand, 2005): 6-9.
- ³³ Arvin et al., "Decolonizing Feminism," 23.
- ³⁴ Ibid. 25.
- ³⁵ Kent Monkman, "Kent Monkman," in *National Museum of the American Indian*, accessed January 15, 2014, <http://filmcatalog.nmai.si.edu/person/569/>.
- ³⁶ Gabriel Estrada, "Navajo Sci-Fi Film: Matriarchal Visual Sovereignty in Nanobah Becker's *The 6th World*," *Journal of the American Academy of Religion* 82, 1 (Spring 2014): 1-10.
- ³⁷ Ministry for Culture and Heritage, "History of New Zealand, 1769-1914," *New Zealand History Online: Nga korero a ipurangi o Aotearoa*, accessed August 9, 2014, <http://www.nzhistory.net.nz/culture/history-of-new-zealand-1769-1914>.
- ³⁸ Maile Arvin, "The Pacific Problems of Cloud Atlas," *The Maile Vine*, accessed January 15, 2014, <http://mailevine.wordpress.com/2014/01/12/the-pacific-problems-of-cloud-atlas/>.
- ³⁹ Smith, *Decolonizing Methodologies*, 90.
- ⁴⁰ Te Awekotuku, *Mau Moko*, 57.
- ⁴¹ Ngahuia Te Awekotuku, "Moko Māori : An Understanding of Pain," in *Anthropologists, Indigenous Scholars and the Research Endeavour: Seeking Bridges Towards Mutual Respect*, ed. Jay Hendry and Laura Fitznor (New York: Routledge, 2005), 214.
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- ⁴³ Joan Lander and Puhipau, Dirs., *Mauna Kea: Temple Under Siege* (Nā'ālehu: Nā Maka o ka 'Āina, 2006).

⁴⁴ Wende Elizabeth Marshall, *Potent Mana: Lessons in Power and Healing* (Albany: State University of New York Press, 2011), 8.

⁴⁵ Christopher McLeod, Dir. and Prod., *In Light of Reverence* (Berkeley: Earth Island Institute, 2001).

⁴⁶ Haunani-Kay Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawai'i* (Honolulu: University of Hawai'i Press, 1999), 91.

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