

## Book Reviews

*I Myself Have Seen It: The Myth of Hawai'i.* By Susanna Moore. Washington, D.C.: National Geographic, 2003. 184 pp. Illustrated. Bibliographic references. \$20 cloth

Susanna Moore's first nonfiction book is part of the National Geographic Directions series that the publisher describes as "featuring works by some of the world's most prominent and highly regarded literary figures" (among them Oliver Sacks and W. S. Merwin) and capturing "the spirit of travel and place for which National Geographic is renowned, bringing fresh perspective and renewed excitement to the art of travel writing." In a *Honolulu Advertiser* interview, the author stated she had been contracted by National Geographic to write about India, but when that project began to interfere with the writing of her fifth novel (*One Last Look*, also published in 2003 and set in 1836 Calcutta), she asked to write about Hawai'i where she had grown up and would soon thereafter be spending Christmas. The author of the controversial novel *In the Cut* (adapted for the screen by Jane Campion), Moore has published three other novels, each with a female protagonist who holds a complicated but compelling relationship to the Hawai'i in which she grew up.

*I Myself Have Seen It* is an uneasy mix of cultural history and memoir that centers on the multivalent notion of *myth*. As Moore writes in the first of her fifteen chapters, "If we take for myth an exaltation of the primeval reality that satisfies moral cravings as well as practical needs, my assumption of the myths of a race not my own, a race nearly annihilated by my kind, possesses a romanticism full of irony, an identification with the past, and a self-delighting pride at being a liminal participant in an authentic culture that continues, despite attempts to the contrary, to fear the ghostly night marchers and to honor the goddess of fire and her terrifying relatives." This first definition of myth is vague but points to some of the strengths of the project: the openness with which Moore positions herself as a non-Hawaiian from Hawai'i, her acknowledgement of the negative impact on Native Hawaiians of the Euro-

American presence in the islands, and her recognition of Native Hawaiian cultural resilience. At the same time, this statement also anticipates some of what, to this reviewer, are problematic aspects of the book.

Precisely because Moore positions herself as “liminal,” she becomes ultimately *the* protagonist of a mythic journey, an initiation process that culminates in the final chapter with her and her daughter Lulu eating a single guava picked from “the sacred grove, Ulukuku‘i o Lanikaula” (p. 171) on Moloka‘i, which is compared to the “labyrinth in which the Minotaur [was] imprisoned” in Greek myth (p. 174). Thus, as readers, we are supposed to become more interested in her *iter* (journey) both as young girl in the 1950s and 1960s in Hawai‘i and as an adult than in the history of the islands and the myths of the Hawaiian people. The last three chapters (“The Paradise,” “The Musician,” and “The Grove”) center on Moore’s memoirs and, in what she acknowledges to be the tradition of Western imagination, on her contribution to “the creation of new myths” (p. 77), first as a naive but sensitive child and now—in her self-representation—as a knowing and attuned writer. As a girl, she lived in that “mythic” paradise that included the highly reputed private school Punahou and the exclusive Outrigger Canoe Club, but also the mountains where she would go “to pick ginger and dig up rare ferns to grow in pots” (p. 140) and the ocean where, she longingly states, “I felt as if I were, each time and at last, the self my heart would have chosen had it been asked” (p. 151). As an adult, she calls out the “dangers of myth” (p. 155)—this “paradise” myth—by stating its reliance on “island snobbery” and “unconscious” as well as “institutionalized” racism towards “non-haoles” (p. 154). And she also elaborates her own or personal myth by making her way into the “sacred grove” of the prophet Lanikaula to eat of a somewhat “forbidden” fruit—the guava—but also metaphorically the book itself. Whatever its relation to “myth,” the book is for me at its strongest in these last chapters where the “I” is not embarrassed to be protagonist and the genre is clearly that of a memoir. Black-and-white photographs illustrate the book and also become more personal as we turn the pages.

Native Hawaiians, in Moore’s myth-filled world of childhood—and, I would say in her mythopoeic world of writing—are the object of “a confused (not articulated or even understood) reverence” (p. 130). Beginning with chapter two, “The Returning God,” she presents a condensed version of the myth-filled interactions of Native Hawaiians and Euro-Americans since the ritual welcoming of Captain James Cook in 1778. While these chapters moving up to the twentieth century constitute the bulk of the book, they provide what I consider snapshots (“The Great King,” “The Kapu,” “The Islands,” “The Collectors,” “The Missionary,” “The Kanaka Maoli”) of those cultural, social and economic transformations that brought about—as Moore fore-

grounds—the near annihilation of Hawaiians and their dispossession in their own land. Perhaps such a sketch is all that can be achieved within the genre, but I found the narrative strategy in these chapters perplexing in that Moore relies excessively on quotations from a number of sources, ranging from *The Journal of William Ellis* (1827), R. M. Daggett and Kalākaua's *The Legends and Myths of Hawaii* (Honolulu: Mutual Pub., 1990), and Thomas G. Thrum's *Hawaiian Folk Tales: A Collection of Native Legends* (Honolulu: Mutual Pub., 1998) to Bob Krauss's *Here's Hawaii* (New York: Coward-McCann, 1960), Mary Kawena Pukui and Alfons L. Korn's *The Echo of Our Song: Chants & Poems of the Hawaiians* (Honolulu: University Press of Hawaii, 1973), John Dominis Holt's *Monarchy in Hawaii* (Honolulu: Ku Pa'a Pub., 1995), Bernard Smith's *Imagining the Pacific: In the Wake of the Cook Voyages* (Carlton, Victoria: Melbourne University Press, 1992), and David Forbes's splendid *Encounters with Paradise: Views of Hawaii and Its People, 1778–1941* (Honolulu: University of Hawaii Press, 1992). With endnotes, the book appears to be researched, but the long quotations are often not commented on or contextualized; missionary, general-public, and scholarly sources are presented indiscriminately; and the quotations are also in several cases presented to make much more authoritative or definite statements than their authors' full discussions of the topic might suggest. Furthermore, while Moore refers to how since the 1980s the "growing sense of a Hawaiian identity" resulted in "the new scholarship and the publication of many good books" (p. 158), there is scarcely a trace of revisionist history or recent indigenous scholarship to be found in *I Myself Have Seen It*. The death of Captain Cook is vividly presented as the breakdown of cultural expectations and possibly a "religious rite" (p. 18) but the ongoing polarized interpretive debate about how to read this mythic and violent encounter is missing; the Great *Māhele* takes up a sentence (p. 97); the difficult role of Hawaiian monarchs in the nineteenth century is reduced to "Monarchy in the Islands had long been a charming *tableau vivant* permitted by those men [white businessmen, ranchers, and politicians] to indulge the myth of the native nobility so long as business was not compromised" (p. 115–116); the Hawaiian Renaissance is only hinted at: "The study of Hawaiian culture, and the awareness of a specific and important history was to come in the 1980s [sic], to the point that many activists today demand the sovereignty of a Hawaiian nation" (p. 157–158).

This is not to say that Moore's narrative is unsympathetic to Hawaiians. The losses Native Hawaiians have suffered because of Euro-American colonization are not hidden in this book. In fact, this information—the fruit of Moore's declared "curiosity about Hawai'i and its culture and history" (p. 157)—is bound to have a somewhat de-mythologizing and demystifying impact on readers who seek to engage in armchair traveling with her. But the

picture of Hawaiians that she sketches remains tied to what Johannes Fabian calls the “ethnographic present”: Hawaiian culture, religion, myth, and literature are referred to in an essentializing manner, as if they lived on in the past. Native Hawaiians’ cultural resilience and resistance take on a “primeval” note since holding on to their unchangeable myth-filled past is, within this framework, their only option. Gabby Pahinu’i’s music—the subject of the brief chapter, “The Musician”—is appreciated but not recognized as a vital contribution to the Hawaiian Renaissance. I must note that Moore bravely acknowledges her contribution to the nostalgic myth of old Hawai’i in her novel *Sleeping Beauties* (p. 91), but I cannot conclude that this new book escapes it.

Within the book’s framework, Hawaiian culture can only be the “myth” of an “authentic culture” that is sustained by the interest of the I/eye who eventually takes center stage. Ostensibly about “the demise of the monarch” (p. 116) or its overthrow, chapter twelve, “The Queen,” ends in the celebration of *kaona* (secret, multiple and self-referential meanings) in Queen Lili’uokalani’s song “Ka Wiliwiliwai” (“The Sprinkler”); when the Hawaiian monarchy exits, the playful and curious girl enters. Here is a precarious hinge of history and memoir: “Queen Lili’uokalani composed many *mele* and chants . . . written on the *lanai* of Washington Place (the house in which, when I was fifteen, I had my first serious flirtation)” (p. 118). While the girl’s “first” experience is literally in parentheses, it is the Queen’s “exile” to her Honolulu residence in Washington Place as well as the larger historical drama that recedes or fades into the background as Moore’s personal history and myths are developed in the ensuing chapters.

Moore’s narrative strategy is announced in the opening chapter, “The Night Marchers,” where she quotes extensively from Harriet Ne’s *Tales of Molokai* (see Lā’ie, Hawai’i: Institute for Polynesian Studies, 1992). In particular, by citing Ne’s experience with the Night Marchers when she was a child (p. 5–6), Moore emphasizes the conflation of myth and memorate in the storyteller’s formulaic coda, “I myself have seen it” (p. 6). While adopting that formula herself, Moore is clearly aware that she and Ne are not similarly positioned in relation to Hawaiian myths, but if she is striving for a “romanticism full of irony” (p. 4), this reviewer perceives much more romanticism than irony in *I Myself Have Seen It*. Perhaps the irony would gain more weight if there were less carelessness in suturing myths of very different kinds and in presenting published and oral materials. For one, narrowly focusing on the passage from Ne’s story, its source in *Tales of Molokai* (p. 118–120) is much richer than Moore’s excerpt would lead us to believe, and Moore does not mark all cuts she makes in the text with ellipses. A different kind of inac-

curacy is evident when Moore states that Koko Head was “once named Kohelepelepe or Vagina Labia Minor” because “the fire goddess Pele was saved from being raped there by the pig-warrior Kamapua‘a when her occasionally loyal sister, Hi‘iaka [sic], displayed her vagina to distract him” (p. 151).

More broadly, as a scholar of narrative, I find it difficult to swallow how this book exploits the multivalence of myth without exploring it and instead allows divergent definitions to shift into one another with little acknowledgment of collision or strife. Following the statement about myth quoted in the beginning of this review, Moore accumulates others: “If we take for myth a theatrical ritual that transforms the mystery of the heroic into the sacred and magical, . . .” (p. 9); and then “If we take for myth the means by which the transcendent idea of existence is both reaffirmed and protected” (p. 39); and then “If we take for myth an explanation of the natural world and how it came into being” (p. 61); and then “I understood that myth was a luxury” (p. 165). None of these definitions is put into conversations with the others, and most crucially, no line is drawn between what Moore sees as Hawaiian *old* “myths,” or beliefs founded in both history and religion, and the *new* exoticizing “myths” of Hawai‘i in the Euro-American imagination. This facile conflation and lack of clarity make for rather ambiguous statements such as, “Despite the myth that the land itself was sacred and thus could not be owned, Kamehameha gave to Young thousands of acres on the Kona coast of Hawai‘i” (p. 35). Is Moore taking the position that land was/is not sacred to Hawaiians? And what does “sacred” mean? I find myself unable to answer because Moore moves from one definition to another without taking responsibility for any. “Myth” is an empty but powerful signifier in this book. Finally, Moore’s framework for conceptualizing all “myth”—including Hawaiian *mo‘olelo* and belief—is, as it was for N. B. Emerson and later W. D. Westervelt, that of Greek myth. The book begins in “the *Tantalus* forest where I lived as a child” (p. 3, my emphasis, as Punahou students renamed Pu‘u‘ōhi‘a (see Pukui, Mary Kawena, Samuel H. Elbert and Esther T. Mookini, *Place Names of Hawaii*, Honolulu: University Press of Hawaii, 1966, 1974, p. 213), and ends yes, in Lanikaula’s *kukui* grove, but as it is animated by and seen through the myth of the Minotaur and the labyrinth.

Perhaps we can talk about “irony” when such carelessness towards sources and terminology is evident to a reader like myself; a non-Hawaiian resident of Hawai‘i, not even raised in Hawai‘i, with an interest but no formal training in *nā mea Hawai‘i* or Hawaiiana. This book, like the first *Hawaiian Guide Book for Travelers* by Henry M. Whitney (see Rutland: C. E. Tuttle, 1875, 1970) and Isabella Bird’s *Six Months in the Sandwich Islands* (see Honolulu: University of Hawai‘i Press, 1964), both published in 1875, is primarily for

those who wish to travel or may be traveling to Hawai'i; as I acknowledge earlier Moore does complicate that desire, but she also perpetuates misconceptions about Hawai'i.

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*Water and the Law in Hawai'i.* By Lawrence H. Miike. Honolulu: University of Hawai'i Press, 2004. xiv + 264 pp. Illustrated. Index. \$45.00 cloth

Water is power in Hawai'i. Lawrence H. Miike's *Water and the Law in Hawai'i* brings us closer to understanding the details of this fact. Miike is trained as an attorney (and a physician) and has served on the Hawai'i Commission of Water Resource Management. He has also served in other Hawai'i government posts, which allows one to observe the uneasy relationship between law, culture, and politics. Perhaps this accounts for the unusual, but innovative, organization of the book.

Miike starts with a helpful treatment of hydrology and ecology of Hawaiian streams and aquifers. Similarly, there is an introductory chapter on Hawaiian mythology and social structure that is intended to put water and land use practices in a cultural context during the period before and during the *Māhele*. What follows is the unfolding of a very complex story of how the blending of traditional and customary rights and private property rights has evolved from the the 1840 Constitution up through the Hawai'i Supreme Court's *McBryde* decision in 1973. The chapter actually titled "Water Law in Hawai'i" leads us into the modern era with a discussion of riparian rights (adjacent to the stream), appurtenant rights (water attached to the land itself), and correlative rights (groundwater) as they have been modified under the *McBryde* decision, and the State Water Code of 1987. The subsequent chapter on the Waiāhole Ditch controversy attempts to bring together the history of water law, politics, and cultural conflict into one case for analysis. The book ends with a summary of water law and discussion of ten "illustrative applications" of the law to demonstrate how it works.

Miike's treatment of the pivotal legal moments in water policy history, from the *Māhele* until the Waiāhole Ditch controversy, is one of the few accounts available. Unlike Carol Wilcox's *Sugar Water: Hawaii's Plantation Ditches* (Honolulu: University of Hawai'i Press, 1996), which provides a nice

overview in one chapter (prior to the Waiāhole Ditch controversy) or other useful primers on water rights (for example, “A Short Course in Water Rights,” *Environment Hawai‘i* 1.2 (1990), Miike jumps readily into the legal technicalities, providing an intimate portrait of all the nuances of important court and constitutional actions. Simultaneously, he attempts to make an argument about the important role of Native Hawaiian water rights in the law. Although the book is not an easy read, it provides some important material for the non-legal mind to think about.

First, Miike implicitly recognizes the difficult relationship between the Native Hawaiian concept of water use and the Western private property concept of water use as more closely linked to concepts of ownership rather than use. Although he doesn’t explore this in depth, his chapters on Native Hawaiian society, land use, and water rights leads one to think about how much the maintenance of some traditional and customary rights in the legal architecture of Hawaiian water law may be crucial to future decisions about who gets the water. We see in his analysis what was kept and what was lost, and how what was kept has survived in a Western legal world of private property rights. Hawai‘i’s water law is unique and begs for further exploration in this regard.

Secondly, *Water and the Law in Hawai‘i* provides a fascinating portrait of the Waiāhole Ditch controversy in a historical and legal context. Here is where the politics comes in and Miike gives a glimpse of the conflict from an insider’s position. His goal in this case study is to determine how the Hawai‘i Supreme Court refined water law in light of the Commission’s ruling on the Waiāhole Ditch case. In the process, however, Miike provides great detail on legal wrangling, technical decision-making on things such as stream flow, and political drama.

Stylistically, the book could have used the smoothing hand of an editor to enable the transition from one chapter to the next as major themes emerge and are developed. *Water and the Law in Hawai‘i* is packed with information, but the reader can become lost in the details at times. The summaries at the end of each chapter help somewhat, but a more organized discussion of the issues is needed. That said, Miike’s effort to bring together an informative treatment of Native Hawaiian water rights and how their incorporation into law and policy affected water practice is useful *because* of the detail.

What comes through in *Water and the Law in Hawai‘i* is an implicit theme that can be traced from the *Māhele* period through *McBryde* and finally to the Waiāhole Ditch controversy: the survival of Native Hawaiian water use concepts in the face of the privatization of water and the subsequent shift to a water policy based upon a “public resource” doctrine. While Miike doesn’t explicitly analyze the significance of this story, he provides a foundation

from which to explore the implications and an intricate, interesting account of the legal twists and turns of water law and policy in Hawai'i.

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*Aloha Betrayed: Native Hawaiian Resistance to American Colonialism.* By Noenoe K. Silva. Durham: Duke University Press, 2004. x + 260 pp. Illustrated. Appendices. Bibliography. Index. \$74.95 cloth

In her brilliant work, Noenoe K. Silva writes “a history of resistance to US colonialism that has gone unrecorded in mainstream historiography” (162–63). Silva takes on one of the most operative myths of Hawaiian history—that *Kanaka Maoli* “passively accepted the erosion of their culture and the loss of their nation”—by documenting the multiple forms of indigenous resistance to political, economic, linguistic, and cultural oppression from the time of Captain Cook to the struggle over the unilateral annexation and military occupation of Hawai'i by the United States in 1898. Silva's project is a path-breaking contribution, which brings to light a body of thought only accessible through Hawaiian language sources, which she translated and interpreted to provide an alternative reading of history and a rich inspiring legacy of indigenous agency. Silva's work is an important epistemological intervention because it is not only an addition to an existing body of knowledge; it prompts a radical reshaping of what we think we know about *Kanaka Maoli*, Hawaiian history, and resistance and activism. In responding to this erasure, the book “is simultaneously a critique of colonial historiography and an insurrection of subjugated knowledge” (p. 5).

Chapter one, “Early Struggles with the Foreigners,” critiques the dominant historiography of the initial encounters between *Kanaka Maoli* and *haole*. Silva analyzes texts written by nineteenth and early twentieth century *Kanaka Maoli* in the Hawaiian language and shows how the people adapted to foreign instruction and helped direct and shape the changes to Hawaiian culture through their indigenous use of foreign technology and customs in order to bolster indigenous sovereignty. Silva examines and critiques the historiography of Cook's voyages and time in Hawai'i, subsequent *haole* travelers to Hawai'i, massive depopulation of the Hawaiian people, the overthrow of the *kapu* system, the coming of the missionaries, early struggles over sov-



ereignty, the role of colonial capitalism in the struggle over communal tenure and privatization, and the legacy of Kamehameha III].

Chapter two, “*Ka Hoku o ka Pakipika*: Emergence of the Native Voice in Print,” recounts the materialization of Hawaiian print media and the rise of nationalist consciousness and resistance. Silva addresses politics, economy, and chiefly power, the rise of the plantation economy, and missionary planters and the colonial discourse of labor and civilization. With a focus on newspapers as discursive sites of struggle, she examines two different Hawaiian language newspapers that served colonizing functions—*Ka Hae Hawaii* and *Ka Hoku Loa*—and the response of a *hui* of Hawaiian men who formed their own venue to talk back to the colonizers. In negotiating the *haole* desire for control, they created *Ka Hoku o ka Pakipika* and fought for the right to speak and be Hawaiian by perpetuating native language and culture, even as yet another colonial paper—*Nupepa Kuohoa*—emerged to try and quiet them.

Chapter three, “The Merrie Monarch: Genealogy, Cosmology, Mele, and Performance Art as Resistance,” focuses on King Kalākaua’s cultural revival and commitment to ancient Hawaiian traditional, cultural and religious traditions and practices as part of that resistance. Silva critically engages the historiography, which represents him as “the most reviled and ridiculed of the monarchs” (p. 89) and shows how the Merrie Monarch’s revitalization of indigenous practices strengthened the internal domain of Hawaiians’ cultural sovereignty and the identity of *Kanaka Maoli* as a people. As Silva asserts, Kalākaua’s legacy of national pride “armored people against the pernicious effects of the constant denigration of *Kānaka* culture by the U.S. missionaries and their descendants and allowed *Kanaka Maoli* to know themselves as a strong people with a proud history” (p. 89).

Chapter four, “The Antiannexation Struggle,” provides a rich and thorough account of the resistance movement starting from Kalākaua’s overthrow and extending through the U.S. occupation in 1898. Silva focuses on the activist labor of the three nationalist *hui* that were central to the anti-colonial struggle and who had not been written about in English before now—Hui Kālai‘āina, and the men’s and women’s branches of Hui Aloha ‘Āina. Here we learn about *Kanaka Maoli* men and women’s public writings in the Hawaiian language as a major part of their organized political resistance culminating in the 1897 *Kū ʻē* petitions, which successfully defeated the Treaty of Annexation before the U.S. Senate, and which continue to be utilized in today’s sovereignty movement as a legal record.

In chapter five, “The Queen of Hawai‘i Raises Her Solemn Note of Protest,” Silva theorizes the role of Queen Lili‘uokalani as the central figure in the anti-annexation organizing through both her formal protests and cultural

productions including music composition. The “battle over representation” took place on two grounds: the newspapers of 1893-1898 and in the historiography based on the English language news stories. Countering racist and sexist representations in those accounts and in U.S. print media—as well as the arguments advanced by the leaders of the Republic of Hawai‘i to justify the cession of Hawai‘i to the U.S. government—the Queen traveled to Washington DC to advocate for Hawaiian sovereignty and put forth her own account in *Hawaii’s Story by Hawaii’s Queen*.

This book is a superb contribution to the ongoing process of decolonization, recovery, and overcoming the suppression of *Kanaka Maoli* knowledge. Silva’s clearly written account based on her original research is a gift to all *Kanaka Maoli*, especially those currently engaged in the restoration of Hawaiian sovereignty. This book—the fruition of Silva’s meticulous and beautiful intellectual labor—is sure to win awards for its value and contribution to knowledge in the fields of political science, history, American studies, and indigenous studies, just to name a few.

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*Completing the Union: Alaska, Hawai‘i, and the Battle for Statehood.* By John S. Whitehead. Albuquerque: University of New Mexico Press, 2004. xvii + 438 pp. Illustrated. Index. \$45.00 cloth; \$24.95 paper

John Whitehead’s *Completing the Union* weaves together the histories of the 20th century statehood movements in Hawai‘i and Alaska, connecting them to each other and to the outside world.

The book is part of the Histories of the American Frontier series. It is easy to see why other books belong in the series—they talk about such things as Texas, Tombstone, and Billy the Kid. But with Hawai‘i and Alaska, the idea of the frontier is stretched, not only for the series, but also for the way that the United States is understood as a coherent entity. It is this issue—the possibility of imagining Hawai‘i and Alaska as parts of a union—that is the focus of Whitehead’s work. Up until the 1940s, the United States was typically understood as a contiguous territory whose frontier had expanded westward until it reached the Pacific Ocean. All of the other places around the world that were controlled by the United States were possessions—they were not

part of the United States, they were simply external territories controlled by the federal government.

Whitehead has accepted a daunting narrative task: to describe the relationship between local and national political events and debates, to connect those debates to global events, and do all of that for both Hawai'i and Alaska.

At times, the narrative offers some interesting parallels: of how both territories were affected by the Second World War, the Cold War, or the United States military, or how the national debates over statehood were deeply affected by the fears and machinations of racist politicians in the American South. At other times, however, the narrative falters under its own complexity. The problem is evidenced by the number of times that the author mentions that something has already been talked about or will be talked about later.

A chronology of the historical events, conferences, elections, deaths, and meetings would have helped the reader organize the overall narrative. Likewise, a series of tables, providing the population data, election results and so on, would have been more meaningful than listing this data in the narrative. The index is generally limited to proper names and there is an annotated guide to the key sources but no bibliography. Finally, the presentation of the data in the book is sometimes incomplete or poorly presented. For instance, the author typically gives the ratio of key votes (3-1, 8-1 and so on), but seldom provides either the percentage (which would be easier to interpret) and, more importantly, almost never provides the raw vote tallies or connects those tallies to population data. A comprehensive table would have clarified these numbers and helped the reader immensely.

At its best, the book is an interesting story of how two different territories, connected by global events as much as by a shared imperial power, were changed, and changed themselves, from territories into states. As the author notes, the history of this change is often very boring, focusing on legislation and party politics. There are a lot of meetings and a lot of names to keep track of, but Whitehead does an admirable job of keeping the reader's attention.

At its worst, however, the book is a story written for the winners—the “statehooders”—which offers little in the way of criticism or analytical reflection. For instance, Whitehead claims that Hawai'i's citizens “had voted 2-1 in favor of joining the union in a 1940 plebiscite” (p. 15) but offers little concern for the conditions under which that plebiscite was carried out. Who, for instance, counted as a citizen? and how was the voting organized? Whitehead mentions later in the book that the vote was 46,174 in favor and 22,428 opposed. The 2-1 margin translates into 67.3% in favor and 32.7% opposed, with a total of 68,602 votes. According to Schmitt's *Historical Statistics of*

*Hawaii*, there were 87,312 registered voters in the 1940 election, which meant that almost 79% of the registered voters cast ballots (see Robert C. Schmitt, *Historical Statistics of Hawaii*, Honolulu: University Press of Hawaii, 1977). However, only 21.8% of the civilian population was registered to vote. According to the Sixteenth U.S. Census, there were 423,330 citizens in Hawai'i in 1940, which means in effect that 10.9% of the population voted in favor of statehood and 5.3% voted against it. This should have been discussed. Whitehead, unfortunately, takes the votes as given and rarely considers why the votes turned out like they did.

The author also does not seriously discuss people who opposed statehood. For instance, while statehooders such as Joseph Farrington and Ernest Gruening are described in detail, Kamokila Campbell, who opposed statehood, is only talked about when she is presenting at a hearing held by a subcommittee of the U.S. House Committee on Territories and, years later, when she is toasting, with some ambivalence, the passage of the statehood bill. Minor statehooders are given a greater place in the narrative, and Campbell is one of the few of those who opposed statehood that are discussed at all. The implication of Whitehead's narrative is that there was very little real opposition to statehood, except by racist Southern politicians and greedy capitalists afraid of losing local political control, and that the story of statehood is really the story of legislation, political and economic maturity, and popular votes.

One field of discussion that was missing in the narrative was the way that popular culture became part of the social debate. He notes that only 48% of Americans polled in 1941 supported statehood for Hawai'i, but how did Americans understand what Hawai'i was? There is no mention, for instance, of the *Hawaii Calls* radio show, which was broadcast to the United States beginning in the 1930s. Whitehead offers an interesting discussion of the importance of the 1931 Massie-Fortescue murder trial to the desire for statehood, but makes no mention of Shirley Temple arriving in the islands four years later on a promotional tour that brought images of a happy (and safe) Hawai'i back to the United States.

The book never directly engages the question of whether statehood for Hawai'i and Alaska was inevitable. The title suggests that the process was natural and the conclusion inevitable, as if the union was waiting to be completed and as if the result, the present, is the obvious end of historical developments. The details of his narrative, on the other hand, suggest a more complex and arbitrary history, with personalities, obscure political decisions, and economic motives dominating the process. The union was not completed, but rather the legal status of some areas of the world were changed from being territories to being states, a result that few people envisioned, that not everyone wanted, and that not everyone was allowed to participate in.

The book, reflecting back on the process, seems caught by these competing accounts, but the evident arbitrariness is ultimately trumped by the legitimacy given to the current situation and those who brought that situation to pass.

As Whitehead notes at points throughout the book, many of the people involved in the statehood movements should probably be better known now than they are. This is true, and *Completing the Union* is a useful first encounter with those people and with the topic in general. However, it is also true that many of the political questions that could be raised concerning the statehood movements should be raised in better, more critical ways.

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*Kū'e: Thirty Years of Land Struggles in Hawai'i.* By Ed Greevy. Text and captions by Haunani-Kay Trask. Honolulu: Mutual Publishing, 2004. vi + 170 pp. Illustrated. Photographer's notes. \$36.95 cloth

Ed Greevy's photographic essay represents a wonderful visual remembrance of the land struggles that occurred just as we started to walk—just as we came into the world. The voice of Haunani-Kay Trask guides us along the paths of those legacies we are a part of, both through lineal descent and political descent. Thus, while our relative youth and removal from the earlier struggles represented therein limit our understandings, this same position allows us to evaluate the effectiveness of the book to inspire future generations to carry on the works of its forbears into the 21st century.

Greevy got his start in documentary photography when he became active with Save Our Surf (SOS), a group of young surfers led by John and Marion Kelly, whose fight to protect beaches and stave off shoreline developments received national attention. After watching John Kelly snapping photographs at a 1971 rally at the State Capitol, Greevy decided to make his camera a tool for social and political action. From that point on, he showed up to as many rallies and protests as he could with lenses aimed at speaking truth to power. In 1981, Greevy collaborated with Haunani-Kay Trask, a prominent organizer, poet, and Hawaiian nationalist, on a captioned photographic exhibit put on by the Image Foundation at Ala Moana Shopping Center. Their collaboration continued in subsequent shows featuring Greevy's photos and Trask's text, the culmination of which is this book (an idea originally raised by John Dominis Holt after the 1981 exhibit).

The first 64 photographs (as well as the cover image) document the indi-

viduals, groups, events, and landscapes of anti-eviction and anti-militarization struggles on O'ahu, Kaua'i, and Kaho'olawe between 1971 and 1980. These pages pay special attention to a SOS/Kōkua Hawai'i (in support of Kalama Valley residents) protest at the State Capitol; Waiāhole/Waikāne Community Association (WWCA) demonstrations; PACE (People Against Chinatown Evictions) organizing; Nāwiliwili/Niumalu Tenant's Association activities; He'eia/He'eia Kea occupation of City Hall; Mokauea and Sand Island communities' battles to maintain subsistence fishing lifestyles; and efforts of the Protect Kaho'olawe 'Ohana (PKO) to end military bombing of sacred lands. We look into the eyes of experienced and newly emerging community leaders (e.g., John and Marion Kelly, Stanford Achi, Soli Niheu, George Helm, Terrilee Keko'olani, Alan Nakasone, Wayson Chow); the elders that serve as the "backbone of the people's struggle" (p. 42) (e.g., the Kurisus, Tūtū Kawelo, Mrs. Matayoshi, the Teruyas, Aunty Emma Defries); and countless faces of ordinary people whose humble living conditions exhibit "[t]he dignity of the poor" (p. 68). Victories are unfortunately few (WWCA and He'eia/He'eia Kea) yet nonetheless inspiring.

Photographs 65–82 cover the period of 1982–2001 (though primarily the years of 1990–1998). This section marks the shift (first signaled by PKO assertions of Aloha 'Āina and Sand Island residents' claims to ceded lands) from class-based and multi-ethnic struggles over tenancy-rights to the Hawaiian cultural nationalist struggles over indigenous rights to land, culture, history and sovereignty, especially in opposition to federal, state, and private institutions. Aside from one photograph on Moloka'i, all the images focus on organizing that took place on O'ahu (though supporters from other islands were present at such events, which also impacted the entire archipelago). These pages feature protests at the Bernice Pauahi Bishop Museum and the University of Hawai'i at Mānoa (UHM), acts of defiance in the face of bulldozers at a women's *heiau* that lay in the path of the H-3 highway, centennial marches contesting the legality of the 1893 overthrow and 1898 annexation, and the individuals and families involved in anti-eviction and anti-military struggles at Mākua. We see the faces of community leaders and organizers such as Mililani and Haunani-Kay Trask, Kekuni Blaisdell, Puanani Burgess, Kawaipuna Prejean, Judy Napoleon, John Dominis Holt, Setsu Okubo, Sparky Rodrigues and countless others who go unnamed. The last image of the book returns us to a 1973 Niumalu/Nāwiliwili Tenant's Association meeting on Kaua'i and imparts a final message of determination and hope with "fists raised, but smiles all around" (p. 159).

The book serves as an important complement to—and perhaps entree into—a growing body of academic, literary, artistic and filmic treatments of community organizing since the 1970s. A very partial list includes: *The Ethnic*

*Studies Story: Politics and Social Movements in Hawai'i: Essays in Honor of Marion Kelly* (see Ibrahim G. Aoudé, Honolulu: University of Hawai'i at Mānoa, 1999); *From a Native Daughter: Colonialism and Sovereignty in Hawai'i* (see Haunani-Kay Trask, Honolulu: University of Hawai'i Press, 1999); *Autobiography of Protest in Hawai'i* (see Robert H. Mast and Anne B. Mast, Honolulu: University of Hawai'i Press, 1996); *Hawai'i: Return to Nationhood* (see Ulla Hasager and Jonathan Friedman, eds., Copenhagen: International Work Group for Indigenous Affairs, 1994); *He Alo A He Alo: Face to Face: Hawaiian Voices on Sovereignty* (see Honolulu: American Friends Service Committee, 1993); *Mālama: Hawaiian Land and Water* (see Dana Naone Hall, Honolulu: Bamboo Ridge Press, 1985); *Ho'ihō'i Hou: A Tribute to George Helm and Kimo Mitchell* (see Rodney Morales, ed., Honolulu: Bamboo Ridge Press, 1984) and numerous documentary films produced by Nā Maka o ka 'Āina. Significantly, many of the above texts utilize Greevy's photographs.

It is important to note that to *kū'ē* (resist, oppose, protest) is not a new, isolated, or singular response to survival in these islands. In *Aloha Betrayed: Native Hawaiian Resistance to American Colonialism* (2004), Noenoe Silva's analysis of discourses of resistance in Hawaiian-language newspapers since 1861 and the anti-annexation petitions of 1897–1898 is a testimony to our people's sustained ability to make our voices heard throughout the generations (see Noenoe Silva, Durham: Duke University Press, 2004). Davianna McGregor's forthcoming book (UH Press) based on her 1989 dissertation, *Kūpa'a i ka 'Āina: Persistence on the Land*, attests to the tenacity of the *kua'āina* (rural Hawaiians) to *persist* over the years so that their future generations would be prepared to *resist* the exploitative maneuvers of the State in the 1970s. Finally, Lynette Hi'ilani Cruz examines the multiplicity of ways that contemporary Hawaiian communities work to maintain "right relationships" between people, gods, and land in her 2003 dissertation, *From Resistance to Affirmation, We Are Who We Were: Reclaiming National Identity in the Hawaiian Sovereignty Movement 1990–2003*.

What is unique about this book is the potential for the images to portray those excesses and overflows of meaning that are frequently lost in written texts. Greevy's photographic skills are superb. The composition and tonal quality of his portraits add texture to the people and events and portray the strength of each individual represented. In many of his images, the composition is balanced for unsettling times and events. Specifically, photograph 43 of Billy Molale captures the complications of the land struggles on Mokauea in 1975. Molale's position at the boat's helm forces the viewer's eye to the houses burning in the background on Mokauea Island. The open expanse of the sky and the whiteness of the clouds are in stark contrast to the dark grey to black plumes of smoke from the fire that draws the viewer's eye down to

the burning homes. While we can only see Molale's face looking forward, there is one passenger looking back. This image evokes Lilikalā Kame'eiehiwa's explanation that "the past is referred to as *ka wā mamua*, or the time in front or before . . . as if the Hawaiian stands firmly in the present with his back to the future, and his eyes fixed upon the past, seeking historical answers for present-day dilemmas" (see Kame'eiehiwa, *Native Land and Foreign Desires: Pehea Lā e Pono Ai?* Honolulu: Bishop Museum Press, 1992, p. 22). This particular image represents how the past is not always glorious, but remains fraught with complications. This highlights the question: Where does each of us look to understand the history of Hawai'i?

Such a question is never easily answered. As with *all* histories, this text is incomplete, biased, and forgetful (see Robert Borofsky, ed., *Remembrance of Pacific Pasts: An Invitation to Remake History*, Honolulu: University of Hawai'i Press, 2000). Though the title promises "thirty years of land struggles in Hawai'i," almost 80 percent of the book focuses on just one decade (1971–1980). Nearly 90 percent of the pictures were taken on O'ahu, and Kaua'i was the only other island that had somewhat significant representation in its eight photographs (Judy Napoleon's is the single photograph taken on Moloka'i, and the pictures of George Helm and the PKO were taken on O'ahu). The absence of other islands and struggles makes more sense when considering Greevy's comments, "I never go where I'm not known" (p. 162) and "Kaua'i had the most aroused and organized anti-eviction groups of any neighbor island [during the 1970s]" (p. 165). Wayne Muromoto, who reviewed the book for *The Hawaii Herald* (1/7/05), also notes that in the 1980s "Greevy had to pull back from running off to cover each and every struggle in order to work and support a family" (p. C-6). Given these factors, one can better contextualize this book and its focus.

We must also recognize the fact that we receive the images in *Kū'ē* twice refracted—once through Greevy's camera lens and again through Trask's textual frames. Some of the captions even feature statements in quotation marks that might be interpreted as direct quotes from the individuals pictured. Such a reading, however, is called into question when one notices that Ellen Wa'alani's quote (p. 25) comes with the only citation in the book (from *We the People of Niūmalu-Nawiliwili: Our Lifestyle and Environment*, 1973). Thus it is more likely that the other quotes are instances of Trask taking poetic license to (albeit effectively) convey particular messages that may arise from the images. For those who come to the text with little knowledge of the histories or personalities pictured in *Kū'ē*, we recommend both reading Greevy's notes at the end of the book and looking to other sources (such as those cited above) that provide first-hand accounts from other people who were also "there" (including those places that are not equally represented in this book).



Wayne Muromoto, who was there (even if peripherally), states that for him, the book is a call to “recapture some of that spirit of idealism again,” and “For younger readers, this book demonstrates the need for them to get involved in social and political activism.” (p. C-8). Yet the question arises: What *kind* of social and political activism? In an era of identity politics, is a renewal of class-based Marxist politics even possible? Can or should the two (or more) modes of activism be articulated such that class-consciousness emerges without severing the bonds of indigeneity, culture, ethnicity, gender, sexuality, environmental stewardship, and so forth? Although no clear answers are presented, the final image of the book seems to suggest that we may still learn much from the Niumalu/Nāwiliwili Tenants’ Association of 1973.

In order for this book to truly *speak* to us, we must not only listen, but we must also *speak back*. For *Kū‘ē* to transcend its fate as just another coffee table book on display at local Borders and Costcos everywhere, it must compel us to enter into new dialogues with the authors and one another. Documentary photographers from Hawai‘i, Maui, Moloka‘i, Kaho‘olawe, Lana‘i, and Ni‘ihau may want to answer Greevy’s call to produce popular visual history of their own islands. Others may offer additional images from the last 30 years (as well as before and after). In lieu of their publication, we may think about alternate/internet spaces to strike up imaged discussions, such as one between Ian Lind’s “Old kine pictures” (1965–1980) website <<http://www.ilind.net/oldkine.html>> and “Ed Greevy’s Photograph Collection” on <<http://ulukau.org/>> (both accessed 3/31/05). At the interpersonal and intergenerational level, we could ground our politics (or at least our understanding of the historical trajectories of politics) in the experiences of those that precede us, all the while building bridges with our allies around us in hope that future generations will carry on after us. Though our future may seem uncertain, we can draw strength from the faces and stories in *Kū‘ē* that remind us that we are all connected through genealogies of people and place that, if honored, will continue to instruct and inspire us.

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*Hawai'i's Pineapple Century A History of the Crowned Fruit in the Hawaiian Islands.* By Jan K. Ten Bruggencate. Honolulu: Mutual Publishing, LLC, 2004. xii + 187 pp. Illustrated. Appendix. Index. \$13.95 paper

This book on the history of pineapple in Hawai'i contains a foreword, preface, and the following chapters: The Early Years, The Pioneers, The Early Pineapple Companies, The Ten Postwar Companies, The Associations, Pineapple Plantation Practices, Working Pine, Labor Organization, Exodus, Adaptation, Appendix (Cultivating Pineapples), and Index. In this reviewer's opinion, the most outstanding feature of the book is the many photographs of people and cultural practices used in the industry, some from quite early in its development. There is also an eight-page full-color center section of photographs of some of the many labels applied to cans of pineapple shipped from Hawai'i. The photographs are without attribution and the absence of a bibliography or other reference material, a serious shortcoming, makes it impossible to know where the material came from and if there is a further wealth of information available on the subject history. The index provides links to many of the people, companies, and organizations but is inconsistent in its coverage of material in chapter six and beyond.

The book begins with an almost lyrical preface, but, on the whole, is rather dry and fails to transmit much of the color and personality of the people involved in Hawai'i's pineapple century. Chapter three, The Early Years, provides only brief descriptions of the companies and their founders; without documentation, there is no way to know if the information provided reflects everything that is available or is incomplete. In addition to its brevity, the chapter is fairly complicated and could benefit from a map or maps of locations and summary tables of converging and diverging ownership.

Presumably Ten Bruggencate's many years with Libby, McNeil and Libby account for the relatively more extensive coverage of that company (six plus pages versus mostly two pages or less except for Dole Co.) than of the other nine companies reviewed in The Ten Postwar Companies of chapter four. The history of all of the companies seems overly brief, but the brevity of discussion about eight of the ten companies, and particularly the three companies that as of January 2005 are still growing pineapples in Hawai'i, results in uneven coverage of the subject. The result is disappointing.

The associations organized by the pineapple companies and the industry's research accomplishments are reviewed in chapter five. It is this reviewer's opinion that the chapter does not adequately recognize the important contributions the industry's research programs made to the long-term survival of the industry in Hawai'i. The local pineapple industry remained viable because the industry supported an outstanding research program.

I applaud the author's effort to provide an overview of the working plantation (Working Pine, chapter seven.) While much has been written about the cultural and social aspects of plantation life in Hawai'i, it is important to provide a view into the working plantation as Ten Bruggencate has done in this chapter. A table showing the ethnic breakdown on "A Molokai Plantation Village" is particularly revealing of the broad mix of cultures that intermingled on the plantations.

Most of the statistics in the book are out-of-date with tabulations mostly ending in 1990. Since such information is now readily available on the Internet, e.g. at <http://www.fao.org> this may not be a serious shortcoming, but it also would have been relatively easy to obtain more current information. The book is relatively free of technical problems but one, a drop cap 'W' that should be a 'D' at the beginning of chapter five and "packed" instead of "peaked in production" at the beginning of chapter nine are particularly glaring. Others include A. L. Dean, a former president of the University of Hawai'i listed as L. A. Dean (p. 90), and the failure to introduce abbreviations for associations (chapter five) with the full name sends the reader hunting for the abbreviation meaning.

In summary, this is a short, interesting, but flawed book on the history of pineapple in Hawai'i. The breadth of coverage in the book is particularly laudable but the brevity of treatment is disappointing. The photographs are wonderful and it is hoped that originals exist in the public domain.

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