

Preface

JOYCE N. CHINEN, FOR THE GUEST EDITORS

Since its inception in 1935, *Social Process in Hawai'i* has occasionally featured articles by and about women. With volume 38, *Women in Hawai'i: Sites, Identities, and Voices*, however, we set a precedent in devoting an entire volume to women in Hawai'i. As our cover and internal design suggest, we honor the liberating, interdisciplinary work carried out in Women's Studies by including poetry, art, literary criticism, and personal essays, as well as conventional social science research reports. This volume also challenges the hierarchical assumptions imbedded in the conventions of editing, editorship, and even reading. Readers will also note that glossaries clarify indigenous Hawaiian, Hawai'i Creole English, and foreign terms, and that Hawaiian Language Editor Kahulu Palmeira provides a discussion of the rationale and guidelines we used in addressing the language issues in this volume.

Bringing *Women in Hawai'i* into being pays tribute to the organic process and quality of work performed in feminist communities. We began with a traditional division of labor: Kathleen O. Kane, Director of the University of Hawai'i at Mānoa (UHM) Office for Women's Research (OWR), was to oversee fiscal matters; Managing Editor Ida M. Yoshinaga was to coordinate the process of distributing, retrieving, and organizing the anonymously reviewed submissions; and I was to serve as Guest Editor. However, we quickly discovered the inadequacies of these separate designations. In feminist fashion, tasks merged and overlapped. Fundraising, correspondence, marketing, and editing bled into each other. We each functioned as an available ear, advice or suggestion dispenser, consultant for fundraising leads, editor, etc. With some anxieties, many a brainstorming session, a little chocolate, and lots of laughter, this volume emerged with three Co-Editors.

Co-Editor Kathleen O. Kane suggested the metaphor which organizes this volume: the islands of Hawai'i stand separated by our Pacific waters, but remain joined as a single chain of volcanic developments moving over the subterranean hotspot (with new islands like Lō'ihi yet to surface). Like these islands, each contribution is unique and differently situated, but also deeply connected to and complementary of the others. We see the pieces in this volume mapping the continuities and discontinuities in women's concerns, the imposed constraints in their lives and the resistances and challenges to them over time and space. The contributions alternate between past and present sites, between the sites of what Patricia Hill Collins called the Outsider-within and (borrowing from that) the Insider-without. They speak of experiences borne of different geographical, historical, cultural and institutional locations. They reflect and express different identities and orientations—the views and voices of agency in the midst of constraints.

We begin, close, and mid-way pause with the poems of **Haunani-Kay Trask**. These selections profoundly honor her ancestors, grieve the consequences of colonization, and celebrate the reemerging sovereign nation.

The works of **Laurie M. Mengel** and **Noenoe K. Silva** provide a glimpse into previous historical times, and remind us that gendered conceptions of resistance as masculine are seriously flawed. Both use hitherto unaccessed archival data to challenge the invisibility of all but the most privileged women in the historical records of Hawai'i. **Mengel's** piece demonstrates Japanese immigrant women's self-reliance and resistance to patriarchal abuse and neglect, through the act of divorce. She resurrects the voices of women long silenced away in divorce court documents. **Silva** provides new views of Kanaka Maoli struggles to retain sovereignty a century ago, revealing indigenous women's committed participation and leadership in these protest activities. By challenging "malestream" accounts of Kanaka Maoli resistance to the Provisional Government, the Republic, and the annexation of Hawai'i by the United States, we can connect these women to the strong daughters of today's Hawaiian sovereignty movement.

Candace Fujikane's work examines contemporary Hawai'i and the uneven impact that capitalist economic development makes on women and men of different ethnic groups. Through a literary analysis of Lois-Ann Yamanaka's *Saturday Night at the Pahala Theater*, she problematizes local identity, enabling us to see the limits and possibilities for coalition-building among progressive social and sovereignty movements.

Personal essays tell stories simultaneously unique and shared. **Hediana Utarti-Miller**, **Donna Tsuyuko Tanigawa**, and **Judy Rohrer** speak to their unique experiences: resident "alien" from Bali, *yonsei* lesbian from Waipahu, and local haole lesbian. Through their cross-disciplinary approach combining political theory, social criticism, regional history, and autobiography, these writers supplement the old feminist adage of the "personal as political," with new expressive avenues offered by contemporary feminist cultural studies. They explore the price exacted in occupying the socially and historically constructed positions of Insider-Without and Outsider-Within.

The institutions of family, higher education, the military, and the criminal justice system form certain economic, social, cultural contexts which differently affect women and men. **Phyllis Turnbull** and **Kathy E. Ferguson** provide a political and cultural study of the institutionalization of the colonizer's "masculine" adventuring and conquest of "feminine" Hawai'i. **Susan K. Hippensteele** offers data and a critical race theory perspective on the multiple experiences of ethnoviolence victims on the UHM campus. **Karen Joe Laidler** and **Kim Marie Thorburn** examine the social situations of working-class women who are involved in illicit substance abuse and/or living in prison. Joe Laidler documents the contradictory nature of the family as a site of oppression and support for working-class local women, while Thorburn focuses on the special health needs of incarcerated women in Hawai'i.

This volume is neither definitive nor representative of the diversity of situations of women in Hawai'i. Future research will better address the duality of their lived experiences. Using what Patricia Hill Collins refers to as "both/and" feminist analysis, taking into

both their subjugation and their resistance to it, it will look at contemporary Kanaka Maoli women in the islands and abroad; working-class and poor women; mixed-race women; post-Vietnam War Southeast Asian refugee women; post-statehood economic immigrant women; Pacific Islander, Latina, white ethnic, and African American women; female grassroots activists and political leaders; female artists and other cultural producers; older women; and others. Such research directions are especially necessary as the global political economy continually transforms the social institutions and spaces of Hawai'i. But that remains for subsequent volumes; it is the birth of this one, and the community that made it possible, that we celebrate here.

We are indebted to the UHM Office for Women's Research (OWR) staff, Shivani "Mala" Chakravorty, Louise Kubo, and Judy Rohrer, who conceived the idea of, and provided an office for, *Women in Hawai'i*. Kiyoshi Ikeda and Michael Weinstein (Executive and Managing Editors of *Social Process in Hawai'i*), Richard Dubanoski (Dean of the UHM College of Social Sciences), and Annette Chang (Administrative Officer of the UHM College of Social Sciences) encouraged and supported this project. Ibrahim Aoudé and Jonathan Okamura shared their experiences from editing previous issues of the journal.

For almost two years, the feminist activist-scholars on our Editorial Board were our sounding board for diverse political, editorial, and production decisions; they shared a considerable pool of knowledge and contacts with us, and sat patiently through months of long meetings and e-mail exchanges. Mahalo nui loa to Meda Chesney-Lind for her extensive knowledge of women and crime themes; Ku'umeaaloha Gomes for her sharp, grounded insights into Kanaka Maoli cultural and political issues; Ruth Y. Hsu for her understanding of diasporic cultural studies and the literatures of Hawai'i; and Kathleen O. Kane for her deep grasp of anti-colonial feminist theory, pedagogy, and process.

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The Editorial Board received twenty-two submissions, each anonymously and rigorously reviewed by at least three readers—nationally as well as locally, community resource persons as well as academicians. With these readers' generous assistance, we agreed on the eleven selections in this volume: Nancy Aleck, Cristina Bacchilega, Colette V. Browne, Puanani Burgess, Juli Thompson Burk, Karleen Chinen, Malcolm Nāea Chun, Lynette Cruz, Ho'oiipo DeCambra, Jo desMarets, Carolyn DiPalma, Laura D. Edles, Cynthia Enloe, Howard Erlich, Suzanne Falgout, Cynthia Franklin, Ute Goldkuhle, Marie Hara, Jonathan Goldberg-Hiller, Lilikalā Kame'eleihiwa, J. Kēhaulani Kauanui, Marjorie Kelly, Pamela Sachi Kido, Nanci Kreidman, Doris Ladd, Rebecca Lee, Laura Lyons, Davianna McGregor, Sridevi Menon, Theresa Montini, Rodney Morales, Paula T. Tanemura Morelli, Linda E. Nishigaya, Gail Nomura, Jonathan Okamura, Nahua Patrinos, Kathy Phillips, Marcia Roberts-Deutsch, Susan Schultz, Jeanette Takamura, Jeff Tobin, Donald M. Topping, Neil Websdale, Elvi Whittaker, Allison K. Yap, and Kanalu G. Terry Young. Organizing the distribution, review, and return of the submissions, the fundraising, publicity, and liaison work with our publisher, etc., was a truly Amazonian feat performed by Ida M. Yoshinaga. She also served as our social conscience, calling our attention to important political issues to address along the way.

Unjung June Nam provided superb editorial assistance. Kahulu Palmeira minutely reviewed and re-read the manuscript, which now conforms to generally accepted

conventions of modern Hawaiian orthography and certain new conventions which reflect a growing awareness of key sociolinguistic and political issues in the local Hawaiian-language teaching community. Her assistance, and those of Ku'umealoa Gomes, Momi Kamahele, Lilikalā Kame'eleihiwa, Noenoe Silva, and Samuel No'eau Warner, helped us to understand Kanaka Maoli language issues. Accordingly, our Editorial Board decided that the languages of Hawai'i which are unique to this place (i.e., Hawaiian and Hawai'i Creole English) not be italicized, except to denote creative emphasis (e.g., in Trask's poems). We invite readers to join us in the political act of resisting the conventions through which non-Western languages and peoples are exoticized and subtly marginalized.

We are indebted to artist Gaye Chan for the extraordinary cover and the artwork articulating the themes sprinkled throughout this volume. Jasmine Au designed the exciting new textual look; Mark Nakamura took on the time-consuming task of laying out the volume, providing textual and bibliographic copy editing, and coordinating production matters with our publisher; and Lucille Aono, Colins Kawai, and Kay Kimura of the University of Hawai'i Press patiently worked with us on important fiscal, marketing, editorial, and production matters.

This project would not have been possible without a generous grant awarded to the OWR by the Hawai'i Community Foundation (HCF), which saw this project as enhancing the community; we thank Janis Reischmann and Joanne Yamada of the HCF for their encouragement and advice in the grant-writing process. We are also indebted to Ruth Dawson, Director of the UHM Women's Studies Program and Len Goodman of the Madeleine J. Goodman Memorial Fund for their unwavering belief in the worth of this project and generous financial assistance; to Cornelia Moore, Dean of the UHM College of Languages, Linguistics, and Literature (LLL), who provided both moral and financial support through an LLL publications grant; and to Kiyoshi Ikeda of *Social Process in Hawai'i* for aid from the journal's fund. We thank the UH Commission on the Status of Women for its program and financial support, and to the many individual women and men who personally contributed to our printing pot. In this regard, we acknowledge Joan Yanagihara of the University of Hawai'i Foundation for advising us on fundraising strategies.

Crucial to negotiating through the UHM bureaucratic and clerical equipment mazes were Tricia Nakamura, Watson Robinson, Erik Funakoshi, and especially Sharla Horiuchi and JoAnn Takemoto in the Women's Studies Office, and Annette Chang, Patti Au and Leilani Tsukahara of the UHM College of Social Sciences. The audio-visual, electronic, and other communications assistance of William Puette of the UHM Center for Labor Education and Research, Pat Woods of the UHM Department of Art, and the women and men of the Pacific Women's Network, helped us publicize this volume through multimedia and grassroots channels.

Finally, I want to thank the UHM Women's Studies Program for providing me "a room of my own" (a space of privilege) for the year; they gave me an office which enjoys a spectacular view of Mānoa valley where I spent my early childhood years. Like many offspring of returning *nisei* veterans and the women who fought World War II at home, I grew up in the Mānoa Territorial Housing Project. My parents, my two sisters, and I

shared a one-bedroom duplex apartment where University of Hawai'i facilities now sit—quite a contrast to the generous space I enjoyed this year. As an Outsider-Within this year, I recall the many times when, looking up from manuscripts, I viewed distant waterfalls, peeking through the Mānoa mists drifting down the valley, and so many brilliant rainbows—like the pieces in this volume, these scenes renewed my spirit. They reminded me that the environment of the academy can change, has changed, and will continue to change because of the feminist work of committed women and men. And if the academy can change, so can the rest of our socially constructed world.