

Ethnic Studies Oral History Project and United Okinawan Association of Hawaii, eds. *Uchinanchu: A History of Okinawans in Hawaii*. (Honolulu: Ethnic Studies Oral History Project, University of Hawaii at Manoa, 1981) xxvii, 631 pp., \$25.00

While the experiences of most ethnic groups are frequently overlooked, this is especially the fate of relatively small groups. Many small groups merit greater attention, for example the Okinawans who migrated to Hawaii from 1900-1924, worked on sugar and pineapple plantations, developed small businesses and community organizations, and achieved a measure of economic and social success. What makes their story of special interest is their ethnic status. At the time of their migration, the homeland of the Okinawans, the Ryukyu archipelago (which includes the island of Okinawa), was part of Japan as it is today. However, the Ryukyus have always been somewhat isolated from Japanese influences because of their location hundreds of miles southwest of the four primary Japanese islands. Okinawan immigrants were therefore Japanese but had many unique linguistic, social, and cultural characteristics. In Hawaii, the latter defined Okinawans, or Uchinanchu, as being different from other Japanese immigrants, or Naichi, and this difference contributed to friction between the two groups. Thus, Okinawans found themselves discriminated against by Naichi in addition to others. They also felt conflicting pressures to assimilate into Naichi society, to assimilate into white society, and to maintain their own characteristics. Over time, the Okinawans managed in varying degrees to do all three. The history of Okinawans in Hawaii therefore offers valuable insights regarding the shaping of ethnicity.

Uchinanchu is the result of a project originated by the United Okinawan Association, a federation of Okinawan locality clubs, with the goal of preserving and portraying Okinawan experiences in Hawaii, particularly for younger generations. Editorial and research support were provided by the University of Hawaii's Ethnic Studies Oral History Project (now the Oral History Project). The book itself is a diverse collection of articles and essays by scholars, community leaders, and students; the life histories of fourteen immigrants based on oral history interviews; and appendixes containing the results of a household survey, a list of common Okinawan words and phrases, an historical outline, and a bibliography. The articles and essays are organized into chapters which focus on the Ryukyu homeland, immigration, the Okinawan-Naichi relationship, community and contributions, and community organizations.

The materials in *Uchinanchu* are an interesting mix of detailed descriptive and more analytic pieces. As in any edited collection, there

are differences in quality. As a whole, they present an unprecedented wealth of information on Okinawans. In many respects, this book is really a reference work, but it is one which can be used by the public as well as scholars and which can easily be appreciated by non-Okinawans.

This volume is the outcome of a substantial cooperative effort between an ethnic community and a university, a phenomenon which is unfortunately all too rare.

The preparation and publication of *Uchinanchu* represents one ethnic group's strong reaffirmation of pride in their ethnicity.

—Russell Endo
University of Colorado

Pat Ferrero (Producer). *Hopi: Songs of the Fourth World*. Ferrero Films. Transit Media, P.O. Box 315, Franklin Lakes, New Jersey 07417. 16mm film, color, 58 minutes. 1983. Rental: \$100.00 (single screening); purchase price \$850.00; 201/891-8240.

Viewers of this film can anticipate a pleasing aesthetic experience as well as an instructive lesson in American Indian cultural continuity and change. The production is holistic in its conception and execution. From that base there are almost endless interdisciplinary uses for the film in the classroom and for lay audiences beyond academe.

The growing, spiritual symbolism, and multiple mundane uses of corn among the Hopi provide the main story-line integrating this film. Corn becomes a metaphor for the conception and cycle of human life and, indeed, all that is in the universe. In several scenes, women are shown grinding corn on trough-like sandstone metates and preparing *piki*, their traditional wafer-like bread. Dressed and coiffed in late twentieth century modes, these women bend rhythmically to their task as ageless corn grinding songs are played on the film's sound track. Interspersed with these images are historic still photographs showing Hopi women—their faces framed by the ancient butterfly hair arrangements symbolic of their tribal identity—grinding corn on trough metates. Viewers knowledgeable in Southwestern prehistory will note that the metate forms, as well as the architectural style of the houses in which these women are working, extend back many centuries before the historic images were captured in a single instant on black-and-white film. In other scenes, men and children are shown growing and harvesting corn in their gardens. Red, blue, white, and yellow corn varieties are cultivated,