

Sabbatical Project
NHPI Index with Reviews and Resources

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Dedication

Like most everything I do, this is inspired by and dedicated to

my grandmother, *tiki*, *kupuna*, and *tohunga*, Aloha

my mother, Leilani

and

my daughter, Kailani

Preface

While I was visiting the University of Hawai'i in 2006, an instructor there who knew of my passion for World Literature introduced me to Ho'oulumâhie-hie's 1905 retelling of *The Epic Tale of Hi'iakaikapoliopole*, which had just been translated into English and was still two years away from general release to the public. We commiserated over the fact that none of the four leading textbook manufacturers collegiate-aimed World Literature anthologies then in publication included any works by NHPI authors. (For clarity, NHPI is the widely accepted term for Native Hawai'ians and/or Pacific Islanders—indigenous people of the areas of the Pacific known as Polynesia, Melanesia, and Micronesia.¹) My introduction to this undeniable masterpiece, (still sadly) unknown much beyond the Hawai'ian islands' residents, convinced me that there is more to find.

In the years that followed, just how much more NHPI exists and is still being translated from oral and dance traditions shocked me. Even culturally important works of written literature, like Queen Lili'uokalani's own account of the overthrow of her and her government's (and subsequently Hawai'i's) sovereignty by the United States and its allies in 1893, go ignored by most schools other than those in NHPI territories and countries.

Oral, dance, and tattoo traditions of history and literature existed in Pacific island cultures for millennia. Unfortunately, these pre-literate (from the Western view) forms weren't adapted into writing (and lately audio and video recording), by outside and native scholars until the

¹ While I'm aware that there are historic, ethnic, cultural, and—perhaps most importantly for literature—linguistic ties between the three aforementioned Oceanic groupings and the larger Malayo-Polynesian and Austronesian peoples (whose indigenous ties literally stretch far enough to reach the lands known today as Madagascar, Taiwan, and Malaysia), I had to make a conscious—and perhaps, to some—controversial decision *not* to include, Indonesian, Taiwanese, Malaysian, and most regrettably Filipino literatures. My research and personal library quickly grew to encompass another twenty essential works from these literatures, all of which are completely unrepresented in the World Literature anthologies by the major textbook publishers. I most regret the inclusion of Filipino literature since El Camino College's board-accepted on Dec. 10, 2001 self-study identified 3.3% of the student population as Filipino (p. 9). Since then, institutional research has allowed both Filipinos to self-identify but only offered Asian and Other groupings—which includes Pacific Islander—in the annual factbooks, making a more recent census of ethnic Filipinos unknowable, but likely no less and possibly more than the 3.3% of twenty years ago. If El Camino College intends to stay aligned to its Mission, Vision, and Value statements, this decision should be redressed. To serve the college's diverse student population, a more specific breakdown of that population and their representation is necessary for the teaching of World Literature courses.

eighteenth-century CE. I believe this somewhat explains (but doesn't excuse) why this ancestral literature, knowledge, and memories aren't even represented in the most inclusive World Literature anthologies.

I am all too aware that an exhaustive list of NHPI texts is project that will take multiple persons' lifetimes worth of work. And that my original sabbatical proposal was only to gather twenty fiction, non-fiction, and memoir texts that reflect themes important to NHPI history and align with the course outline of record and student learning outcomes of ENGL 35 and ENGL 36, El Camino college's World Literature courses.

Because NHPI cultures only developed unwritten forms of literature and their oldest myths and legends of these cultures weren't put into writing until after their respective contacts with non-native cultures of the West and East, dating of any NHPI literatures under the purview of ENGL 35 (the World Literature course that covers works until 1650 CE) is purely speculative, but not impossible. Mythic content as well as comparative simplicity of linguistic and syntactic expression to ancient works of other cultures makes dating the origins of much of this lately transcribed NHPI literature to before 1650 CE, way before 1650 CE in some cases, very probable. Even assuming an error in some cases, teaching NHPI myths and legends alongside other cultures' creation, divinity, and cosmological, poems and tales or epic adventures of gods, demigods, and heroes makes sense. In that spirit, the first ten works in the index appear in the order they do based on personal assessments of how far back in antiquity the earliest content of each work appears comparable to similar works in literate cultures (and as I say in class, I use the word literate in opposition to "pre-literate" not "illiterate" cultures). Therefore these ten will be rotated into reading lists of ENGL 35, alongside other global masterpieces ranging from approximately 3500 BCE to 1650 CE. Entry number eleven of the index, the oldest written work by a NHPI author (from 1837) resets the index into an unassailably chronological order.

In compiling this index, the wealth of NHPI proved so insurmountable I have exceeded my sabbatical project's original goal by 50% over the contracted twenty (and added a "bonus" book of YA literature), and I am acutely aware I *still* left out many works deserving of inclusion in even an introductory index such as this.

I am also aware that the most commonly recurring NHPI (as well as universal) themes such as war, immigration, class, gender, racism, colorism, sexuality, education, cultural identity, mythology, and politics. are topics that many of our English classes already explore, so this annotated list of NHPI texts (and the Annotated Resources Appendix for contextual teaching and learning) is relevant to all instructors and students beyond those of ECC's World Literature courses. These works from ethnic cultures that will seem exotic to some students and familiar to others reinforces El Camino's mission statement regarding "student learning and success in collaboration with our diverse communities" as well as ECC's vision statement, which promises to "strengthen community."

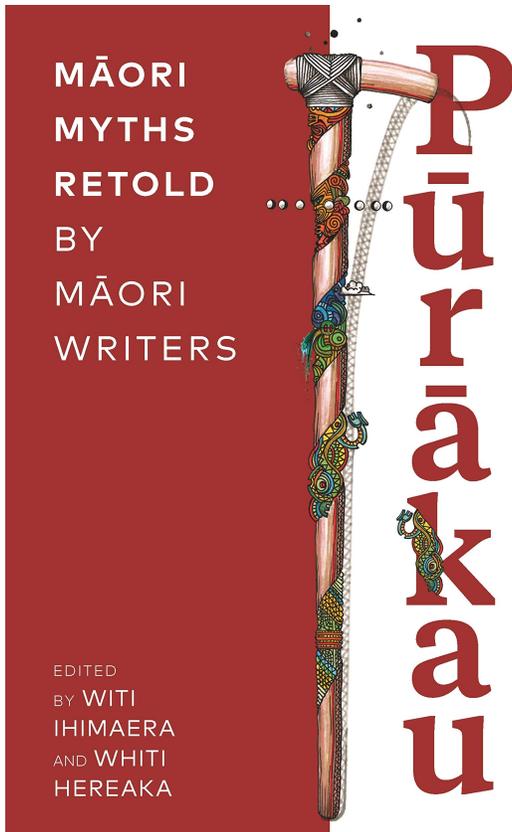
This sabbatical project has been such an enlightening effort for me that will directly enrich not just my World Literature courses, but most if not all other English courses I teach. I sincerely hope it will also help to enrich the purview of other instructors and it will be added to and expanded beyond by future colleagues and students.

Introduction

Cognizant of the anti-racist times in which this project took shape, I feel it necessary to point out that throughout this index various comparisons are made to Western authors and works (EG, James Joyce or *The Odyssey*).

These comparisons are in no way intended to imply that these non-NHPI authors or works are superior or represent standards by which NHPI literatures need to be measured or adjudicated.

My intention, in the spirit of the late Dr. Maximo D. Ramos (who employed this same technique (and whose outstanding ten volume collection of indigenous Filipino myths, legends, folk-tales, poetry, and essays appears in the Annotated resources Appendix) is to provide those unfamiliar with these NHPI works a likely more familiar starting point for contextualization and exploration with the ultimate goal a more culturally expansive and equitable awareness of the diverse and amazing tales that rightfully belong to all who recognize themselves as part of the entire history of humanity.



Pūrākau: Māori Myths Retold by Māori Writers

Witi Ihimaera and Whiti Hereaka, eds.

Random House New Zealand, 2019

ISBN: 978-0143772965

Ironically, the book that may well contain the oldest of oral folktales (albeit in updated and in a couple of instances anachronistically modern

retellings) is most cheaply and easily available in the modern, digital ebook form (exclusively through Amazon's Kindle store), as the recent print publication was a specialized, small print run for a regional audience.

The cover of the book displays a *tokotoko*, the walking-talking stick held by speakers on the *marae*, communal and sacred (AKA *tapu*) spaces of the Māori, Tahitians, Marquesans, Tongans, and Samoans (although three latter cultures have cognates in their own languages for the *marae*, *me'ae*, *mala'e*, and *malae* respectively). Even the Rapa Nui who colonized Easter Island circa 100 CE had the similar *ahu*. While speakers told tales, the *tokotoko* itself was a form of literature, emblematic of the myths tribal speakers would often retell.

This collection categorizes the stories into five subgroupings—Creation, Ancestral, Sea and Land, Mythical Being, and Underworld myths—each represents by one of the five parts or

design elements of the *tokotoko*. In a bonus introduction, Māori artist James Ormsby visually and textually breaks down and examines each of the five elements of the *tokotoko*'s form and explains their symbolic representation into the five categories this anthology's editors chose to parse their selections into.

And what selections they are—nearly three dozen famous Māori myths, as advertised, by contemporary Māori writers, all deserving of wider recognition. While all are collected among the hundreds in the scholarly tome next on this index, *Myths and Legends of the Polynesians*, none are likely as readable and delightful to the non-scholar as in these modern retellings, all of which number from only a couple to a couple dozen pages at most, perfect in length for a variety of class assignments.

These carefully curated and updated myths are presented in contemporary language and settings with contemporized characters and humor, all of which reveal how truly timeless the earliest of a culture's myths always are and justify their millennia long existence. Yet they are not just classroom accessible; they are classroom worthy. Whether in prose or poetry, syntax, wordplay, allusions to and beyond Māori culture, and themes moral and universal, and language choices all would hold up to classroom study or presentation as exemplifications for critical reading.

One of the easiest to engage student interest would be “Māui Goes to Hollywood,” which opens in a Santa Monica IHOP where titular trickster demigod popularized by Dwayne Johnson in Disney's *Moana* bemoans his lack of cinematic stardom to the ghosts of Elvis and Marilyn as they dish on how Pul Walker's death raised the box-office profile of the *Fast and Furious* franchise. What ensues is a hilarious, satirical meta-fictional adventure that rivals a Kurt

Vonnegut fever dream yet references many of Māui and, his mythic paramour, Sina's more classical myths. The story stands alone or could be assigned alongside those same classical myths from the next selections on this index, Johannes Andersen's previously referenced *Myths and Legends of the Polynesians* or even selections from *Hawaiian Legends of Tricksters and Riddlers* or the retelling of *Sina and the Magial Eel*, both of which appear in the Annotated Resources Appendix of this document.

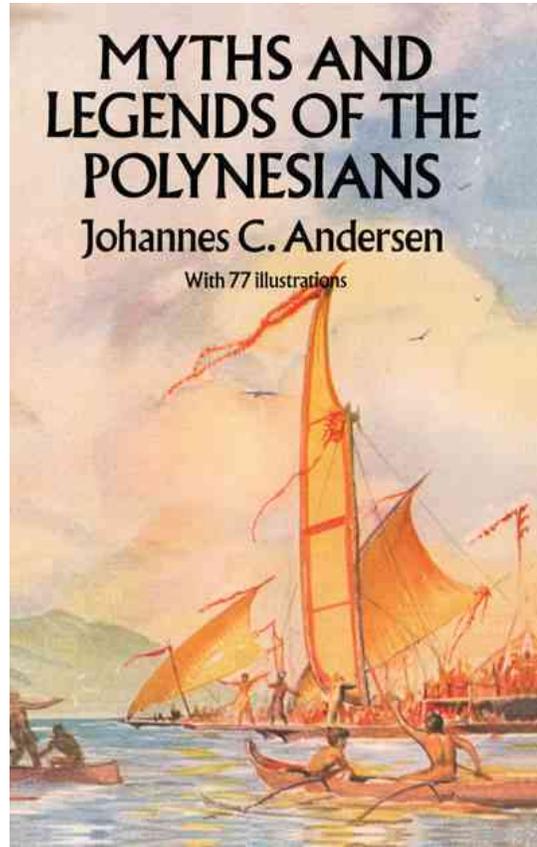
If "Māui Goes to Hollywood" sounds like a perfect text to inspire or engage student interest in NHPI literature or mythology, there's thirty-one more retellings in this collection, all equally valuable and viable, if not nearly as much fun.

Myths and Legends of the Polynesians

Johannes C. Andersen

Dover, 2011

ISBN: 978-0486285825



Originally published in 1928, this book remains in print and still finds itself assigned as a textbook in Comparative Literature (and other disciplines) likely in spite of some unfortunate racial and ethnic Western bias in the publisher's foreword and preface in editions that still include them because of the depth of the oral stories collected and retold as a career capstone publication by an early twentieth-century New Zealand ethnographer and historian best remembered for his work in studying and preserving Maori culture and mythology.

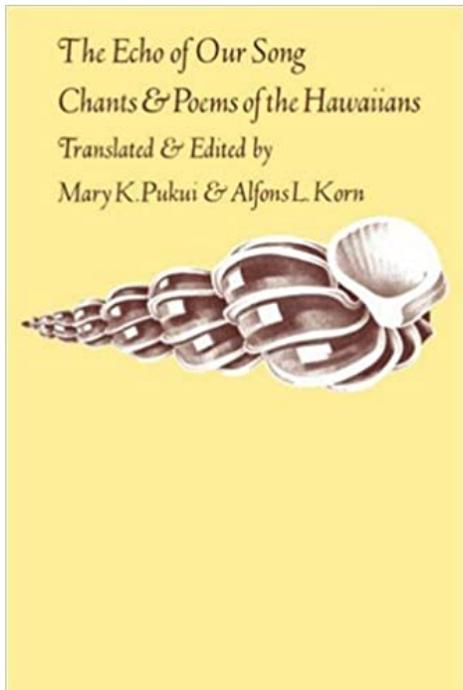
While this tome collects primarily Maori transcriptions, myths from Samoan, Tongan, Tahitian, Tuamotu, Rotuman and other sources are incorporated, compared and contrasted, and contextualized in ways most anthologies of NHPI,—aimed at general entertainment—don't bother to do. Also of interest to scholars and helpful for an academic approach is a forty-plus page index and glossary of native Polynesian terms.

These myths are presented both thematically, in standard groupings such as creation, divinities, supernatural creatures, heroes and demigods, love and sexuality. Of particular note is a

long section on the origins and history of hula dances as both forms of entertainment and religious ritual that alone may be a worthy excerpt in presenting non-written forms of literary expression.

Problematic are both the author's unvarnished disdain when discussing the historicity and literally inclusions of revenge, cannibalism, non-monogamous relationships, and human sacrifice. Also problematic is Andersen's presenting as factual his own biases about which cultural groups are the most poetic, pulchritudinous, intellectual, or laudable. (For more modern and anti-racist contextual background, *Decoding Maori Cosmology* in the Annotated Resources Appendix is highly recommended.)

Among reasons for overlooking the aforementioned this book's casual racism are 75 photographs of the people and artifacts he studied along with color plates of illustrated scenes and characters that help visual learners understand these likely unfamiliar tales.



The Echo of Our Song: Chants & Poems of the Hawaiians

Mary K. Pukui and Alfons L. Korn,
trans., eds.

U of Hawaii P, 1973

ISBN 978-0824806682

The title is itself an echo from “Haina ia mai ana ka puana,” or “Let the echo of our song be heard.” These words are present in the closing lines of many nineteenth-century chants and poems, which make up the majority of this book. While many poems or chants not only date from but celebrate the reigns of Ka-mehameha III, Queen Liliu-o-ka-lani, and other less famous nineteenth-century Hawai’ian monarchs, others include postmissionary Christian hymns or gospels or celebrate real-life folk heroes such as Kaehu, a distinguished leper-poet of Molokai’s infamous settlement-hospital, and colorful locals such as a determined ice-skater or a man who commanded a water-drinking brigade. Therefore this collection of oral literature, all in both native Hawai’ian and English translations is a compendium worthy of pre-statehood American figures who are the islands’ equivalents of Paul Bunyan, Johnny Appleseed, or John Henry.

More interesting might be the so old as to be undateable song-poems of the famous Pele and Hi’iaka cycle (see the next entry, *The Epic Tale of Hi’iakaikapoliopole*) or the still performed

“Shark Hula for Ka-lani-opuu.” The latter song, alongside some others collected herein, are important in codifying the kinesthetic literature of hula as a distinct form among pre-literate story-telling traditions of Hawai’i.

Authoritative introductions explain and sometimes even outsize the wide variety of chants and poems, but are necessary for outsiders and even many Native Hawai’ians alike to understand and appreciate both the fictitious but even more so the non-fictitious entries.

The Forgotten Children of Maui: Filipino Myths, Tattoos, & Rituals of a Demigod

Lane Wilcken

CreateSpace Independent Publishing Platform, 2013

ISBN 978-1492768685

The inclusion of this book already marks a breaking of this index's self-imposed structure as delineated in the first paragraph and footnote of the preface.

However, because this collection of Filipino myths and tattoo traditions is a wonderful comparative literature compendium which includes many of the more well-known NHPI tales of Maui in juxtaposition with their Filipino counterparts and descendants, it rates inclusion as a valuable instructional text.

Furthermore, as Wilcken astutely observes in his introduction, “the geographical boundaries of



Polynesia, Micronesia, Melanesia, Indonesia, and the Philippines are [W]estern constructs, not indigenous ones.”²

Wilcken’s book examines many of the tales about and rituals derived from the myths and legends of Maui’s indigenous Filipino analogues and Tagalog cognates Lumawig, Awig, Aponitolau, Dumalawai, and Wigan. He also makes occasional cases for the beliefs of many anthropologists that Maui was a real man whose feats became mythic over time, making him more of an Oceanic counterpart to King Arthur or Robin (Hood) of Loxley than to Hercules.

The *Forgotten Children of Maui* also includes extensive drawings, photographs, and maps, which serve not to illustrate the mythic folk-tales but to show the connections between indigenous Filipino cultures and other NHPI cultures through the stories and the tattoos and rituals which reference those stories. The classroom or alongside readings or as part of assigned projects, these illustrations alone justify this book’s inclusion on this index as vital to World Literature classes, ENGL 31 (Mythology & Folklore) or any future courses the division might approve geared specifically to or about NHPI, Asian Americans and/or Asian students or writers/ literature.

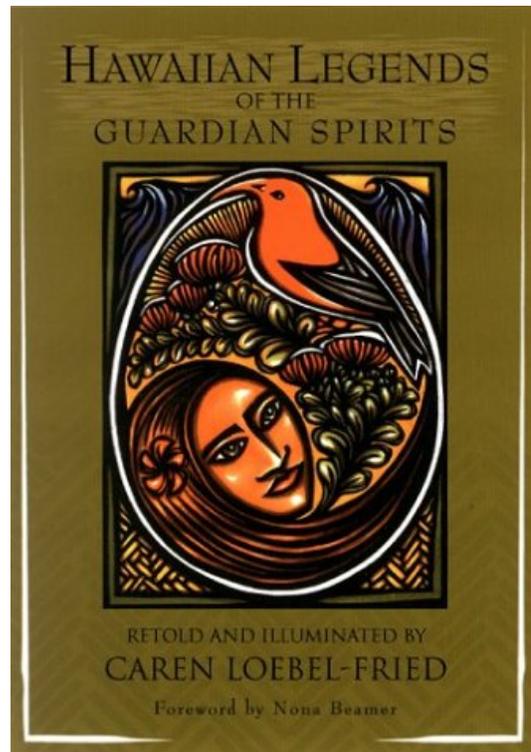
² In acknowledgment of this salient fact and as an amends for their exclusion, the ten volume *Realms of Myth and Reality* series by Dr. Maximo D. Ramos appears in the *Annotated Resources Appendix*.

Hawaiian Legends of the Guardian Spirits

Retold and Illuminated by
Caren Loebel-Fried

U of Hawai'i P, 2002

ISBN 978-0824825379

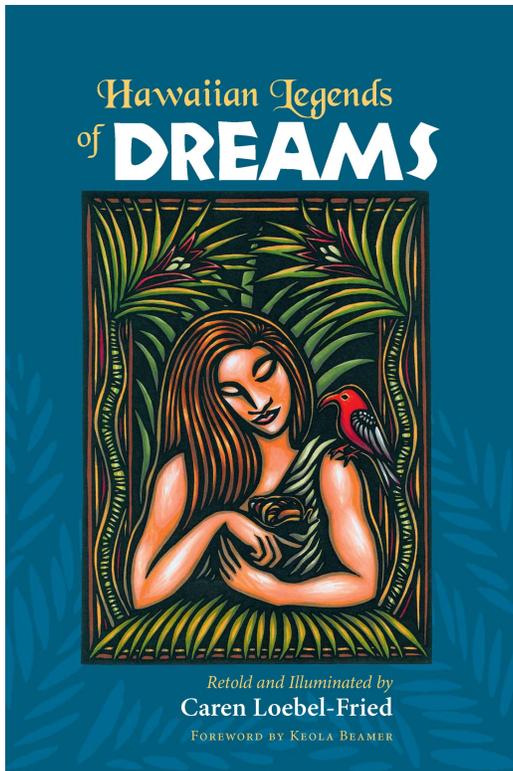


The first of a half dozen (so far) books that Caren Loebel-fried has produced in conjunction with the press of the Bishop Museum (see Annotated Resources Appendix), this volume focuses on the *'aumākua*, Hawai'i's mythic guardian spirits and specifically five of the most common *kino lau*, animals and plants in this case (but by definition including natural phenomena) rather than divine or supernatural *'aumākua*. Notably the author chose to pen these timeless and undatable tales in an ancestral “talk story” style to mimic the way these traditional legends were orally transmitted for millennia prior to being given literary form (many of these elsewhere, including other volumes on this index).

Not only does she give multiple tales regarding breadfruit trees, plovers, sharks, gourds, and owls, but each of the five sections also contains an authoritative selection explaining the history and continued relevance of these plants and animals to native Hawai'ians today, helping to explain how the nativistic religion of Hawa'i still lives in on what outsiders would call secular life (although most native Hawai'ians don't make such clear distinctions between the secular and

sacred in terms of not only these and other *kino lau*, but all plants, animals, and natural phenomena of the islands.

Especially useful is that the entire text of the book including the forward by the late local *kupuna* Nona Beamer (author, musician/composer, hula dancer, and advocate for dissemination and preservation Hawai'ian unwritten literatures), is available through JSTOR (<https://www.jstor.org/stable/j.ctvsg1r>) for those who have personal or extra-institutional access (sadly, El Camino College's library account does not provide access. JSTOR access does not allow viewing of the author's sixty beautiful woodblock illustrations (twenty of which are in color), so purchase of the book for scanning and sharing of these with a class is recommended, especially since the author, the Bishop Museum, and the University of Hawai'i Press all share in profits from sales of this book.



Hawaiian Legends of Dreams

Retold and Illuminated by Caren Loebel-Fried

U of Hawai'i P, 2005

ISBN 978-0824829612

As declared in the title, dreams are the thematic lynchpin of Loebel-Fried's second collection of her retellings of timeless and undatable tales in the time-

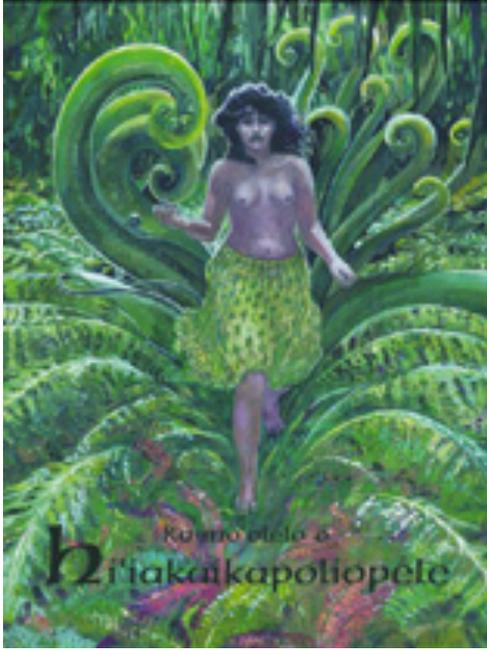
honored "talk story" style to mimic the way these traditional legends were orally transmitted for millennia prior to being given literary form. Perhaps because of this book's more narrow focus, Loebel-Fried dug deeper into the Bishop Museum's archives this go round, unearthing some tales that aren't nearly as well-known as those appearing in the previous entry of this index, some being put to paper only for the second time since ethnographers transcribed them in the nineteenth century (excluding Loebel-Fried's truncated version of the well-known romance between volcano goddess Pele and the high chief Lohi'au, central to the epic that appears next in this index). She further categorizes the contents into prophetic dreams, dream romances, dreams sent by *akua* (deities), and dreams sent by *'aumākua* (ancestral spirits).

Moe'uhane, the Hawai'ian word for dreams literally translates as "soul-sleep" in which a sleeps spirit actually slipped out through the *lua'uhane*, soul-pit

(or less romantically, the tear-duct) these stories are far more adventurous than than soporific. They are also far more varied in content than the theme might imply, owing both ancestral classifications of dreams into different types, delineated in the book's introduction, and the author's purposeful assemblage to include non-repetitive legends in each of her four chapter categorizations.

While this book, like the author's earlier compilation, is as much a showcase for her artwork, contains another sixty beautiful woodblock prints, a third-of which are full page and full color, the legends are much richer and less simplistic than in *Hawaiian Legends of the Guardian Spirits*. Also, instead of the general sources of the first volume, Lebel-Fried specifies the multiple sources she used in compiling each individual retelling, providing sources for further research and reading that can be as invaluable as her compiled legends.

Once again access is available through JSTOR (<https://www.jstor.org/stable/j.ctvvn0nk>) for those who have personal or extra-institutional access (sadly, once again, El Camino College's library account does not provide access., and again JSTOR's access does not allow viewing of the stunning illustrations, so consider supporting the author, the Bishop Museum, and the University of Hawai'i Press by purchasing the title instead, if at all possible.



The Epic Tale of Hi'iaka and Pele

Ho'oulu māhiehie

Booklines, 2008

ISBN: 978-1883528355

Translated as an “epic,” *Hi'iaka and Pele* is more accurately a *mo'olelo*. *Mo'olelo* are stories, myths,

legends, and part of the cultural fabric of Hawai'i. The

word *mo'olelo* itself is a combination of the word *mo'o*, meaning a series or succession, and *ōlelo*, meaning words. Originally an oral tradition, *mo'olelo* can be entertaining, but also relay important lessons about the values, norms, and traditions of the Hawai'ian people.

Because of its roots in the oral tradition, accurately dating *Hi'iaka and Pele* is impossible, but the themes and styles imply it is older than 450 years and thus belongs under the purview of ENGL 35, the World Literature course which purviews ancient world through mid-seventeenth-century. Not translated into English until the early twenty-first century and almost unknown beyond the Hawai'ian islands, this version by Ho'oulu māhie-hie ran from 1905 to 1906 as a daily series in the Hawai'ian-language newspaper *Ka Na'i Aupuni*. It is the most extensive form of the story ever documented and arguably the most impressive NHPI epic yet to make its way into print.

Like the better known Trojan War cycle, the Pele and Hi'iaka cycle encompasses many stories of the central characters and others related to them and their exploits, some contradictory,

by story-tellers whose names are unknown to history but whose contributions to creating and preserving undateable tales of their progenitor tradition that both reflected and enshrined future.

The story details the quest of Pele's younger sister, Hi'iaka, to find the handsome Lohi'auipo and bring him back to their crater home. Graced with a magical skirt and wielding supernatural powers, Hi'iaka and her companions (shades of *The Wizard of Oz*) make their way through dangers and ordeals, facing spectral foes and worldly wiles. It highlights Hi iaka's role as a healer, source of inspiration, and icon of the hula traditions that embody the chants and dances of Pele and Hi'iaka. The epic is also a universal account of love and lust, jealousy and justice, peopled with deities, demons, chiefs and commoners, the latter of which provide a wealth of detail and insights about ancient Hawai'ian social and religious practices.

The female protagonist compares and contrasts easily with the Mesopotamian Inanna/Ishtar and the cleverness of and ordeals faced by Hi'iaka iare reminiscent of the titular character of the Homeric *Odyssey*. This 500+ page translation of Ho'oulumahie's telling includes 375 chants reminiscent of *The Tale of Genji's* interwoven poetry in that they are integral to the story and reflective of the cultural uses of these artistic forms.

Editions in native Hawai'ian and a bilingual slipcased edition also exist.

Further, searches on YouTube for "Holo Mai Pele" or "Nā Kau a Hi'iaka" bring up filmed hula versions that present this story in the traditional, kinesthetic storytelling medium for a more expansive presentation of native artistic forms.



Polynesian Oral Traditions

Indigenous Texts and English Translations

from Anuta, Solomon Islands

RICHARD FEINBERG

**Polynesian Oral Traditions:
Indigenous Texts
and English
Translations from
Anuta, Solomon
Islands**

Richard Feinberg

Kent State UP, 2018

ISBN 978-1-60635-339-4

Anuta, a small Polynesian community in the eastern Solomon Islands, has had minimal contact with outside cultural forces. Even at the start of the twenty-first century, it remains one of the most traditional and isolated islands in the insular Pacific. In *Polynesian Oral Traditions*, Richard Feinberg offers a window into this fascinating and relatively unfamiliar culture through a collection of Anutan historical narratives, including indigenous texts alongside their English translations.

For twenty-five years Feinberg collaborated with a large cross section of the Anutan community. The volume's emphasis is mostly ethnographic, consisting of a number of texts as related by the island's most respected experts in matters of traditional history. They can be used

in the classroom alone or paired with all sorts of other memoirs and non-fiction writings. While the scholarly aim of the book was to document the relationship of oral tradition to history and symbolic structures, and provide linguistic scholars into Polynesian language subgroupings. For classroom use judicious selections can provide insight into a number of Anutan customs and preoccupations, and can enlighten non-NHPI students as to cultural concerns and practices of many (not just Anutan) PI cultures, as well as edifying the NHPI students' cultural traditions and upbringings. The selections possibly best suited for classroom use would be those that explain Anuta clan culture, recall centuries old wars among Anuta islanders and neighboring cultures from Tuvalu, and the Solomon Islands, touch upon cultural romantic traditions, and document first contact with Europeans

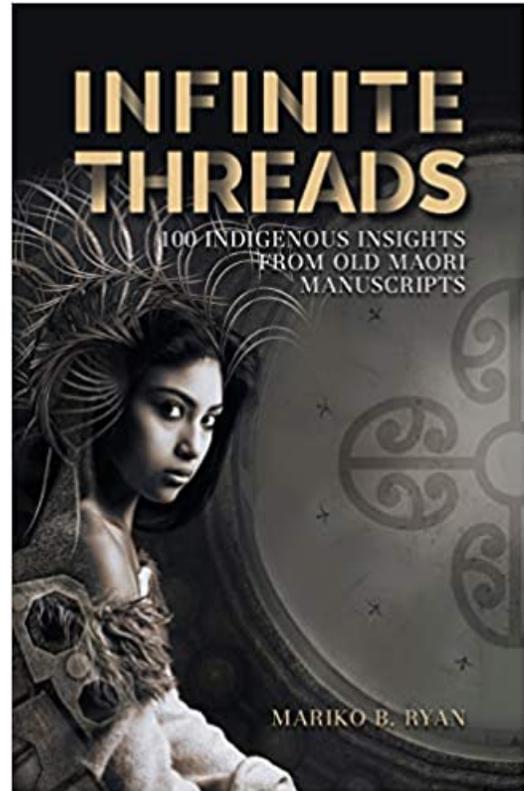
Feinberg's annotations, as any scholar's should, can provide instructors and students with essential ethnographic and historical contexts, clarifying important linguistic and cultural issues that arise from the stories, particularly those passed down from pre-contact ancestors (recalled as with the West in the 1700s and with Native Americans as early as the 1200s).

Infinite Threads: 100 Indigenous Insights from Old Maori Manuscripts

Mariko B. Ryan

Paua Interface, 2020

ISBN 978-0473526139



Among the many striking reflections this collection inspires is how similar in form and format

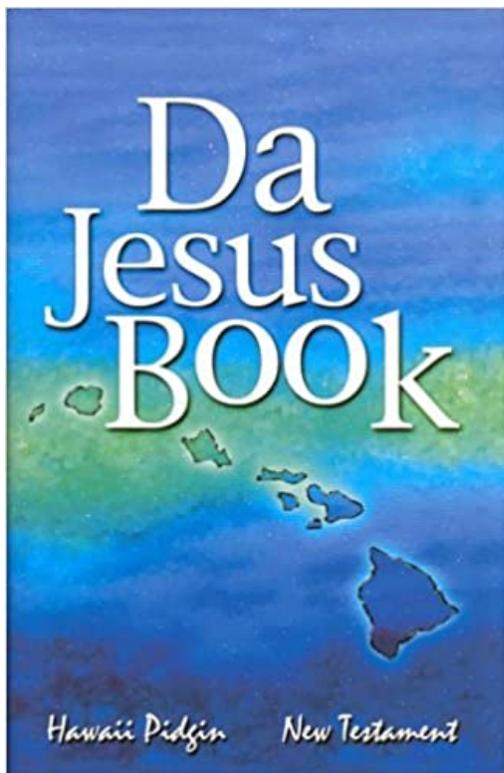
but how different in content it is from the Laozi's *Dàodé Jīng*, which alone begs for parallel or better yet linked assignments.

According to an interview she gave on the podcast *The Flow Artists* (26 July 2020), author Mariko Ryan (a pseudonym for self-protection) curated and translated this book as an act of personal and cultural activism. As an adult she discovered her late grandfather had been a revered *tohunga* (think “sage”), part of a Maori tradition of orally coding the titular insights stretching back over 200 years (although how much longer than 200 years said content has existed is impossible to adjudicate due to the vagaries of oral traditions). The intention behind *tohungas*’ furtively handing these two century old manuscripts to successors has been to protect, preserve, and pass down indigenous beliefs secretly, so colonizers and outsiders would remain ignorant of these tribal teachings (a *tohunga* and his custodial writings are always tribal/regional

specific). Her hiding her true identity is personal activism by the author as cultural gender bias believes women are unacceptable possessors of this wisdom, wisdom supposed to be secret from non-Maori. Her sharing this wisdom publicly (justified by the author as some has long been in the possession of non-Maori scholars and museums) as well as her attempts to disentangle post-contact Christian and Christian influenced beliefs from the manuscripts in her grandfather's custody proved acts of cultural activism.

So what of the esoteric wisdom the author endangered herself to share (an act that actually caused rifts among extended family members)? Happily, it is in turns witty, insightful, thought-provoking and worthy of reading and contemplating, if arguably of sharing.

Within the stories and adages the most universally human of emotions appear: love, compassion, anger, grief, lust, fear, joy. There are stories of historic oceanic voyages, mythic supernatural creatures, romantic trysts, cultural cosmology, and deeds purportedly accomplished by ancestors of renown. Unfortunately, some of these writings serve more to whet one's appetite for further knowledge that, unlike so much of the world's, is unavailable through internet or even library research. Still, this writer is sincerely grateful for exposure to what would otherwise have remained unavailable to him and expects many other readers would feel the same.



Da Jesus Book: Hawaii Pidgin New Testament

Pidgin Bible Translation Group

Wycliffe Bible Translators, 2000

ISBN 978-0938978213

Much more than a curiosity, this translation by an Wycliffe Bible Translators, an organization with the mission of translating the Scriptures into languages of tribal peoples, proved the extent of the market for

native Hawai'ians who are more comfortable with their regional dialect³ than the standard English which has been common in Hawaii since before its 1893 overthrow as a sovereign nation, let alone its 1959 statehood. That *Da Jesus Book* hasn't yet been out of publication and that an Old Testament translation is still in the works further proves the durability of this indigenous dialect.

While translations of the New and Old Testaments in native Hawai'ian (AKA 'Ōlelo Hawai'i) first appeared in 1832 and 1839 respectively, the history of Hawai'ian Pidgin's development among the many ethnic groups and natives who worked on the sugarcane

³ Just as "standard" English differs across the U.S. mainland, Pidgin (AKA Hawaii Creole English or 'ōlelo pa'i 'ai) differs on and across the various islands. Because of this speakers from the Big Island, Oahu, Maui, and Kauai were enlisted among the twenty-six people employed to bring this work into being and find common forms of expression in hundreds of "talk story" sessions over the eleven years this translation took to come into being.

plantations and whose bloodlines and ethnicities have become an immutable part of today's native Hawai'ians make any literature in this dialect an important part of Hawai'ian history and identity.

Unlike the rest of this index, use of *Da Jesus Book* in classes other than the two World Literature courses is likely limited by its dialectical specificity, in learning units in both ENGL 35 and ENGL 36 wherein different the history of Biblical translation from the unopposed original Greek (of the New Testament) to the Latin Vulgate in the fourth century CE and then heavily opposed (by the Catholic, or Universal, Church) into German and many other languages during the Protestant Reformation in the sixteenth century CE always become vital components. The history of World Literatures is a history of power and marginalization as the forces of peoples, cultures, races, and ethnicities are both reflected in and shaped by languages.

As an example, citing the now famous (thanks to poster-board wielding sporting event fans) John 3:16 from the American Standard Version by its very denotation as a standard confers upon this translation an acceptance that a dialectical version so ubiquitous in the American state of Hawai'i that all forms of advertising employ it for its appeal to locals. By way of comparison is the ASV's "For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish, but have eternal life" more authentically American or Christian than "God wen get so plenny love an aloha fo da peopo inside da world, dat he wen send me, his one an ony Boy, so dat everybody dat trus me no get cut off from God, but get da real kine life dat stay to da max foeva"? Or is the latter translation somehow less poetic or lyrical than the regularly lauded King James Version: "For God so loved the world, that he gave his only

begotten Son, that whosoever believeth in him should not perish, but have eternal life” which the ASV adapted with only the change of a conjunction?

Questions of this sort always impact more dramatically by exemplification with racial or ethnic identity, and the Pidgin translation allows Hawai’ian identity to take a forefront position as its vernacular dialect is both understandable to English speaking students yet unfamiliar enough to make the everyday struggles of a often marginalized or dismissed as somehow less intellectual group of American citizens because of their standard speech patterns or vocabulary choices a conspicuous learning experience.

Hawaiian Antiquities

David Malo

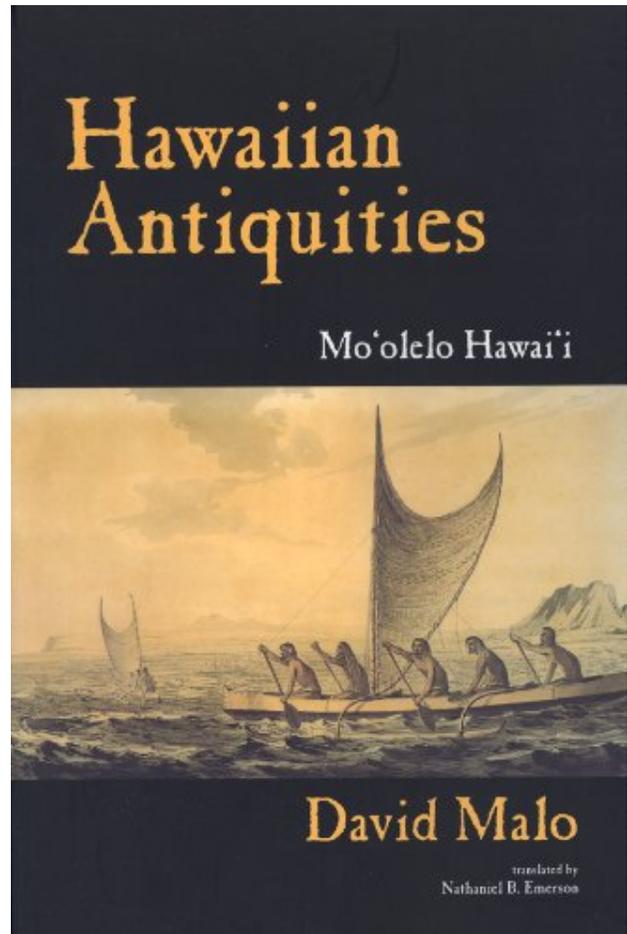
various publishers, 1837

ISBN various—public domain

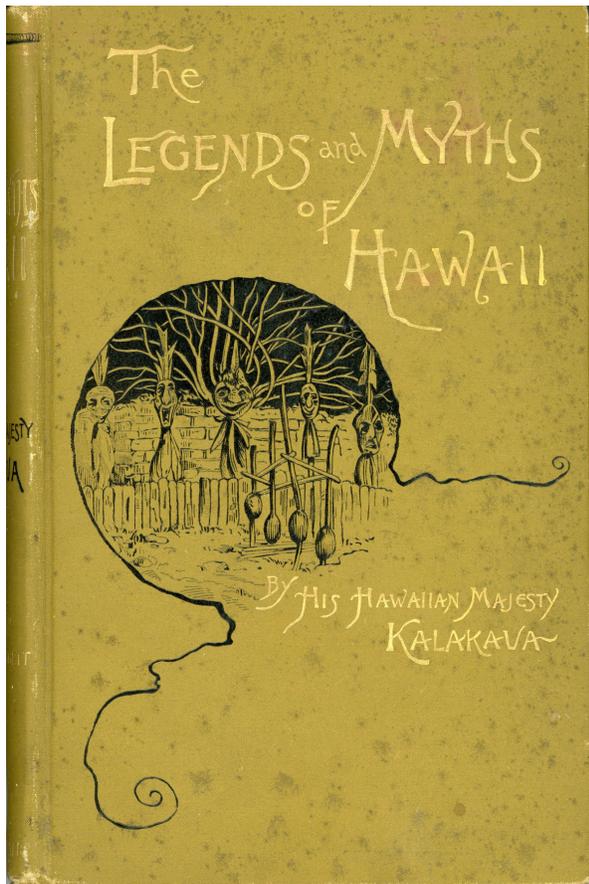
Remembered primarily as an historian (although he was also an educator, minister and politician of the Kingdom of Hawai'i, David Malo may well have been the first Native Hawai'ian to extensively document his own culture therefore absolutely deserves a place on this index. However, since he only wrote in Hawai'ian for Hawai'ians, the bulk of his oeuvre remains inaccessible to most people.

In a tragic irony, Nathaniel B. Emerson (see his *Unwritten Literature of Hawaii* in the Annotated Resources Appendix for an explanation as to why) was the translator who brought this seminal work to non-Hawai'ians, as important for being an authentic source on the ancient indigenous beliefs and practices.

Although Malo studied reading and writing under Western missionaries, his aim with *Hawaiian Antiquities* (also known under its original title of *Mo'olelo Hawaii*) was to record for a native audience the material world of Hawai'ians, as well as their ancestors' origins and how the ancestral myths beliefs shaped the Hawai'ian culture that was already under assault by colonial incursions.



Like Queen Lili'uokalani's translation of the Kumulipo (the second entry in this index), other versions of many of these myths exist elsewhere now, even within this index, but the importance of this book's being the first to share them from a inside the culture new is undeniable and some of the stories and oral histories in this book do not appear elsewhere and deserve recognition and study.



The Legends and Myths of Hawai'i

King David Kalākaua

various publishers, 1888

ISBN various—public domain

Despite the title, *The Legends and Myths of Hawai'i* is not all mythology. It is actually rich in historical narrative, which is one of the factors which sets it apart from other collections of myths, legends, and folk-tales on this index.

Another important consideration is its authorship, by King Kalākaua, the last reigning king of Hawai'i and the penultimate monarch to rule the kingdom Kamehameha I founded in 1795.

Because of Kalākaua's upbringing as *ali'i* (read nobility) his education included access to historically important events from one to five decades before his birth (EG, the death of Captain James Cook) through both first-hand accounts and well-documented second-hand accounts through royal historians like the preceding author, David Malo. Therefore the historical stories in this book, even those to which Kalākaua was born too late to have witnessed, ring with a veracity and detail that aren't present in the dispassionate recounting of later historians. Aside from Kalākaua's direct knowledge of many political and social events and his privileged access to

cultural knowledge, even the classic and often-repeated myths and legends that gave the book its slight misnomer of a title are crafted superbly, the result of a mind and its expression which would just have aptly been termed noble even if the author himself had not been.

The Kumulipo

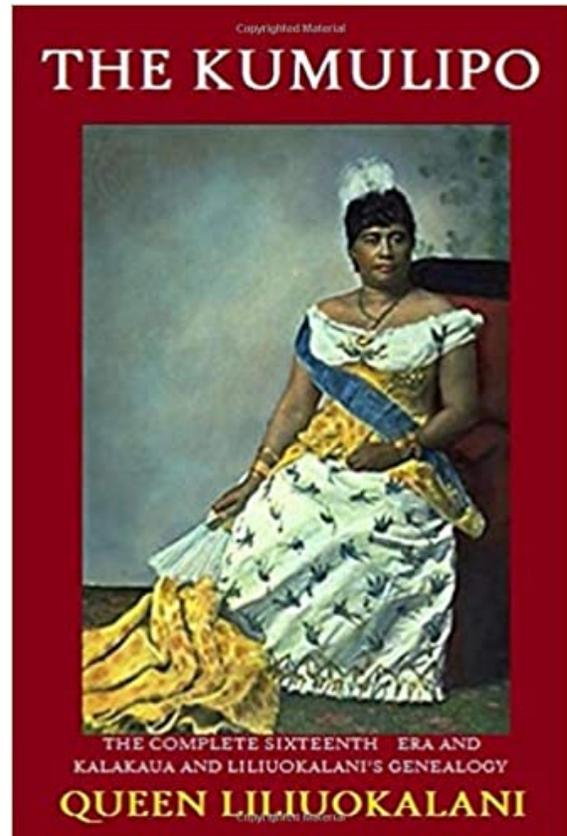
Queen Lili‘uokalani

various publishers, 1897

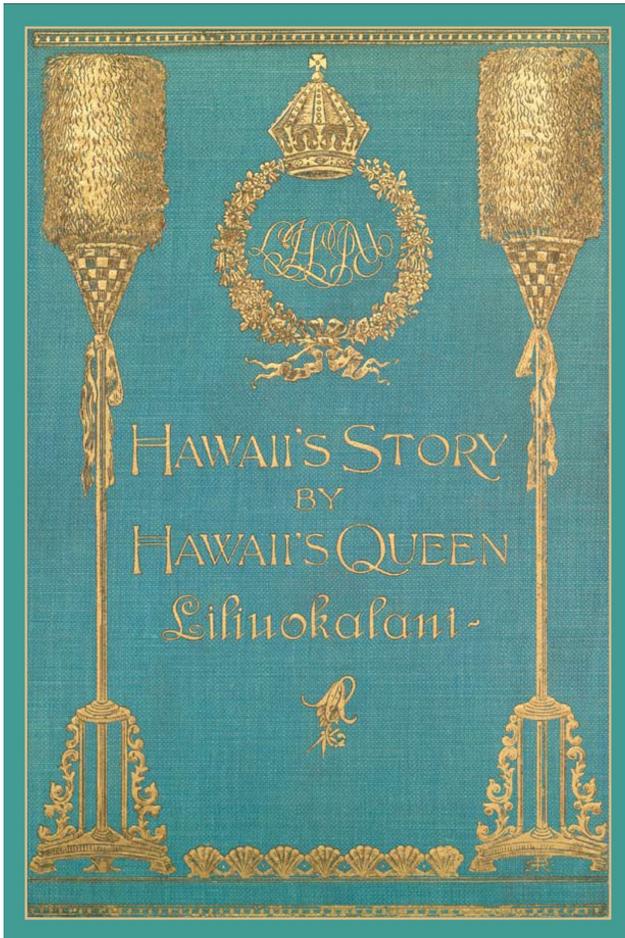
ISBN various—public domain

Composed while Queen Lili‘uokalani was under house arrest at ‘Iolani Palace, this work was the first translation into English (or any other language) of the indigenous Hawai’ian religion’s creation chant. While other versions of the *Kumulipo* exist—some within the pages of other works in this very index project—Her Majesty’s translation carries the same lyrical quality as her most famous composition, the song “*Aloha Oe*,” which she also wrote during her nearly year long imprisonment. (However, it would be a royal failure, pun intended, were Dr. Martha Warren Beckwith’s 1951 translation, with its extended annotations for context, clarity, and appreciation of the native linguistic puns and allusions, not at least mentioned as an adequate, if not better on first reading, substitute.)

The Kumulipo (“Beginning-in-deep-darkness”) is a sophisticated epic which describes the origin of species in terms that Darwin would appreciate. The epic moves from the emergence of sea creatures, to insects, land plants, animals, and eventually gods and human beings. It describes a complicated web of interrelationships between various plants and animals.



The most massive part of the chant is a genealogy which enumerates thousands of ancestors of the Hawai'ian royal family, and while of less interest to the casual reader than the text leading to it, this catalog of nobles (cast as heroes of their peoples) is one of the very requirements this chant meets to qualify as an epic. Comparisons Hesiod's *Theogony*, *the* and the Book of Genesis are easy to make and a comparative literature approach would certainly make this work easier to appreciate despite its tragic origin, all the more tragic for Lili'uokalani's follow-up book.



Hawaii's Story by Hawaii's Queen

Queen Lili'uokalani

various publishers, 1898

ISBN various—public domain

David Malo, previously cited author, in his role as an advisor to Princess Kīna'u (who spent a one months as Regent for and co-ruler with her half-brother Kamehameha III) famously wrote a prophetic warning."If a big wave comes in large fishes will come from the dark ocean which you

never saw before, and when they see the small fishes they will eat them up; such also is the case with large animals, they will prey on the smaller ones; the ships of the whitemen [sic] have come, and smart people have arrived from the Great Countries which you have never seen before, they know our people are few in number and living in a small country; they will eat us up, such has always been the case with large countries, the small ones have been gobbled up."

Whether Kamehameha III, much younger and always chafing at the counsel of Kīna'u listened or didn't, he capitulated to the French in the Edict of Toleration and even surrendered sovereignty to the British (only to have it returned five months later) in the infamous Paulet

affair. Debate can persist if Kamehameha III's actions hastened or impeded the eventual fall of the Kingdom of Hawai'i, but there can be no debate that his five successors had to deal with the increasingly pressures of circling foreign powers hungry to annex the islands, pressure that culminated during the reign of his first successor, Lili'uokalani, last sovereign of the kingdom of Hawai'i.

Hawaii's Story by Hawaii's Queen was written with the goal of staving off annexation by reinforcing her claim to the throne through an autobiography that traces her claim and path to the throne. Knowing that this book, lynchpin of Lili'uokalani's public relations offensive, "an international plea for justice" as many recognized it for, failed in its goal infuses the reading of *Hawaii's Story* with sadness in all but the most dispassionate of readers.

That sadness often gives way to anger, however, at Lili'uokalani's inside account of the increasingly ominous state of Hawai'ian politics surrounding the overthrow of the monarchy. Her recounting of her 1895 arrest, forced abdication, and trial on trumped-up charges of having knowledge of treasonous activities against the US installed government, the Republic of Hawaii are infuriating and an embarrassment to the past comportment of the United States and Presidents McKinley and Cleveland, who nearly returned Hawai'i's sovereignty. Lili'uokalani. Unfortunately, wouldn't cede to President Cleveland's demand for total amnesty for the citizens and residents who had used the US military to depose her and what he saw in her as intractability rather than monarchal pride or need for the total authority of her birthright caused him to withdraw the deal.

This sad chapter of Hawai'ian history overshadows the rest of the book, which would've been an important piece of Hawai'ian history on its own, having been the only one ever penned by one of the kingdom's monarchs. Unfortunately

Lili‘uokalani’s account of her family and childhood, her thoughts on Kamehameha IV and Queen Emma, Kamehameha V, the the reign of her brother Kalākaua—“the Merrie Monarch,”—even her troubled marriage to John O. Dominis all seem less important by their inclusion in the tragic account of end of her throne and kingdom.

This work should and could be the equivalent of *Bury My Heart at Wounded Knee* in garnering the understanding and sympathy of the general public for native Hawai’ians as the latter book did for the indigenous people of the continental United States. If only more instructors would share it with their students...

Pouliuli

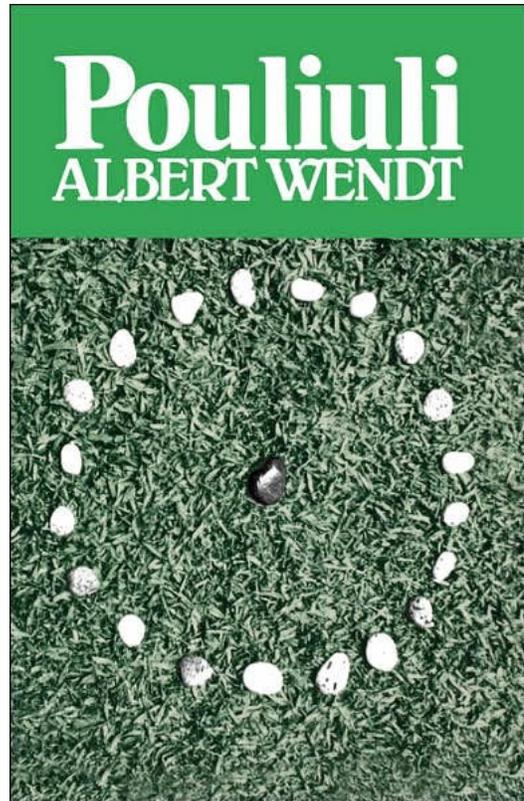
Albert Wendt

U of Hawai'i P, 1977⁴

ISBN 978-0824807283

Knowing pouliuli means [the] darkness in Samoan hints at the tragic ending of this novel, but so does knowing that despite its cultural origins and trappings it is a work comfortably ensconced in the Western genre of modernism.

Highest ranking *alii* in the village of Malaelua, Faleasa Osovae, wakes up one morning to an existential crisis. Suffering from acute anhedonia, he feigns madness worthy of King George and abdicates his position as chief. From this very modernist conceit, worthy of Sartre, Camus, or Cheever, Wendt crafts a novel that functions as both a character exploration as well as a musing on the effect of New Zealand and its people's influence on and power over Samoa and its peoples. Like much indigenous literature, a historical conflict with colonizers sets up the theme of traditional knowledge versus the (usually) Western tradition of knowledge, played out through the protagonist, and in this way *Pouliuli* is no different than other works by indigenous authors. Its differences lie in its creativity and execution of those well-worn theme.



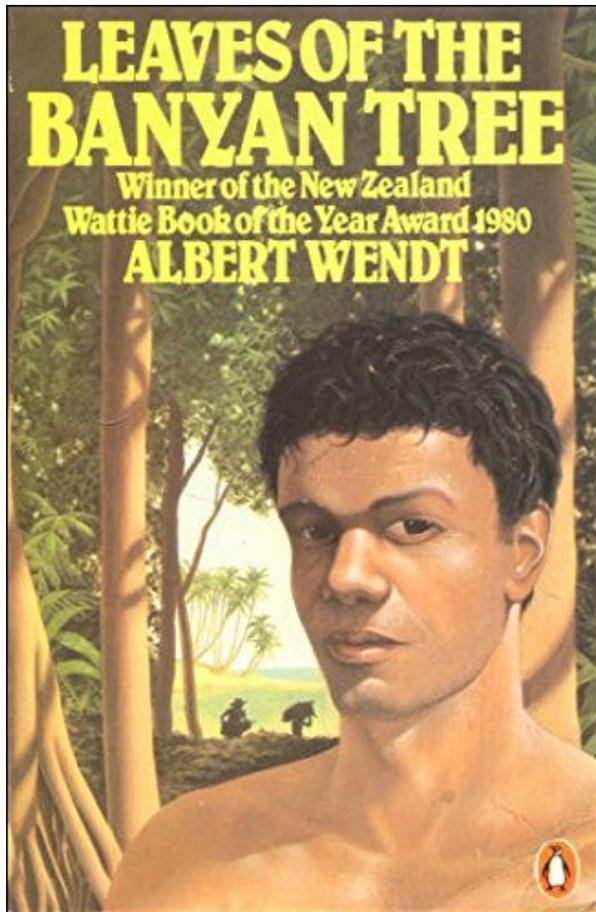
⁴ Original publication date. This Pacific Classics Edition is 1980.

Most impressively, Wendt uses a Malaeluan saga about mythical hero Pili as both a frame and allegory for Osovae's struggles, akin to (but by no means a copy of) James Joyce's use of Odysseus' journey as a template for Leopold Bloom's typical work day.

As in Joyce there is nothing typical about comparing the mythic hero of the past to the mundane protagonist of the present. In the Malaeluan myth as well as in Wendt's novel, both Samoan protagonists, Pili (the trickster) and Osovae (the chief) strive to live their lives free, the former from divinity and the latter from his leadership. To accomplish their goals, both have three tasks to accomplish and take on the help of allies to accomplish them.

However, this basic summary does the work no justice. As always in the work of Wendt (whether his powerful poetry or novels like this one and the next entry in the index), the point of the author is not to tell a tale but to decolonize the tales (and history) of his people from the outsiders' dismissive perspective of mere folk-tales or pre-literate pre-history.

Cultural reconstruction and self-determination are always the twin goals of Wendt's work. Still, he always acknowledged the chance he is replacing racist or romanticized outsiders' views of Samoa with equally racist or romanticized versions of his own making. Whatever readers judge his results to be, the fact he was aware of his own fallibility gives his versions of Samoa and Samoans an edge, at least in this reader's eyes.



Leaves of the Banyan Tree

Albert Wendt

University of Hawaii Press, 1979⁵

ISBN: 978-0824859213

Although Wendt has published many novels, and collections of both short stories and poetry, his epic *Leaves of the Banyan Tree* is his most celebrated work, winning numerous awards and earning him the first academic chair for a native Pacific Islander at any New

Zealand university. It is also the first work of a PI author that Western critics and academics took seriously as an emerging voice from “the third world.”

listed its A multi-generational family saga, the novel contrasts the effects of colonization on native Samoans before, during, and after Samoa’s independence from New Zealand in 1961. Comparisons to Chinua Achebe’s *Things Fall Apart* were likely inevitable, and while thematically deserved, the novel’s structure and reliance on male viewpoints Tauiloapepe, grows up on a plantation post-WWI, after Samoa’s League of Nations approved occupation by New Zealand. He struggles against the European encroachment to enrich his family’s plantation through

⁵ Original date of publication. The U of Hawai’i P, the only current publisher with rights to the book, published its version in 1994.

wealth, social status, and absorption of other families' lands in their village and beyond, eventually rising to the position of *pater familia*. His rebellious son, rather imprisoned for burning down a Protestant church in protest of the legacy of Christianity and its missionaries. Dying in prison, he leaves behind a son, Lalolagi, whom Tauilo pepe, by dint of his power wrests from his daughter-in-law's custody. Although Tauilo pepe grooms for success and eventually rejects eventual succession, the youngster rejects his grandfather's boarding schools and pride in their Samoan heritage.

The struggle between the old and new generation, even in light of independence, becomes a metaphor for the devastating and self-replicating effect of colonization. While the generational struggle within the family is interesting as an allegory for Samoan history, particularly the struggle between the two surviving royal lineages the Sā Malietoa and the Sā Tupua, readers unfamiliar with or unwilling to research Samoa's history of its centuries ago struggles with Tonga and Fiji or its more recent history as a prize in a tug-of-war among French, German, American and New Zealand's interests may find it a less interesting read, particularly since Samoan words and dialects are used often and aren't as eventually self-evident as those Achebe used in his famous post-colonial novel of the Igbo.

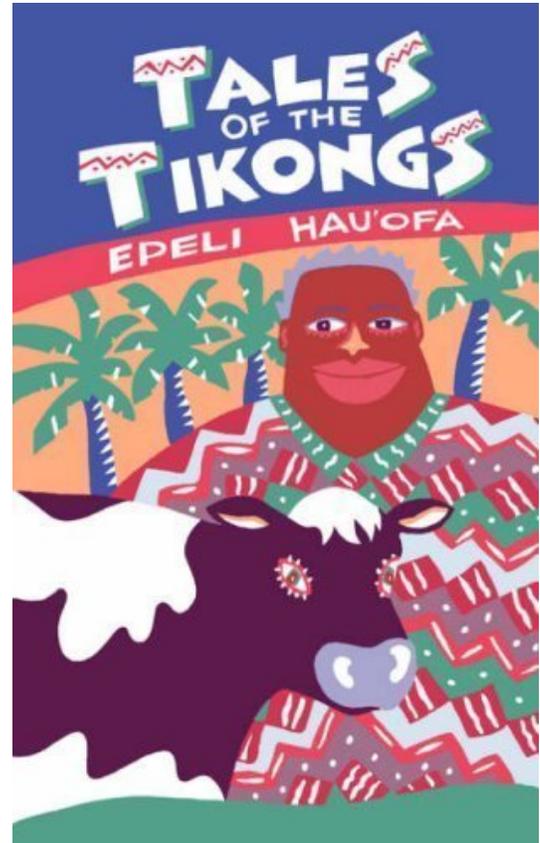
This is not to take anything away from the power or historicity of the book. Its status as the preeminent classic of Pacific Islander literature is well deserved, but it may be more rewarding to students with an *a priori* connection to Samoan culture, whether inherent or studied.

TALES OF THE TIKONGS

Epeli Hau'ofa

U of Hawai'i P, 1983

ISBN 978-0824815943



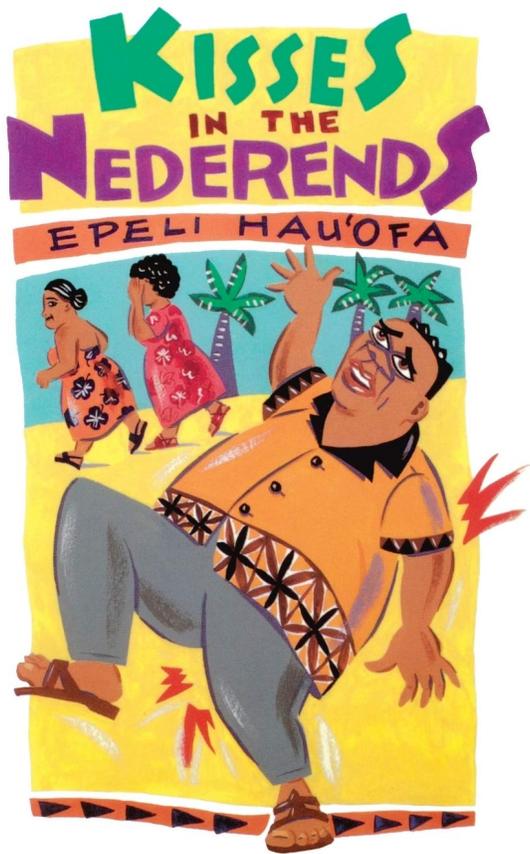
While this is another book tackling the themes and realities that colonial imperialism and globalization have on indigenous societies, unlike the others (excerpting Hau'ofa's novel, next on this index), this collection of twelve interwoven short stories does so with laugh out loud humor that appeals to the high-mindedness of John Kennedy O'Toole's *Confederacy of Dunces* and the broad popularity of George Carlin,

Hau'ofa, with this book, proved himself a master of humor: satire, puns, and subtle irony. His voice here echoes traditions of NHPI oral storytelling to wryly tackle the same issues his more seriously presented academic works do while drawing in the reader with the observational insight and wit of a stand-up comedian, both turned on the cultures he was from and intimately familiar with and the outside forces that have long exploited them.

Using the fictional island of Tiko, Hua'ofa pits economic developments against ancestral ways and individual dignity. In keeping with the light-hearted approach the tidal wave of outside monies doesn't cause any real fatal impacts but some of the indigenous characters are able to ride that wave like the surfers they all are while others are wiped out by their own greed or inability

to take the advantage they expected to of the cultural and economic imperialism that development brings.

Fiction it is, but like the best of fiction it echoes the truths, truths that so many NHPI have lived with, suffered under, or profited from in the twenties and twenty-first centuries which is why this book became an instant classic within NHPI communities. It's definitely past time for this book and its real-life issues to reach a larger audience; its brevity, humor, and mellifluous writing are perfect vehicles for that to finally happen, in classrooms and beyond.



Kisses in the Nederends

Epeli Hau'ofa

U of Hawai'i P, 1987

ISBN 978-0824816858

In this darkly comic novel, Hau'ofa employs indigenous concepts of taboo to make his broader social themes painfully clear.

On the fictional Pacific island of Tipota (itself a play on the Greek word for nothing in the tradition of Thomas More's *utopia*), Oilei Bomboki wakes one morning with a severe pain in his . . . backside, to put it more gently than the author does. His search for a cure takes him to a panoply of traditional healers, some charlatans and con-artists, others merely blunderers. Not content to satirize only traditional healers, the plot involves a fictionalized World Health Organization which holds a conference on traditional medicine (in languages few of the healers speak). Much humor derives from Westerners trying tin vain to understand Oceanic culture.

Returning to the symptoms that begin this absurdist tale, Hau'ofa cleverly uses the site of his protagonist's pain as a metaphor for the Pacific islands and their peoples' problems symbolized by Oilei's incurable pain. Savaging historical colonialism and

contemporary economic neo-colonialism and first-world militarism in this manner may sound juvenile on the surface, but the increasingly absurd treatments (culminating in the attempt to transplant onto the large, dark man a white woman's anus) mocks the prescriptive Western attitude toward Oceanic issues far more entreatingly than the author's two landmark essays (both cited in the Annotated Resources Appendix). Tragically, this book is more relevant in the twenty-first century than when it was written near the end of the twentieth.

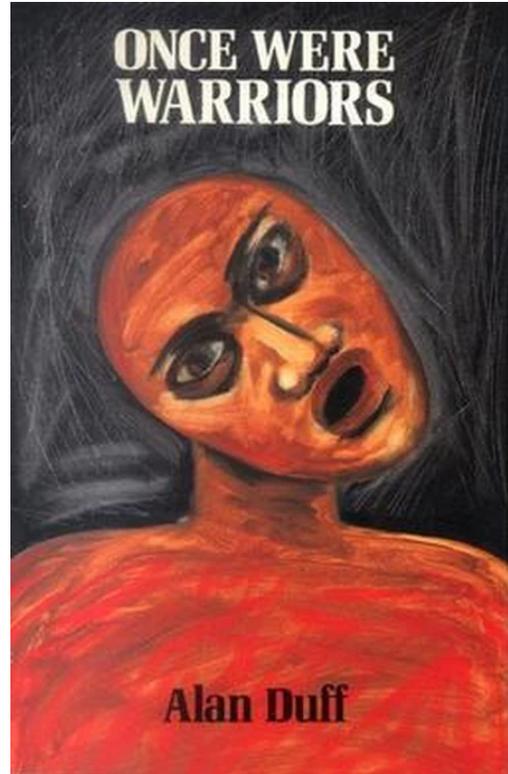
In the more recent edition, republished in 1995, "A Promise of Renewal: An Interview with Epele Hau'ofa" follows the novel.

Once Were Warriors

Alan Duff

U of Hawai'i P, 1990⁶

ISBN: 978-0824815936



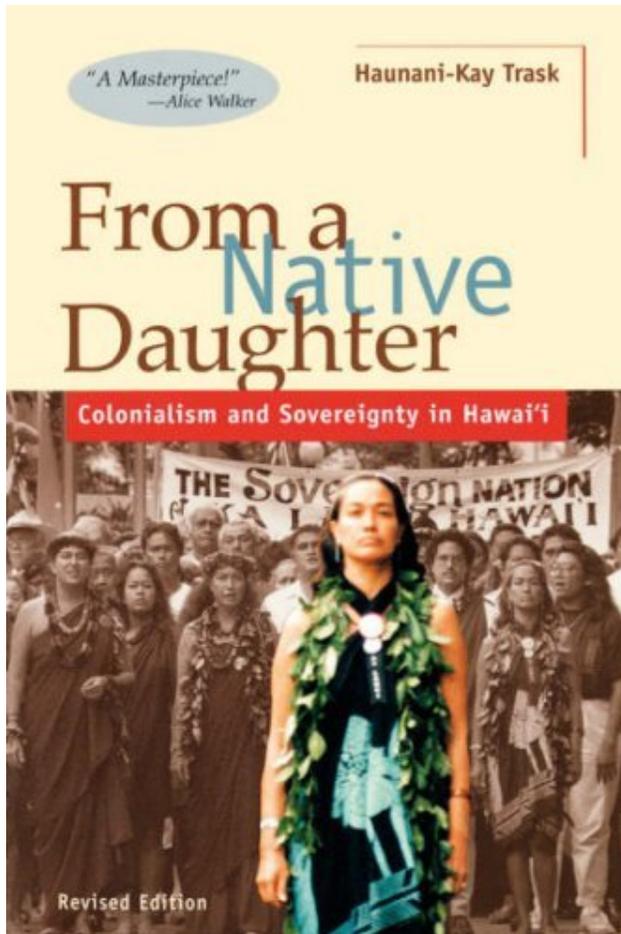
Controversial since its initial publication, *Once Were Warriors* is a tough, semi-autobiographical novel about the socioeconomic struggles of the indigenous Māori people once their land is no longer their own and they have lost touch with their ways. Duff's novel focuses on a family who both loves and fears their violently alcoholic father and the struggle of his abused yet loving wife to escape his inebriated rages and impromptu ragers could be a tough read for anyone, especially readers who may have come from similar families terrorized physically, emotionally, or sexually. With brutal realism Duff tackles alcoholism, domestic violence, rape, murder, poverty, suicide, and racism while still writing scenes of tender affection and love among family members, including Jake "the Muss: Heke, the aforementioned violent alcoholic.

A bestseller adapted five years later to a film nearly as celebrated as the novel (winner of the PEN Best First Book Award among others), *Once Were Warriors* has since its publication been attacked as racist and self-loathing (Duff's mother is Māori, his father Pākehā, a

⁶ Original publication date. U of Hawai'i P reprint 1994; Vintage Press reprint, 1995

Māori term equivalent of the Hawai'ian *haole*) and critical of poor, disenfranchised Māori families like the fictional Hekes as responsible for their own social dilemmas. Duff has responded that his autobiographical novel is close to roman à clef, as evidenced by *Out of the Mist and the Steam*, his memoirs detailing his one troubled youth and his mother's troubled relatives, the inspiration for the Hekes and their housing project dwelling friends and neighbors.

What isn't controversial is the quality of Duff's writing. *Once Were Warriors* is written in astounding rotating interior monologues. Each character's voice remains distinct enough to identify whose point-of-view Duff is channeling in any given chapter and his facility for contemporary, slang filled speech, both English and Māori, constantly ricochets between profane and poetic, but never sounds artificial. Like the best literature, *Once Were Warriors* is impassioned, uncompromising, enlightening, and life-changing. Duff wrote two sequels, the first of which was also adapted to cinema, but none display the power this instant classic of Pacific Islander literature does.



From a Native Daughter: Colonialism and Sovereignty in Hawaii

Haunani-Kay Trask

Latitude 20, 1993⁷

ISBN 978-0824820596

Just over 100 years since the overthrow of
Hawai'i's sovereign government, Haunani-Kay
Trask's instantly influential and classic call for

a return to Hawai'ian self-governance is the directly result and inheritor of Lili'uokalani's
Hawaii's Story by Hawaii's Queen.

It's initial publication in 1993 was greeted with surprise and concern in some quarters of
the islands but mostly outside of them. Trask was not the first advocate for a return to
sovereignty, but her well-reasoned arguments that grew out of and explained Native Hawaiian
student organizing at the University of Hawai'i were news to many non-islanders. She helped
shape and publicize "Hookupu a Ka Lahui Hawaii," the master plan of the Native Hawaiian self-
governing organization Ka Lahui Hawai'i and its platform on political arenas of sovereignty,

⁷ Original publication date. ISBN is for the recommended and revised 1999 2nd edition.

based on international laws and statutes for human rights and self-determination. She also includes insightful commentary built upon on 1989's declaration of the Hawai'i Ecumenical Coalition on Tourism, a spiritually founded appeal for preserving the ecology of Hawai'i from the rampant and debilitating results of its heavy tourism industry by a more concerted outreach to tourists themselves, a declaration that still divisive among native Hawaiians today, especially those who make their livings in or as a result of that industry. Finally Trask meticulously outlines historical and contemporary instances of racism and imperialism and set forth precepts for combatting these evils that, in hindsight, presage the anti-racist movements so prevalent today.

By the time of her revision, just six years later, Trask's initially attacked as militant views had gained much more mainstream acceptance. Rather than revise the original pieces, Trask added brief introductions to each of the previously published essays to bring them up to date and situate them in the then current Native Hawaiian rights discussion, which is still ongoing till this day.

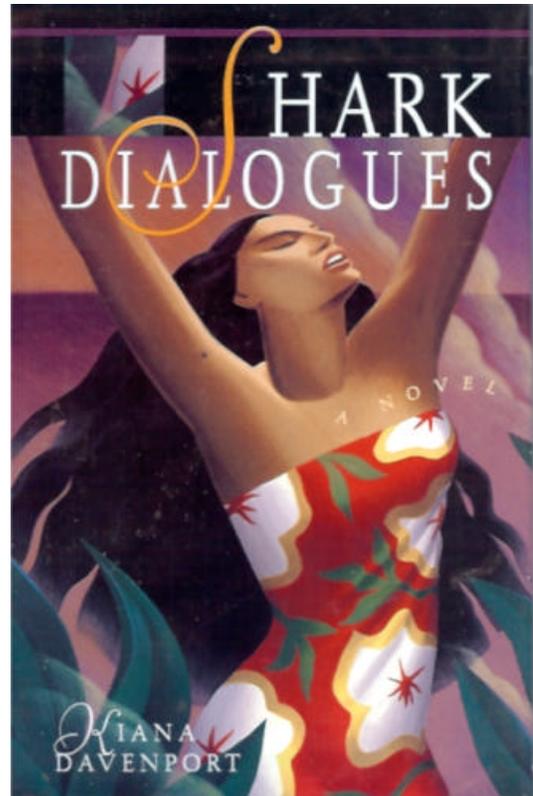
Regardless of whether or not Hawai'i ever regains political independence, this book will survive as an historical piece of social and political protest literature that should not be ignored and helps bring insular issues to a global audience.

Shark Dialogues

Kiana Davenport

Macmillan, 1994

ISBN-13 978-0689121913



This debut novel by self-described *hapa haole* Kiana Davenport rises above the occasional forbidden love tropes to explore issues of identity in four mixed ancestry women, one Hawai’ian-Chinese, one Hawai’ian-Filipino, one Hawai’ian-Japanese, and the last a Hawai’ian-Caucasian. All these women are descendants of a pure-blooded Hawai’ian *kahuna*, or seer, and Duke Kealoha, pre-colonial Hawai’ian royalty whose own history is linked to a nineteenth century forbidden love between a runaway Tahitian “princess” and her American sailor lover.

One of the interesting themes is the native Pacific Islander colorism, the reverse of post-territorial/statehood colorism so common in contemporary Hawai’ian society, by which the Hawai’ian-Caucasian veterinarian, Jess, is seen and treated as the inferior among the *hapa haole* women because of her pale skin. The matriarchal grandmother Pono’s nativist views shift the theme and discussion of minority status away from current twenty-first century social thought in ways that could make for uncomfortable or intriguing discussions on race and racism as relativistic constructs.

A historical plot line involving Hawai'ian leper colony furthers cleverly underscores yet advances the racist/colorist themes of social ostracism resulting from one's involuntary traits.

A cameo appearance by Queen Lil'uokalani, occasional interweaving of Hawai'ian mythology, and the family's coffee plantation setting all provide insights into Hawai'ian culture and history that make up for the sometimes clumsy writing (by comparison to the author's later and arguably better books). Not to say this is a poorly written book; critical praise that compared this novel to Isabel Allende's *House of Spirits* is understandable and deserved.

Where We Once Belonged

Sia Figiel

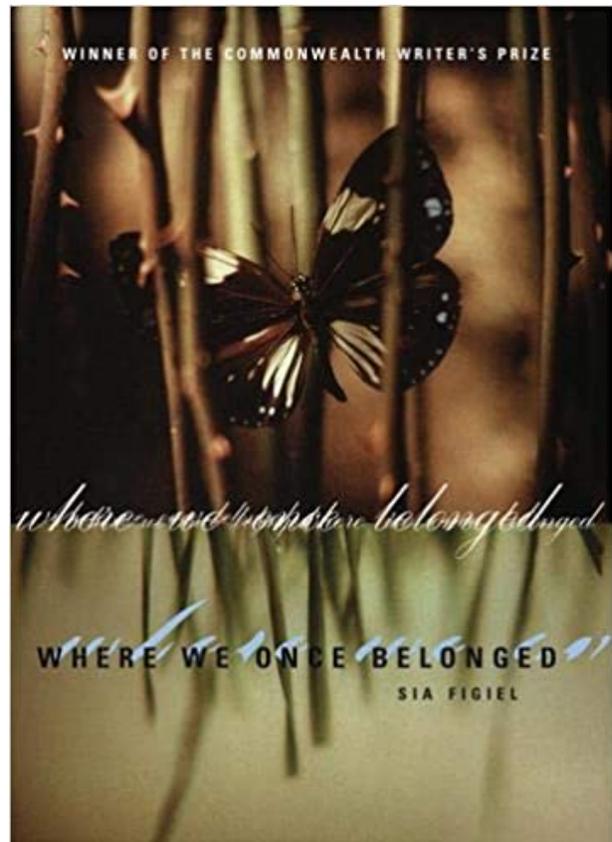
Kaya Press, 1997⁸

ISBN: 978-1885030276

This lauded debut novel marked the first time a novel by a Samoan woman has been published in the United States.

In contemporary colloquialism, Figiel's Bildungsroman is a clap-back at Margaret Mead's (in)famous 1928 anthropological study

Coming of Age in Samoa. Through an insider's more vivid and nuanced understanding, Figiel presents in teen protagonist Alofa a young woman coming to terms with her maturity and identity under the repressive weight of her Samoan village's sometimes violently patriarchal culture and expectations over four formative years. Alofa certainly doesn't inhabit the sexually permissive paradise for women that, in retrospect, may have been little more than Mead's projections of a Rousseau-influenced "noble savage" tropical idyll or the paintings of Gauguin, the latter of which are a point of consternation for Alofa's radicalized, anti-tourist cousin.



⁸ The original publication of this novel was 1997, The ISBN is for its first US edition, published in 1999.

Ironically, the older and more aware of the increasing cultural restrictions whose purposes are to coerce her into a socially acceptable form of womanhood, the more Alofa chafes against these strictures and her inversely growing independence away from the familial enforced “we” into the “I” of individual identity will be easily relatable for many readers

Figel pays homage to the traditional Samoan storytelling form of *su'ifefiloi*, meaning a garland of interwoven flowers by using stories, poems, and scenes from Alofa's thirteenth through seventeenth years to create a novel by assemblage rather than the linear plot which is a staple of Western fiction.

Western cultural influences are more evident in Alofa's life, from the pop culture of music and television shows she loves to the Christianity and pornographic magazines she loathes. Slyly, an abundance of Samoan dialect and language not all glossed in the book's small dictionary becomes an almost metafictional assurance that thought and language, if not people, can never be fully colonized. Rather than being confusing, immersive would be a more appropriate adjective for readers who will surely gain more understanding of Samoan culture and life in contemporary, rural Tonga.

Song of the Exile

Kiana Davenport

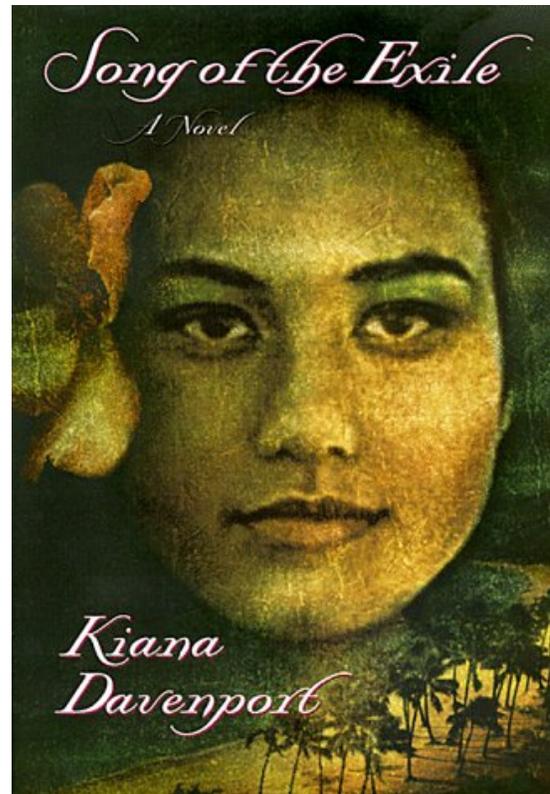
Random House, 1999

ISBN-13 : 978-0345434944

More critically acclaimed than her debut novel because of its less romantic plots and themes, *Song of the Exile* is a fascinating but sometimes disturbing read, perhaps too disturbing or potentially triggering for some readers.

Both a historical and to a lesser degree familial epic, *Song of the Exile* focuses on the Hawai'ian-Filipino Meahuna family and those lovers/spouses most closely connected to it, the Hawai'ian-Korean Sun-ja (Sunny) Uanoë and Dash. The latter's story as a lawyer who fights against Hawai'i's statehood, gives particularly interesting voice to both sides of the then debate that most people today, especially those not from the islands, are as of yet particularly unaware.

Song of the Exile is far more ambitious than Davenport's previous novel, and more successful in those ambitions, according to professional and non-professional criticism, uniformly.

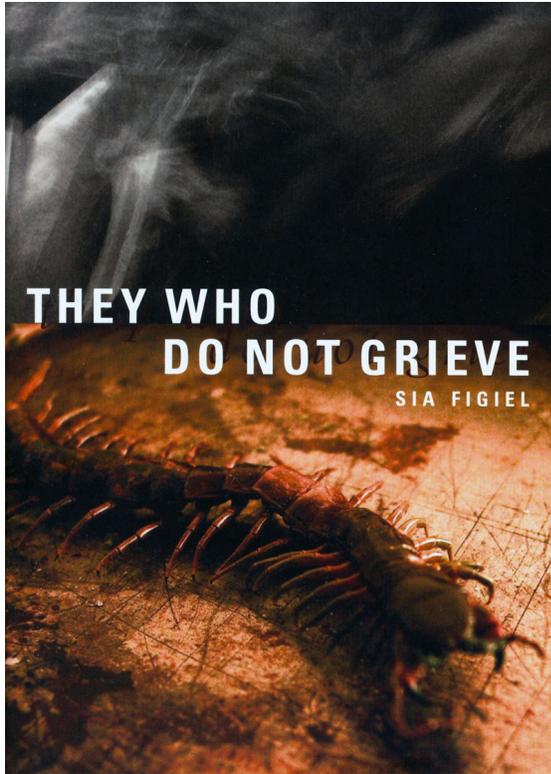


The time frame of the novel begins before the Asian theatre of WWII, (which truly dates from Japan's invasion of Manchuria in 1931, not the German Invasion of Poland on September 1, 1939 that European-centric historians use to date the war's start—Clarification: this dating is mine, not Davenport's nor her novel's). The novel ends some time after Hawaii's statehood becomes official on August 21, 1959. The scope of the novel is global: Keo Meahuna and Sunny venture both together and separately from their island homeland to Paris, New Orleans, Hong Kong, Shanghai, and the Dutch East Indies before finally returning home changed and broken from their captivity in Nazi and Japanese prison camps, respectively.

A major portion of the novel, driven the book's historical impetus according to Davenport herself, is the plot line of Sunny and her Korean-Chinese half-sister's imprisonment as comfort women. While the brutality of this storyline exposes the racism and colorism not only of the comfort-women's Japanese captors, it also lays bare the same ugly animosities among the differing ethnic communities being imprisoned and brutalized toward each other, raising issues of prejudice and racism non-white communities have historically harbored.

Racism and colorism are also given an in-depth look from an oft-overlooked historical vantage as Keo, a dark skinned Filipino-Hawai'ian musician travels to New Orleans and Paris, playing jazz alongside Black musicians and being treated as one by outsiders ignorant of his heritage. Keo's incipient struggles as to whether his musical talent should be directed toward his passion, jazz, or the musical styles and instruments of his heritage ethnicities portray a very real struggle of many minorities between staying true to community expectations versus venturing out of them. The author's admittedly deep and forced education in jazz results in a plot line

highlighting the often overlooked contribution of Filipinos to the art form and gives the book some of its more positive and joyful moments in a novel not long on either.



They Who Do Not Grieve

Sia Figiel

Kaya Press, 2003

ISBN: 978-1885030337

In this sequel to her debut novel, *Where We Once Belonged*, Figiel weaves together the voices of three generations of women from two families in Samoa and New Zealand. Lalolagi and Tausi pass along a complex legacy of stories, secrets, and courage to their daughters and granddaughters, Malu and Alofa (respectively the radicalized cousin of and the protagonist of *Where We Once Belonged*, both now grown).

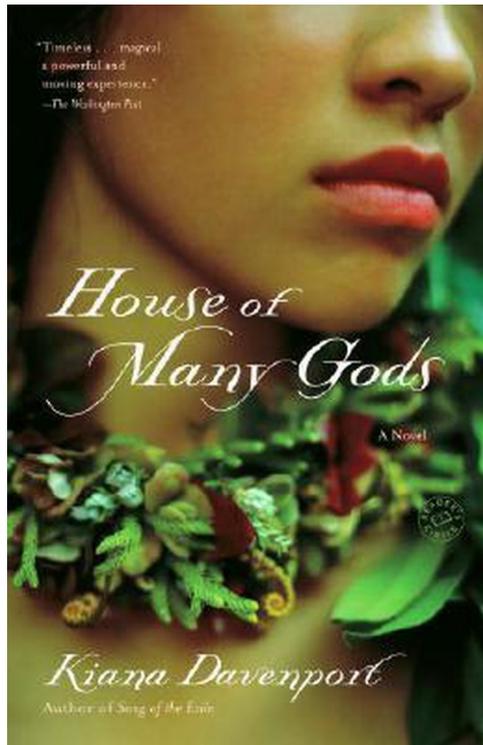
More mythic and less realistic than its predecessor, *They Who Do Not Grieve* because it invokes the etiological myth of the twin sisters Tilafaiga and Taema, who brought the art of tatau (or tattoo as English transliterates it) from Fiti (as in Fitiuta, Manu'a) to Samoa with a basket of tattoo tools. As they swam they sang a song which said only women get tattooed, but as they neared the island of Savai'i, they saw a clam underwater and dived down to get it. When they emerged, their song had changed, the lyrics now saying that only men get the tattoo and not women. This song is famously known in Samoa as the *Pese o le Pe'a* or *Pese o le Tatau*.

Regardless of the fact that Samoa has traditional tattoos for both males and females, the *Soga'imiti* and the *malu*, respectively, the sexism in the myth of the matriarchs becomes an

allegory for how Malu and Alofa (and their mothers and grandmothers before them) seemingly triumph in achieving their goals only to find their successes become inexplicable failures, just as Tilafaiga and Taema inexplicably emerged from the depths singing the *Pese o le Tatau*.

This summary of how folktales and family dramas intersect does a disservice to the more lyrical and natural way they do throughout the book, but the rage, sorrow, grief, and anger of Samoan women, mythic and mundane, becomes a cathartic exploration of true loves versus exotic infatuations, in regards to the book's real women, mythic deities, and different cultures alike.

The writing isn't as strong or nuanced as in Figiel's first novel, but the cultural insights are as strong and interesting. Further, this novel's more mature themes of women and they deal with their personal failures may be more relatable to readers than those of girls and how they fear their personal hopes.



House of Many Gods

Kiana Davenport

Ballantine Books, 2006

ISBN: 9780345481511

Davenport returns with another family saga about a native islander family, and the love stories, both tragic and redemptive that intersect and shape the members of that family. Different from her last two novels' families, this one struggles against poverty, drug wars, and an increasing military occupation of sacred Hawai'ian lands.

Spanning nearly fifty years, from the mid-1960s onward, the protagonist is a young girl abandoned by to extended family on O'ahu's infamous Wai'anae coast (to this day still a rough, rural neighborhood hostile to outsiders, particularly non-Hawai'ians). The Wai'anae setting is a far cry from the tourist idyll of Waikiki, and may be an eye-opener for many non NHPI readers.

Ana overcomes childhood struggles familiar to anyone raised in a ghetto, but also is impacted by more localized ones such as injustices perpetrated by the U.S. military and the struggles of her culture's polytheistic "old ways, the good ways" versus the hegemony of Christianity's impact on the islands, especially post-statehood. The theme of religious or spiritual colonization is also likely new territory for non NHPI readers.

Eventually a doctor tending hurricane victims on Kaua'i, Ana meets a Russian filmmaker dedicated to recording ecological horrors in his and Ana's homelands. Their back and forth traveling love story allows Davenport to contrast their the cultural impacts of frozen Siberia and the Hawai'ian tropics on their peoples while confronting the very real causes and consequences of environmental degradation on historic chronological global scales. Subtly, their polluted homelands' environments are compared to their polluted family backgrounds. Eventually Nikolai's past and lies catch up with the couple and a central theme of forgiveness, telegraphed early in the novel, takes over the disparate themes and plots trying to tie them into a larger unified whole.

Discussing this novel, Davenport quoted Shakespeare via novelist John Gardner that writing should let people understand, sympathize, and see the universality of pain yet feel strengthened, if not encouraged to live on. This may be why, in opposition to her previous novels, she finally lets the love win out for at least some of her characters.

We Are the Ocean: Selected Works

Epeli Hau'ofa

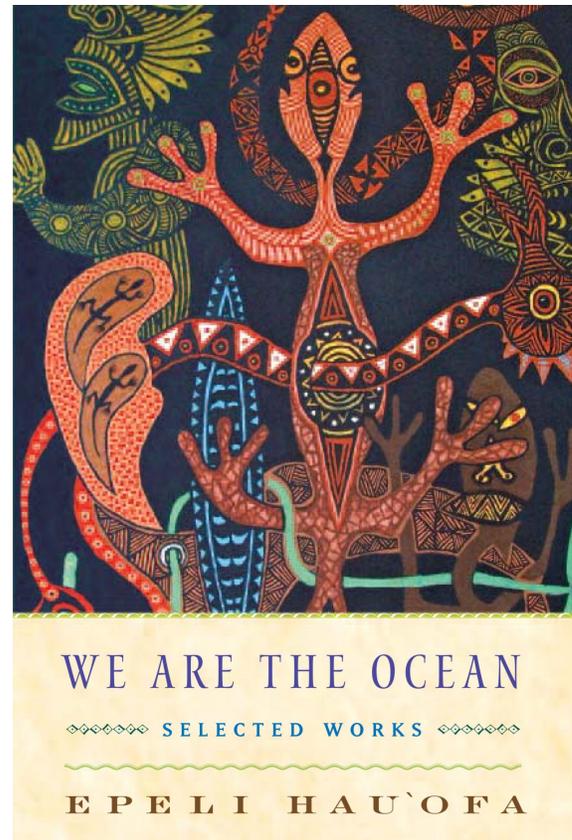
U of Hawai'i P, 2008

ISBN: 978-0-8248-3173-8

A wonderful classroom choice for NHPI representation as well as variety of short essays, stories, poems, and academic articles contained in this life-spanning collection by an impressive writer who deserves more notoriety than he earned among NHPI communities.

A faculty member at University of the South Pacific campuses for over thirty years, the late Dr. Hau'ofa, a Tongan and Fijian anthropologist born natively in Papua New Guinea spoke seven Pacific languages as well as English.

His life's mission is perhaps best summed up in the essay "A Sea of Islands" (see the Annotated Resources Appendix) wherein he argued that NHPI peoples are "connected rather than separated by the sea." His activism for reappropriating Pacific Islander identity resulted in his founding of the Oceania Centre for Arts and Culture on the Suva, Fiji campus of his employing university (again, see the Annotated Resources Appendix).



The back cover's blurb accurately describes Hau'ofa's voice as "lyrical, at times angry . . . that speaks directly to the people of the region and the general reader." A fair assessment given some lingering resentments he had over racist, Western, and colonial viewpoints on Pacific Islander cultures he encountered as a student at universities in Australia and Canada. What is missing from this angry anti-academic academic caricature is the sweetness and humor that is more often evident in his writings.

Serious misgivings about outsiders' views of Pacific Islanders and the Pacific islands environs themselves created an often serious-minded man. AS a result, the bulk of this book, like the majority of his written oeuvre is non-fiction, whether written to take to task fellow academics or educate and edify readers of Pacific Islander heritages about the value of and need for cultural pride, promotion, and conservation. As a result, is his essays are filled with rationale and injunctions for political, social, and environmental activism. In a comparison one hopes would have delighted him, his mind was like the ocean he so loved, tempestuous and dangerous one moment, serene and inspirational the next. His poetry finds lyricism in the mundane and as representative of his fiction, this collection offers two excerpted chapters from his satirical novel *Kisses in the Nederends* should delight readers and hopefully inspire them to seek out the entire book itself.

PRIZE-WINNING PACIFIC STORIES [DIGITAL] “BOXED SET”: HOUSE OF SKIN, CANNIBAL NIGHTS, OPIUM DREAMS

Kiana Davenport

Self-published (DBA Telemachus Press, LLC), 2012

ISBN: N/A

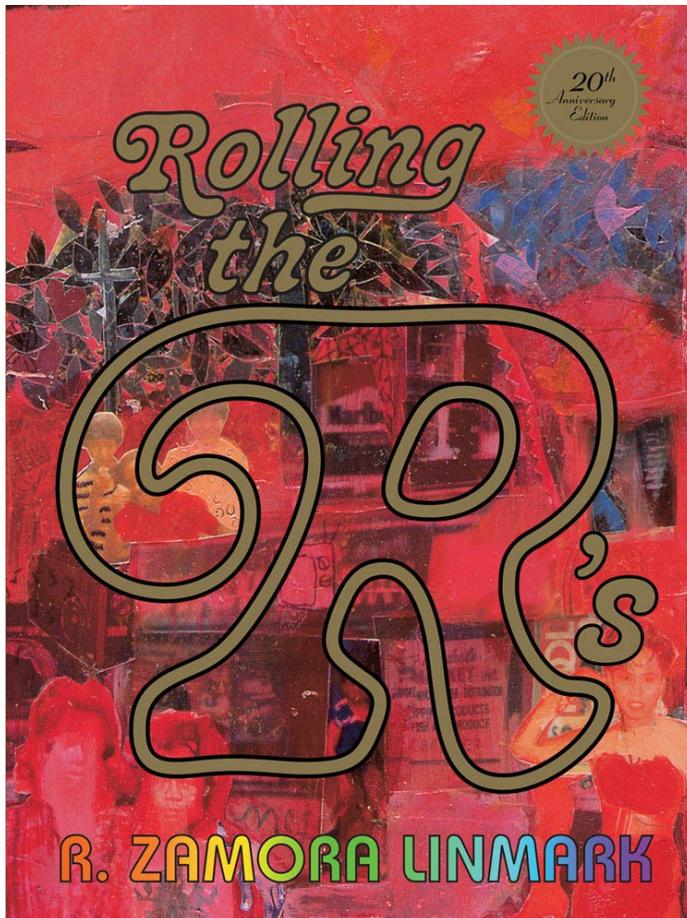


In a potential foreshadowing of future assigned texts, this set has no ISBN number as it was self-published by the author and is available exclusively through Amazon’s propriety website and apps. The three individual collections contain seven, eight, and five stories respectively, some previously unpublished but a handful of the published ones having garnered literary prizes of varying distinction. As of this writing, each of the three individual collections in the boxed set retails for \$2.99 yet the boxed set containing all three retails for just \$.99.

The diversity of NHPI characters and settings is of primary value. Protagonists in different stories hail from and live in Western Samoa; New Zealand; Tonga; Easter Island; the Marquesas; Tahiti; Australia; Papua, New Guinea; Nauru; Vanuatu; Fiji; various Hawai’ian

Islands and there's even a Caucasian's story set in the Cajun culture of Georgia. (The author, a self-described hapa haole, was descended from a Native Hawai'ian Islander mother and a Euro-American father from Alabama, stationed in Hawai'i, who may well have been of Cajun bloodline himself as the story rings true in a possibly familial way.) While all the stories display a deep familiarity with NHPI cultures, less surprising is the stories whose protagonists come from Tahiti or the Tuamotus show the deepest cultural connections as Davenport's Hawai'ian born mother traces her own ancestry to those groups and the familial history in these stories is less inferred, having been addressed by the author in her blogs and appearances.

Standouts stories include all three of Davenport's O.Henry Award winners, "The Lipstick Tree" (1996), "Fork Used in Eating Reverend Baker" (1998), and especially "Bones of the Inner Ear" (1999), but all twenty of the stories' post-modernism make them both easily accessible and teachable in college English courses.



Rolling the R's

R. Zamora Linmark

Kaya Press, 2016

ISBN 978-1885030511

Although billed as a twentieth anniversary edition, this edition of *Rolling the R's* brings back into print a novel from 1997 that only found its rightful audience in recent times, times much more accepting of, catering to, and inclusive for LGBTQIAA+ writers and literature.

Though billed as a deeply autobiographical novel, this roman a clef is structured much more like a collection of interconnected short stories about childhood, reminiscent of Ray Bradbury's *Dandelion Wine* or Sandra Cisneros' *House on Mango Street*. The focus of this book, however, is decidedly different, being on four friends bonded together by being outcasts for growing up gay in the more conservative Hawai'i of the 1970s.

Proudly billing themselves as "the Farrah Fawcett Fan Club," these disco loving devotees struggle against cultural confusion and the prejudices of schoolmates, families and strangers. In stories at turns hilarious and heartbreaking, with an eye for the quick-witted pop-culture peppered Pidgin of his youth, Linmark crafted a book that speaks to Asian diaspora, inter-islander racism and classicism, and queer identity that was literally ahead of its time. Though

used copies of the original publication still can be found, this special anniversary edition includes a new essay by the author that really will help readers, particularly non-Asians, non-islanders, or heterosexual understand how important this work became through word of mouth and why it was so important to young gay men and women alike, particularly those from NHPI cultures who have since found themselves struggling for acceptance and respect decades after Linmark and his friends did.

Iep Jāltok: Poems from a Marshallese Daughter

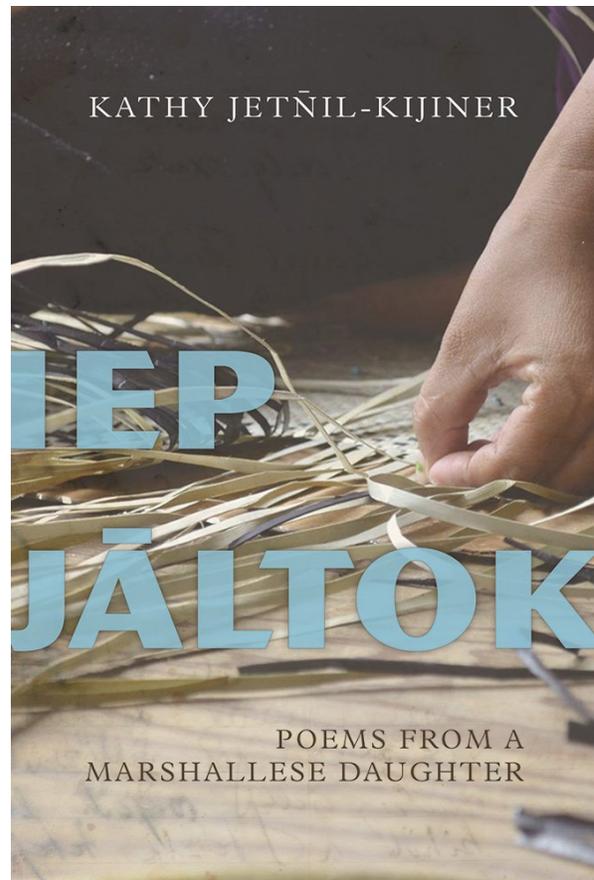
Kathy Jetñil-Kijiner

U of Arizona P, 2017

ISBN: 978-0816534029

Jetñil-Kijiner gives voice to the legions of natives of the Marshall Islands whose homes and history are in literal danger of being swallowed by the climate-change rising of the world's oceans. Even this book were not the first of poetry ever published by a Marshallese, it would stand as important on its merits as both poetry and protest literature.

Like many activists, Jetñil-Kijiner has publicly taken on various colonialisms, environmental destruction, and social injustice as they effect her life and environs, but she sharpens her pen in these poems to show us the Marshall Islands facing the specific traumas of U.S. colonialism, racism (even between Native Hawai'ians and Pacific Islanders—"You don't look Micronesian / you're much prettier!"), forced migration, the legacy of American nuclear testing, and the impending extinction of climate change. It's heartbreaking, powerful, meaningful themes (along with gentler, sweeter ones like positive familial memories and the comforts of



one's ethnic heritage). Finally, the Marshall archipelago's matrilineal traditions present a portrait of indigenous feminism through the her own, her mother's, and her grandmothers' lives. This proud and indigenous feminist tradition forces readers to confront their prejudices of tribal cultures as inherently primitivistic and always misogynistic. Jetñil-Kijiner tackles all those in more in less than ninety pages and does so in thoughtfully compressed and expressed verse.

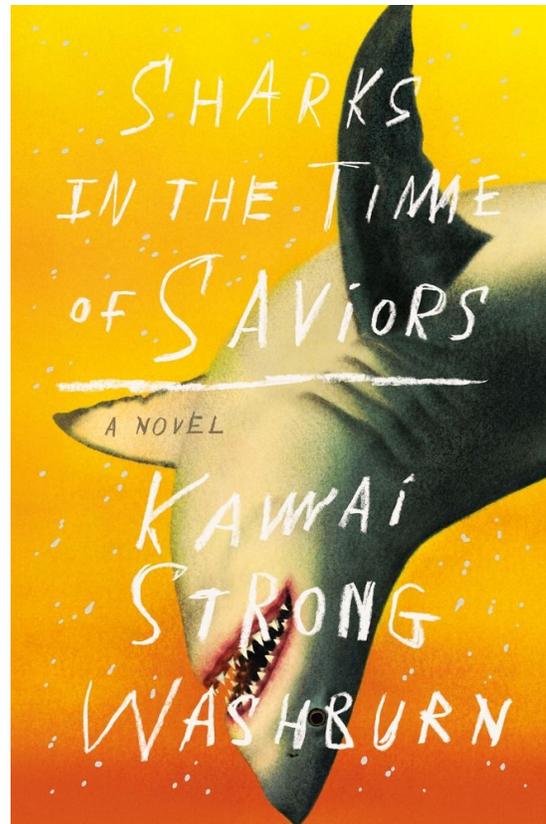
The cover photo hints a repeated allegorical device, whereby traditional Marshallese basket-weaving and its essential materials becomes the autobiography of the poet. Her cultural roots and her family provides the thick fiber, the structure of the basket. Her diasporic upbringing is the material which wraps around the fiber, an essential layer to the structure of her experiences. And her passion for justice and change, the passion which brings her to the front lines of activist movements—is the stitching that binds these two experiences together.

Sharks in the Time of Saviors

Kawai Strong Washburn

Farrar, Straus and Giroux, 2020

ISBN: 9780374272081

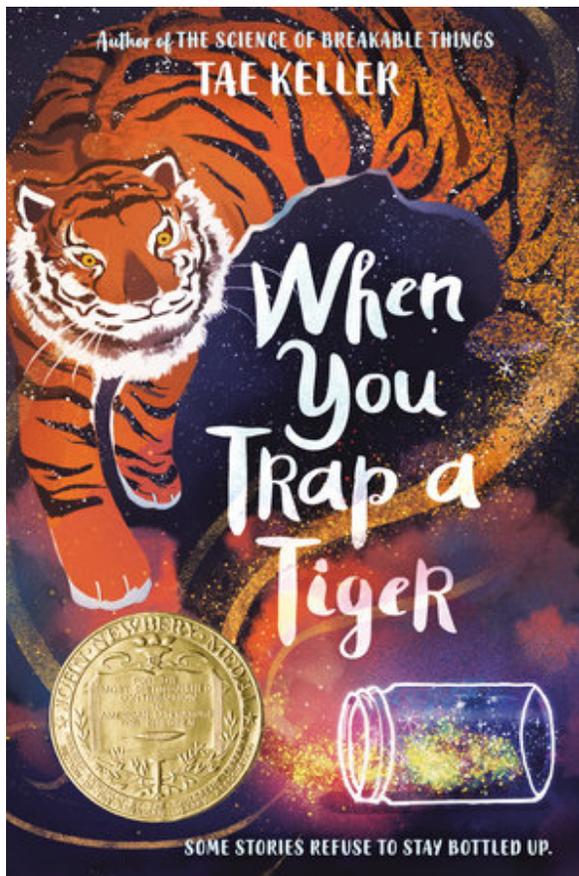


A literary familial drama with touches of magic realism, this native Hawai’ian author’s debut alternates viewpoints and timelines among five members of a contemporary Hawai’ian family (starting with the conception of the first child for the the native Hawai’ian mother and the Islander-Filipino father. Like so many real Hawai’ians, all three millennial children strike out for mainland educations and vocations, with varying degrees of success. The entire structure of the novel’s alternately loose and constricting familial ties serves as a metaphor for contemporary Hawai’ian diaspora.

Caveat: scenes of prison life, earthy and realistic sex, a near rape of a blacked-out collegiate party-goer, the daily tragedies witnessed by EMTs, Kauai’s ongoing struggles against her own to sexual identity, even the loss of a basketball scholarship could all be triggering. Further, the insightful realism of themes and plots involving racism, inter-racial relationships, native poverty, classism, capitalistic oppression, toxic sibling rivalries, police brutality, and death are all too-relatable, and could make this book a depressing read in the hands of a lesser writer. Kawai Washburn is far from a lesser

writer. Like life, her book is sad, funny, sweet, heart-warming, heart wrenching, and ultimately worthwhile. Because the author is able to weave her characters through these common human struggles while constantly reinforcing how these struggles reflect and effect Hawai'ian identity, this book is perfect for allowing students to reflect on cultural differences and similarities to their own backgrounds. Finally, the writing is exemplary and wide-ranging. Native superstitions and myths from early books on this resource list seep into modern life in brief forays reminiscent of Gabriel Garcia Marquez, but the bulk of the book is quotidian realism that captures the grittiness and lyricism of early James Joyce.

The saviors of the title are the family's children, who possess talents athletic, academic, and spiritual, can't escape their culture or homeland, and ultimately some can't escape the expectations of responsibility and success that their culture fosters out of need. The book is a profound meditation on contemporary Hawai'i that, like the future of the former independent kingdom, is both sad and hopeful.



When You Trap a Tiger

Tae Keller

Random House, 2020

ISBN: 978-1-5247-1570-0

Issues of Hawaiʻian identity are obviously central to anyone who has given a cursory glance to this sabbatical project’s more modern entries. Although only two articles in the Annotated Resources Appendix—“Hapa: The Word of Power” and

“Who Gets to Be Hapa?”—address this

contentious debate, hundreds exist and more are surely coming in light of current events and concerns regarding race, ethnicity, identity, and representation.

In short, to summarize the majority opinion on Hawaiʻian identity, just being a citizen of the state of Hawaiʻi does not qualify one as Hawaiʻian. That being said, this novel does not qualify as a work of NHPI literature. It did, however, win both the Asian/Pacific American Award for Children’s Literature and the more famous Newberry Medal for Children’s Literature, both in January of 2021, just as this sabbatical project was being compiled into its final form. Ever since the Harry Potter series became a global phenomenon, YA literature has remained as popular on El Camino College’s campus as

it is off of it, and ECC students and instructors are not immune to the charms of the genre.

Therefore, since none of the other twenty-nine works provided qualified as YA, this book is being added beyond the purview of the project as a bonus work, ostensibly under the guise of bringing the Hawai'ian identity debate into the classroom. After all, the author is of Korean and Caucasian heritage, and both of her books' biographical blurbs mention not only her being born and raised in Honolulu, but her love of purple rice and Spam musubi, advertising her as a consumer if not a product of both Korean and Hawai'ian cultures, as many Native Hawai'ians are.

But while this charming coming-of-age story inhabits the tension between the mixed-race protagonist's embrace of her Korean heritage in opposition to her older sister's rejection of it, the author's Hawai'ian background is totally absent.

Still, it's a charming contemporary story of a broken family trying desperately to find its way through another impending tragedy while being a self-referential allegory to Korean myths of tiger spirits and sky gods. That the power of stories to both hurt and heal is the book's central theme makes it relevant to any literature or English class looking for a YA book with appeal beyond its target audience.

Appendix: Annotated Resources

An Account of the Polynesian Race, its Origin and Migrations, and the Ancient History of the Hawaiian People to the Times of Kamehameha I

Abraham Fornander

various publishers, 1877

ISBN various—public domain

Fittingly, this three volume classic of historical and ethnological scholarship was the first comprehensive study of pre-contact Polynesian people (its purview ends not long after the death of British Captain James Cook, the supposed first Westerner to “discover” the kingdom of Hawai’i, even though the same third volumes documents Portuguese contact two hundred years earlier according to indigenous sources). Fornander he first to document the relationship among Polynesian languages and using Polynesian songs and myths traces the history of Polynesians as far back as historically possible and theorizes on the first peoples who settled the islands and became the indigenous Polynesians.

This former Swedish whaler became a Hawai’ian citizen in 1844. In 1863, king Kamehameha V appointed him to the first of many increasingly important positions in the kingdom’s government for the next twenty-four years until his death. His scholarship of these important volumes were among the primary reasons for his earning the title of Knight Commander of the Royal Order of Kamehameha I, the last man ever awarded this honor (A royally decreed memorial to him still stands near Pensacola Street in Honolulu.).

Clocking in at well over a thousand pages in total, this comprehensive history from Polynesia's mythic beginnings through the death of Kamehameha the Great in 1819 is an uncompromising and important work that is not for the faint of heart nor the dilettante Polynesian history buff. This book set (along with its massive sister six volume set, *The Fornander Collection of Hawaiian Antiquities and Folk-Lores*, published posthumously from the over 300 books and papers he bequeathed his daughter) are unequalled to this day in depth of scholarship and speculation well-supported by Fornander's seemingly inexhaustible collection of oral histories and stories.

[Awaiaulu](#)

Taking its name from a rough translation of an 'ōlelo Hawai'i phrase for securely bound (spiritually, as in marriage, not literally as in a know or lock) or more poetically a heart's desire, Awaiaulu is a non-profit organization with a primary mission of developing resources and resource people for Hawai'ians that can bridge Hawai'ian knowledge from the past to the present and the future. Awaiaulu also produces Hawai'ian language texts of oral traditions and histories and English translations of many of these. Further, and of most relevance for El Camino instructors are the wealth of educational and curricula material Awaiaulu generates for universities, K-12 schools, researchers, and the general public.

URL: <https://awaiaulu.org>

Bishop Museum

1525 Bernice Street, Honolulu, HI 96817

Designated the Hawai'i State Museum of Natural and Cultural History, the museum is the foremost collector, repository, library, and museum of natural and cultural history not just for the state or peoples of Hawai'i but for all the Oceanic peoples and life. A must see for any visitors to Oahu, the campus includes a Hawai'ian hall, a Pacific (formerly Polynesian) hall, an interactive science center, a planetarium, and a native garden. Online resources are sparse but constantly change to reflect new exhibitions. However, one resource for those willing to invest (and of course support the museum) are the many books published by the museum's own press available through purchase on the store's page of the website. Many of these books have limited print runs and not are available through Amazon, so regular visits to site a recommended to anyone looking for unique, interesting , and often specialized printed Hawai'iana. The museum's library resources are parallel and access to them through its own online portal are accessible, significant and ever-growing. See its entry below.

URL: <https://www.bishopmuseum.org>

Bishop Museum Library

Unsurprisingly, the library contains the most extensive collection books (well over 50,000) periodicals, newspapers, audio recordings, videos, and other special collections on Hawai'i and all other Pacific Island countries and cultures. Surprising,

however, is how much of the orally publications, not just journal articles but entire books, are freely available as PDFs through this site's extensive indexes. Those that show in the indexes but aren't yet available will eventually be, as the project of digitizing and making accessible these resources is an ongoing mission for the museum.

URL: <http://hbs.bishopmuseum.org/pubs-online/>

Cultural Survival

An advocacy organization for Indigenous Peoples' rights, Cultural Survival has goals that align with Ka Lahui Hawaii and the Hawai'ian self-determination movement. On this website is the back catalog of the group's quarterly magazine, *Cultural Survival*, many articles in which over the years which have dealt with the struggles of indigenous NHPI peoples for self-sovereignty, reparations, and return of native lands.

URL: <https://www.culturalsurvival.org>

Decoding Maori Cosmology: The Ancient Origins of New Zealand's

Indigenous Culture

Laird Scranton

Inner Traditions, 2018

ISBN 978-1-620557051

This slim volume not only gives some of the best historical, linguistic, and cultural backgrounds on the Maori people, the author explains how Maori beliefs both

preceded and later adapted indisputable contact with Vedic, Hindu, and Buddhist cultures. He further makes compelling but speculative arguments for possible connections to Neolithic European, Dogon, Egyptian, Chinese, and biblical Levantine cultures as well as the as of yet unidentified Pleistocene culture of Göbekli Tepe based on eerie linguistic and cosmological similarities.

Educational resources on Polynesian Peoples

Archaeolink is a website for educators and students “interested in the fields of archaeology, anthropology, and ancient civilizations.” Through a well-cultivated and updated series of links provides information for “lesson plans or other research projects.” This page of Archaeolink alphabetizes lesson plans and resource links for various Pacific Islanders by country (or state in the case of Hawai’i), peoples, tribes, and kindred.

URL: https://www.archaeolink.com/polynesian_studies_people_of_the.htm

Fa’asamoa

Fa’asamoa translates as “the Samoan way [of life].” The islands of American Samoa are a beautiful and hospitable place to visit, but the latter isn’t always assured. Visitors who pay respect receive it with interest but an awareness or ignorance of *fa’asamoa can make or break a trip*. Know how to both pay and earn respect by reviewing cultural etiquette on the National Park Service’s website.

URL: <https://www.nps.gov/npsa/learn/historyculture/faasamoa.htm>

Handbook of Polynesian Mythology

Robert D. Craig

ABC-CLIO, 2004

ISBN 978-1576078945

An invaluable resource for educators who may not be familiar with the terminology, history, or even geography of Polynesian cultures. A primer on Polynesian oral history and the later (by comparison to Hebrew, Greek, Indian, and Germanic traditions) shift to recorded texts is clear, concise, and helpful. The glossary and entire chapters devoted to both annotated print sources and internet sources could also prove particularly helpful.

"Hapa: The Word of Power"

by Wei Ming Dariotis 陳慧明, PhD

Mixed Heritage Center (MAVIN Foundation), 2007

Dr. Dariotis, a professor of Asian American Studies at San Francisco State University, wrote this essay for *Multiracial America: An Emerging Voice*, and it has become the Ethnic Studies equivalent of Helen of Troy, the article that launched a thousand responses. Unfortunately, the MAVIN Foundation (a community organized NPO with the self-described mission "to build "healthy communities that celebrate and

empower mixed heritage people and families”) shuttered its doors and website, the Mixed Heritage Center.

Through personal correspondence, the author regretfully admitted even she doesn’t have a copy of the original in her possession. She did offer that there are revised are two rewritten and revised versions available: “The Power of Words” (in *Mixed Heritage: Social Issues Firsthand*, ed. Stefan Kiesbye. Greenhaven Press, 2009. Print.) and “Hapa: An Episodic Memoir” (in *Interracial Relationships in the 21st Century*. Earl Smith and Angela J. Hattery, eds. Carolina Academic Press, Durham: 2009).

However, Dr. Dariotis herself wrote “They don't really have the power of the original, however.”

Hawaiian Legends of Tricksters and Riddlers

Vivian L. Thompson

U of Hawaii P, 1990

ISBN 978-0824813024

This slim book, and its companion volumes by the same author, *Hawaiian Myths of Earth, Sea, and Sky* and *Hawaiian Tales of Heroes and Champions* are reprints of 1960s primers aimed at children, likely from six to twelve years of age. As such, they aren’t appropriate for classroom usage but can serve as a quick overview of many of Hawai’i’s more central myths. Pictures from the volumes could also be beneficial visual aides, but for that purpose out-of-print copies of the originals (still widely available from

used book sites) with the more adult line drawings by Sylvia Selig are highly recommended as many of the 1990s illustrations by Patricia A. Wozniak, while colorful, risk being insultingly elementary.

[The Journal of Pacific History](#)

Since 1966, *The Journal of Pacific History (JPH)* has been a (perhaps “the”) leading peer-reviewed academic journal focused the Pacific Islands, their peoples and their pasts. Its remit is broad: from prehistory to the present. It publishes articles in political, economic, religious and cultural history, analysis of contemporary developments, critical surveys and comment. It also publishes primary documents, notes on source materials, reviews and review essays on books, exhibitions and other media. It was launched by the world’s first department of Pacific History at the Australian National University, an institution that still offers select free and open access articles from JPH through its own website, but finding information on specific topics from every issue since 1966 is easiest through this JSTOR search page.

URL: <https://www.jstor.org/journal/jpacihist>

[Ka Lahui Hawaii](#)

This extensive website is the online presence and archives for the Native initiative developed by grassroots Hawaiians in conjunction with the family of Haunani-Kay Trask, author of Index entry 20, *From a Native Daughter: Colonialism and Sovereignty in*

Hawaii. The organization is based on a democratic constitution, created by Native Hawaiians, who seek to regain their ancestral archipelago from the United States and to re-establish themselves as a self-governing people.

Way more than a primer on the Hawai'i for Hawai'ians independence movement, it's a treasure trove of documents, historical perspectives, political action outreach, and the latest news.

URL: <https://kalahuihawaii.com>

Oceania Centre for Arts and Culture

Located on the Suva, Fiji Laucala Campus of the University of the South Pacific in Suva, Fiji, this cultural center hosts art exhibitions, lectures, academic conferences, community outreach events, films, and live performances of music, dance, and theatrical productions. It is a destination point worth visiting for anyone traveling nearby and the website functions as a bulletin board and advertisement for these events. Unfortunately, the center's mission is local cultural conservation rather than global outreach, so there are no online resources here aside from a handful of photographs of the center and from recent productions.

URL: <https://www.usp.ac.fj/index.php?id=2632>

“The Ocean in Us”

Epeli Hau’ofa, 1998

The Contemporary Pacific, Volume 10, Number 2, Fall 1998, 391–410

In this follow-up to his 1993 essay “Our Sea of Islands” (see subsequent entry in this appendix), Epeli Hau’ofa furthers his idea of an enlarged cultural Oceania to the “development of a substantial regional identity . . . anchored in” the geography of the the NHPI cultures for ecological conservation through economic and political action. His concerns are based in his academic interactions with neo-Marxism, which he understands as hostile to expressions of localism or regionalism and in its advancement of an idea of a global class structure based on international divisions of labor as inherently dismissive of NHPI identity.

He goes on to classify what NHPI identity should be and why the establishment and edification of it through educational and social engagement is important for cultural preservation.

URL: <https://scholarspace.manoa.hawaii.edu/bitstream10125/13234/1/-392-410-dialogue.pdf>

Ole Manuõ O Tala Tu'U Ma Fisaga O Tala Ave: "The Heralding of Our Oral History and Relishing of Our Story Narratives."

Amerika Samoa Humanities Council

AuthorHouse, 2018

ISBN 978-1546229063

Filled with both pictures and information, this reference book brings to life the largest eight villages on Tutuila, as well as the capital villages of the islands Aunu'u, Ofu, and Ta'u, this reference book makes good on its goals of making sense of the “unorganized, incorporated Territory” that is American Samoa and shedding much light on *fa'asamoa* (see earlier entry). This compendium is filled with local history, geography, demography, traditions, culture, and even the meaning and etymology of place names and other Samoan words.

“Our Sea of Islands”

from *A New Oceania: Rediscovering our Sea of Islands*

University of the South Pacific P, 1993

ISBN 982-01-0200-6

This essay by poet and author Epeli Hau'ofa was reappeared in the University of Hawai'i published journal *The Contemporary Pacific* (Vol. 6, No 1, SP 1994, pp. 148-61). Although it was not the first call for cultural reconstruction and self-determination for PI peoples, it remains a notable clarion call nonetheless (notable enough to be the basis for the anthology in which it first appeared, published to mark the University of the South Pacific's twenty-fifth anniversary, structured so that nineteen colleagues of Dr. Hau'ofa responded directly in essays of their own to his thesis and arguments).

For those unfamiliar with the specific issues of colonization and contact that have effected NHPI cultures and specific indigenous discontents, the essay (as well as its responses, measured and otherwise) is perfect introduction and provides background

context and opinions with which students will likely both agree and disagree, perfect for argumentative writing assignments.

In addition to the essay appearing in both the book and journal, as of this compilation, an Anthropological Studies website shared copy (citing the Creative Commons Attribution-NonCommercial International License) at the link above and the address below.

URL: <https://savageminds.org/wp-content/image-upload/our-sea-of-islands-epeli-hauofa.pdf>

[The Pacific Island Ethnic Art Museum](#)

695 Alamos Ave., Long Beach, CA 90802

While the Pacific Island Ethnic Art Museum's online presence offers no resources (as of current writing) this Long Beach museum's locality—coupled with the fact that it is the only museum of its kind in the continental United States to focus on Oceanic peoples—make it a must visit for anyone interested in NHPI literature, arts, history, and/or culture.

URL: <https://www.pieam.org>

[Pacific Islander Poetry and Culture](#)

“Pacific Islander Poetry and Culture” is a large, periodically collection within the vast offerings of the Poetry Foundation's website. Prefaced by an astute and accurate

350-word history of PI poetic tradition and its current status, poems from over fifty NHPI writers of note and biographical introductions to each of them are available freely and are perfect of OER classroom usage.

URL: <https://www.poetryfoundation.org/collections/142017/pacific-islander-poetry-and-culture-5913874061754>

Polynesian Oral Traditions

Dr. Rawiri Taonui is a political writer who has written over 400 newspaper and magazine articles and book chapters.. He was New Zealand's first Professor of Indigenous Studies at Massey University. Dr. Taonui This thirty-two page article may be the best primer on types and forms and notable characters and settings from the extensive oral traditions of NHPI cultures. Additionally, it contains over 100 academic bibliographical footnotes that are in themselves a treasure trove of books and articles to explore further.

URL: <https://laulima.hawaii.edu/access/content/group/LEE.XLSPACS108tl.201710/Readings/UNIT%202%3A%20OCEANIC%20ORIGINS%20AND%20TRADITIONS/Polynesian%20Oral%20traditions.pdf>

Realms of Myth and Reality

Dr. Maximo D. Ramos

U of the Philippines P & Phoenix Publishing, 1971-88

ISBNs various—see below

Beginning with the 1971 publication for a general audience of his 1965 doctoral thesis *Creatures of Philippine Lower Mythology*, Dr. Ramos spent the remainder his life collecting and publishing Filipino myths and folklores and trying to separate them, when possible, from the extensive Christianization of the Philippines. He reappropriated and popularized the indigenous term "*aswang*" as an aggregate for a multitude of Filipino supernatural creatures, beings, and beasts that he organized into five categories paralleling more-well known analogues of Western traditions in order to expand the popularity of these Filipino myths beyond his native Philippines. After his death, in tribute to him and his out-of-print but important life's work, his heirs self-published mass-market editions of all ten volumes in 1990 which remain available to this day (and the ISBNs of which are collected below).

Tales of Long Ago in the Philippines (978-1976147258)

Philippine Myths, Legends, and Folktales (978-1976145698)

Legends of the Lower Gods (978-1981864850)

The Creatures of Midnight (978-1981837762)

The Aswang Complex in Philippine Folklore (978-1544056531)

Philippine Demonological Legends and Their Cultural Bearings (978-9710606870)

Boyhood in Monsoon Country (978-1731252982)

Patricia of the Green Hills and Other Stories and Poems (978-1729386415)

Remembrance of Lents Past and Other Essays (978-1797648255)

The Creatures of Philippine Lower Mythology (978-1713295938)

Return to Culture: Oral Tradition and Society in the Southern Cook

Islands

Anna-Leena Siikala and Jukka Siikala

Academia Scientiarum Fennica, 2005

ISBN 978-9514109669

A interdisciplinary approach to understanding the NHPI oral traditions from a folklorist and an anthropologist from Finland's University of Helsinki. The authors' thesis is that Pacific Islanders' oral tradition is not a free-floating and easily circulating "folklore," but an integral part of social life with direct political consequences. It has not been detached from social life and therefore it is not easily interpretable without a thorough knowledge of the whole cultural system. Rather than discourage some instructors from trying to present NHPI literature within the limited time and scope of a single course, it should be a necessary background for instructors to both keep in mind and contextualize to their students.

Sina and the Magical Eel

Rev. Falefatu Enari and Bettyheart Lototasi Enari

Sitma Enari Books, 2019

ISBN 978-1091943605

Like Vivian L. Thompson's earlier entry *Hawaiian Legends of Tricksters and Riddlers*, this beautifully and extensively illustrated children's book simplifies a famous myth without fully bawlderizing it, and as such is offered secondarily for an instructor's background research. Primarily, however, purchasing of it might support the retired reverend in his goal of self-publishing the entire series, *The Legends of Sina*, that this book was intended to be only the inaugural volume thereof, but tragically, thus far is the only volume thereof yet published.

Smithsonian's Asian Pacific American Center

The Smithsonian Institution's Asian Pacific American Center bills itself as "a museum without walls" since it is a digital and migratory at this point but may (and should) in the future develop into its own "permanent home" (read "physical site") as the National Museum of African American History and Culture and the National Museum of the American Indian did in 2016 and 2004, respectively. Owing to its digital presence and no doubt cognizant of the oral literary tradition of NHPI storytellers, films, podcasts, and audio files are often available here.

URL: <https://smithsonianapa.org/stories/>

Ulukau: A Hawai'ian Electronic Library

An entirely digital, bilingual (Kikokikona [textual] Hawai'ian and English) web-based library whose mission statement is "to make . . . resources available for the use,

teaching, and revitalization of the Hawaiʻian language and for a broader and deeper understanding of Hawaiʻi.”

Aside from contains books, dictionaries, newspapers, photographs, genealogies, and other expected resources, there is a collection of Kaniʻāina (“voices of the land”). This amazing archive is thousands of hours of personal recordings of native Hawaiʻians telling their life-stories, or in some cases selected stories from their lives, dating back to 1972. This archive of streamable audio (some in English, some in Hawaiʻian, some in Hawaiʻian Pidgin) is searchable by the recorder’s name or thematic or specific content references.

URL: <https://ulukau.org/index.php?>

[a=p&advanced=false&p=home&st=universal&stOld=universal&stAuthors=&stTitles=&stSubjects=&stPlaces=&stRefines=&stUniversal=fornander&stIsland=&stMoku=&stAhupuaa=&cl=&l=en&wp=](https://ulukau.org/index.php?a=p&advanced=false&p=home&st=universal&stOld=universal&stAuthors=&stTitles=&stSubjects=&stPlaces=&stRefines=&stUniversal=fornander&stIsland=&stMoku=&stAhupuaa=&cl=&l=en&wp=)

[University of Hawaiʻi at Manoa's Databases](#)

While the University of Hawaiʻi at Mānoa’s alphabetical links to over five hundred databases include some like JSTOR and Google Scholar that are available elsewhere, most of the twenty-eight on the Hawaiʻi page are a treasure trove of NHPI cultural and literary resources including audios of oral history, sheet music, song lyrics, Hawaiʻian newspaper “morgues” and collections of Hawaiʻi related books—including separate databases for children’s books in Hawaiʻian and bilingual editions, reference

works—and even curriculum material that can be adapted for classroom usage. Due to licensing issues, some are listed as only available to the university's students, faculty, and staff, but in the spirit of cooperation and aloha, librarians contacted directly by fellow academics can often be helpful in procuring limited (if unofficial) access.

URL: <https://guides.library.manoa.hawaii.edu/az.php?s=24238&q=hawaii>

Unwritten Literature of Hawaii

Nathaniel B. Emerson

various publishers, 1909

ISBN various—public domain

This classic study of hula is indispensable for Hawai'ian language illiterate scholars of native music, dance and culture; it may not be the most thorough examination of Polynesian unwritten literature, but it was the first focused study by a non-Hawai'ian to recognize indigenous art forms as unwritten literatures and not mere entertainment. Physician by vocation, ethnographer by avocation, Emerson provides fully annotated Hawai'ian text of the lyrics, along with an English translation. While his translations hardly read as the sophisticated poetry that the source material is, they do serve as a literal English guide to Hawai'ian lyrics for a full understanding of many undateable classic oral chants that accompany the movements in hula.

Typically hulas have several dimensions including mythological aspects, cultural implications, an ecological setting, and in many cases, erotic imagery (though in keeping

with his nineteenth century value system, Emerson does the least commentary on the latter in his extensive footnotes and contextual commentaries.

Best of all, since the work is in the public domain, many free and low cost copies are available that won't enrich the heirs of a man still reviled for being a founding member of the Hawai'ian League of 1887, which authored the Bayonet Constitution forced on King Kalākaua under threat of death and for his testimony in support of Hawai'i's annexation before the United States congress.

“Who Gets to Be Hapa?”

Akemi Johnson

NPR, 2016

Far from the only op-ed piece on the tricky issues of identity and ethnicity that can both bring together and divide the NHPI communities from other Asian-American communities, this 1600 word article is a great primer on those issues for those not of NHPI or Asian American heritages. Being written by a twenty-seven year-old graduate student admittedly struggling with her own identity issues (or crisis in the Ericksonian psychological model), her conclusion is fair-minded and won't offend NHPI students.

URL: <https://www.npr.org/sections/codeswitch/2016/08/08/487821049/who-gets-to-be-hapa>

"A Writer's World: How to Make it in Hawai'i"

Working from the premise that Hawai'i is "the only state with its own regional literature," this 2019 article from Honolulu Magazine is a surprisingly in-depth and incisive look at the culture of contemporary writers and booksellers. Aside from a focus on the important issue of representation that is at the forefront of contemporary Hawai'ian literature, the article analyzes the most popular and salable sub-genres of the state's home-grown literature from the point of view of native writers, publishers, and booksellers. The insight to Hawai'i's native literary scenes, both popular and high-brow, is still relevant and may be of interest to not only instructors but NHPI students with professional writing aspirations.

URL: <https://www.honolulumagazine.com/a-writers-world-how-to-make-it-in-hawaii/>