

Miss Represented:
Misrepresentations of Kānaka Maoli Women in American Cinema and Mo‘olelo as Alternative
Method

Oriana Leao
American Studies
University of Hawai‘i at Mānoa

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Since 1898, countless American films have depicted “Hawaiian” women but only a handful that uniquely convey the lived experiences, well-being, and accurate cultural depictions of Native Hawaiian women. This text argues that Native Hawaiian women have been misrepresented in American Cinema and that Native Hawaiian mo‘olelo (stories and oral histories) should be utilized as an alternative method for representing Native Hawaiian women. This thesis offers an analysis of the film *Princess Ka‘iulani* (2010) by director Marc Forby in order to explore examples of the very gendered, nationalist, historical, and racialized ways in which Kānaka women have been depicted. The second part of this thesis explores the ways in which Kānaka women could be depicted differently through a discussion of mo‘olelo and mana wahine. The hope of this study is to provide a space where representations of Native Hawaiian women in American Cinema can be discussed in a way that is productive and constructive. The goal is to shift past multifaceted arenas of difference and reimagine ways to remap difference.

Note: Hawaiian language words are not italicized in this text as a normalizing process for understanding words and ideas through different portals of understanding and because they are not foreign to the author. English translations are offered within each text and subsequent to all Hawaiian language terms and ideas.

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Introduction

Ua hānau ka Pō: “the Night gave birth,” and from that original divine female ancestor was born Haumea, the great goddess of childbirth, politics, and war, who is reborn in each generation of her descendants, and reborn in each Hawaiian woman. We are Haumea; we are wāhine mana, we are nā wāhine kapu (Kame‘eleihiwa, Nā Wāhine Kapu 22).

“I think I might write about Hawaiian women in American Cinema. I mean, there’s so many of them!” The words splashed from my mouth like the water splashing onto the dishes that my sister-in-law and I were cleaning. Her eyes lit up and said “Yeah! There’s *North Shore* (1987), *Princess Ka‘iulani* (2010), *The Descendants* (2011), *Lilo and Stitch* (2002)...” A list of contemporary films spewed from her memory and my response was quick and quickly understood when I said “Yeah, and if you think about all of the supposed Hawaiian women in those films and all the women in our family, we’re nothing like them.”

If there is anything I have learned from watching countless films featuring so-called ‘ōiwi (those whose ancestral bones are sourced from the ‘āina or land of Hawai‘i) women it is that the significance is not in the subject matter or in the level of accuracy in representation, but in the way something is developed, molded, and depicted to promote certain agendas. Keeping this in mind, I hope to be mindful of not only what I write but the potential of my words to bring life or death. I ka ‘ōlelo no ke ola. I ka ‘ōlelo no ka make – In language there is life and in language there is death (Pukui, ‘Ōlelo No‘eau 129; ‘ōlelo no‘eau 1191). For Indigenous people, there is a kuleana (responsibility) dropped onto the words we speak and do not speak - whether we like it or not. Whether in poetry, prose, or performance, we are called upon to be mindful of the places from which we speak. Places of ancestors and elders, places of pain, and the potential spaces that indigenous people hope to have place.

Since 1898, countless American films have depicted “Hawaiian” women but only a handful that uniquely convey the lived experiences, well-being, and accurate cultural depictions of Native Hawaiian women. This thesis argues that Native Hawaiian women have been misrepresented in American feature films and that Native Hawaiian mo‘olelo (stories and history) and mana wahine should be utilized to gain a different perspective concerning how to address this issue.

Despite the rare example of feature films written and directed by Native Hawaiians such as Keo Woolford’s *The Haumana* (2013), Native Hawaiians remain underrepresented in the film industry. This could be due to a number of reasons including a lack of funding, education, access and opportunity. However, one could argue that Native Hawaiians are purposely excluded from the film industry in order to continue perpetuating colonial messages through American feature films.

It might also seem ironic that Native Hawaiians are well represented in music, hula, and other forms of entertainment and simultaneously underrepresented in the film industry. Part of the reason why Hawaiian music and hula does not receive the same kind of back lash that certain films about Native Hawaiians sometimes receive is because Hawaiian music and hula is mostly dominated by Native Hawaiians. I would argue that this is because of access and exposure.

My niece was 3 years old the first time she saw me playing an ukulele. She grabbed her cheap, plastic, and pink ukulele and immediately mimicked my movements and the notes I sang to her. This type of exposure to music, hula, and the arts is familiar to many Native Hawaiians and others who are local to Hawai‘i. Due to the fact that our exposure and access to these aspects of entertainment have been readily available and passed on for generations, Native Hawaiians have been able to thrive in these said industries.

In contrast to that experience, film has only been in the archipelago of Hawai‘i for a little over a century. Access and exposure to the craft and education about film and its multiple layers has been limited to none in most Native Hawaiian communities and as a result, Native Hawaiians are not well represented as agents of films depicted in Hawai‘i or about Native Hawaiians. The idea and object of “the camera” was introduced to Hawai‘i so the education that might accompany the craft of film must be introduced and integrated into Hawai‘i’s current education system and Native Hawaiian communities.

Native Hawaiian females make up 10% of the total population in Hawai‘i and represent 40% of the Hawaii State female prison population (Stein). Juvenile arrests in Hawaii are 10 times higher than that of the U.S. National average and 52% of Native Hawaiian girls held for noncriminal status offenses are there for running away from home (Chesney-Lind). Which prompts the questions – what are they running away from and what are they running away to?

According to a study noted in *Cultural Identification and Attempted Suicide in Native Hawaiian Adolescents*,

Native Hawaiian adolescents had significantly higher rates of suicide attempts (12.9%) than other adolescents in Hawaii (9.6%). Hawaiian cultural affiliation rather than ethnicity was uniquely predictive of suicide attempts. Logistic regression indicated that depression, substance abuse, grade level, Hawaiian cultural affiliation, and main wage earner’s education best predicted suicide attempts in Native Hawaiian adolescents, while depression, substance abuse, and aggression predicted suicide attempts in non-Hawaiians (Yuen).

This poses the theory that simply being associated with that which is Hawaiian and not necessarily being ethnically defined as Native Hawaiian is a detriment to one’s well-being.

Hawaiian cultural affiliation is a matter of life and death, but what is it about Hawaiian cultural affiliation that leaves a sort of mark of death? In search of further explanation for questions like this we look to *Decolonising the Mind* by African Literature scholar, Ngugi wa Thiong'o and his explanation of the *cultural bomb*.

The effect of a cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. It makes them want to distance themselves. It makes them want to identify with that which is furthest removed from themselves...It even plants serious doubts about the moral rightness of struggle. (Thiong'o 3)

Film plays an important role in the projection of the *cultural bomb* that Ngugi wa Thiong'o describes. Film is an environment in which ideologies manifest through art, language, sound, music, and movement. Movement of the reel persuades movement in audiences. This movement is like the ocean because it ebbs and flows and has the power to provide escapism and the power to destroy.

One night, I was sitting on the couch and my Samoan father rushed to turn the channel to *60 Minutes*. Tonight's episode? "Samoa and American Football." My dad watched in adoration while I observed and analyzed the way Samoan males were linked and depicted in terms of the American Sport of Football. N. Bird Runningwater seems to have had a similar experience. A filmmaker of Cheyenne/Mescalero Apache descent, he said,

I remember the first time I had a connection with an Indian on television. I was eight years-old and my cousin Cathy and I were watching a stereotypical cowboy and Indian western. The native characters were dressed like nothing we had ever

seen in our world. At one point, two warrior-type characters entered the scene, and when asked by the lead Anglo character how many enemies they had spied, they replied “na’kii.” Cathy and I looked at one another in amazement and began jumping for joy. We ran to tell our family that we had just heard an Indian on television speaking our Apache language. We felt like the world had finally had a glimpse of our lives as they really were, and from that point on, everything would be different. We watched more and more Westerns after that, waiting and hoping that maybe we would see ourselves on television or hear our language one more time. We never did (Hearne, Visualities 47).

In Sherman Alexie’s film *Smoke Signals* (1998), one of the main characters named Thomas Builds-a-Fire says “The only thing more pathetic than Indians on TV is Indians watching Indians on TV.” The character’s line refers to the irony of “indigenous consumption of the very genres that consistently exclude them” (Hearne, Visualities 43). The titillations prompted by the glimpses of indigenous culture simulated and broadcast into popular media creates a longing for more of that presence but does not satisfy or remotely equate to the richness of the cultural element obtusely exposed.

This thesis explores misrepresentations of Kānaka Maoli women through an analysis of the film *Princess Ka’iulani* (2010) by director and screenwriter Marc Forby. Originally named *Barbarian Princess* (Gordon), this film serves as the primary case study from which all other topics and discussions flow in this text. In the words of Jeffrey Geiger, author of “Imagined Islands: White Shadows in the South Seas and Cultural Ambivalence”,

My intention is to place the film in its broader contexts. This process inevitably can expose certain ideological contradictions and historical discontinuities, for to interrogate a film's "apparent formal coherence" is to reveal a text "riddled with cracks" (99).

Similar to Geiger, I place *Princess Ka'iulani* in a broader context by noting the events that occurred before, during, and after the release of the film and by connecting the messages in the film with iconic tropes and stereotypes. By reviewing a timeline of events that surrounded the film, I am able to understand the events that may have shaped or influenced the release of such a film. I also interrogate the "apparent formal coherence" of the film by outlining how historical inaccuracies and misrepresentations of prominent Hawaiian figures can perpetuate stereotypes.

For the purpose of maintaining a manageable scope of work, I have chosen to focus on the audio/visual aspects of representation. The different aspects of *Princess Ka'iulani* that I focus on include costume, set, design, script, lighting and other visual/audio particularities that produce certain representations and messages. This thesis is not a Hawaiian interpretation of American Cinema. The interpretations of the film *Princess Ka'iulani* that are noted in this thesis are mine alone. I do not wish and could never imagine being capable of speaking on behalf of all Native Hawaiians. As M. Elise Marrubio states in *Killing the Indian Maiden*,

How one reads, remembers, and reacts to a film depends on how it is constructed as a visual product and how it is promoted. These elements inform how we receive and perceive it as a visual text. The cinematic beauty of film can either overshadow or emphasize the very real racist and sexist agendas of the film narrative or iconography" (Marubbio preface).

In a similar sense, how I read, remember and react to *Princess Ka'iulani* is constructed by the visual product of the film and how it is promoted. The depictions of Princess

Ka‘iulani in this film have been so far removed from how some of the mo‘olelo I found described her that the film tends to emphasize “racist and sexist agendas of the film narrative or iconography.”

In the film, an electric lighting ceremony¹ is hosted by Princess Ka‘iulani’s uncle, King David Kalākaua. The ceremony is interrupted by a group of foreign men and Princess Ka‘iulani is whisked away to England as a safety precaution and to gain a Victorian education. Princess Ka‘iulani struggles to fit in with the Europeans that she encounters but she finds friendship and romance with a young Clive Davies. After becoming engaged to Davies, Princess Ka‘iulani learns that King Kalākaua has died and Queen Lili‘uokalani has been deposed from her throne.

Enraged by the fact that Clive Davies and his family kept this information hidden from her (via letters/telegrams that they hid), Princess Ka‘iulani calls off the engagement with Davies and visits President Cleveland in Washington D.C. in order to persuade President Cleveland to actively oppose the overthrow of the Hawaiian Kingdom. Unfortunately, her efforts are not met with success because President Cleveland’s time in office came to a close and the U.S. accepted Lorrin Thurston’s annexation proposal. Davies then offers Princess Ka‘iulani to marry and return with him to England to which Ka‘iulani refuses and states that her future is in Hawai‘i. The final screens tell of her subsequent death in 1898 and the 1993 *Apology Resolution* which was signed by President William Clinton.

If this film was released in the United States in May 2010, what could have occurred during this year and previous years to prompt the production of such a film? What was the political climate of Hawai‘i before, during, and after this film was released? For a film to have an estimated budget of \$9,000,000 and produce \$186,980 (USA) on the opening weekend and

\$883,887 in gross profit, surely there must be some other benefit for producing such a film (Princess Kaiulani, IMDb).

In 2009, films such as *The Twilight Saga: New Moon*, *The Blind Side*, and *Avatar* painted the silver screens across America's movie theaters. The United States also "officially apologized" to all Native Peoples stating that, "The U.S. apologizes on behalf of the people of the United States to all Native Peoples for the many instances of violence, maltreatment, and neglect inflicted on Native Peoples by citizens of the United States," the statement says the United States is committed "to move toward a brighter future where all the people of this land live reconciled as brothers and sisters, and harmoniously steward and protect this land together." The statement adds, however, that it is not intended to support any lawsuit claims against the government (The Wall Street Journal).

In the same year, the *Native Hawaiian Government Reorganization Act* of 2009, also known as the "Akaka Bill" was brought before the Senate as Senate Bill 1011 and House Bill 2314. A simple Google search will define the Akaka Bill as "Federal legislation that would create a process for Native Hawaiians to gain federal recognition similar to Native American and Native Alaskan tribes." In an article titled "Aloha, Segregation" in *The Wall Street Journal Asia*,

Proponents say the plan would duplicate the legal scenario set up for Native Americans, but the [Daniel Akaka] bill carves out new territory. Unlike Indian tribes made up of tightly knit populations that have lived together continuously, participation in the new group would be available to nearly anyone able to trace their roots back to a Native Hawaiian ancestor, no matter where they now reside.

Just three months after the release of *Princess Ka'iulani*, a State News Service headline reads "Hawaiian Homes Commission Votes Unanimously to Support the Akaka Bill." The piece

goes on to state that “OHA and DHHL have been instrumental in helping to raise awareness and move this bill forward, and their support of the latest amendments will help to attract the level of broad-based support that this landmark legislation deserves.” By this time, films like *Exit Through the Gift Shop*, *The Twilight Saga: Eclipse*, *Black Swan*, *Iron Man*, and *The Social Network* have entered theaters but there are not many romance films being played besides *Love and Other Drugs* and *Princess Ka‘iulani*.

One could argue that because the Celluloid Princess figure tends to appear in cinemas during times of a “national identity crisis regarding the composition of the American national body” (Marubbio 15) and “when a symbolic rekindling seems most necessary” (Marubbio 194) or when “mainstream America remains uncertain about its relationship to the Native American people it continues to colonize and displace” (Marubbio 19) – *Princess Ka‘iulani* could have been released as a byproduct, reiteration, or response to the buzz surrounding the Akaka Bill.

At the time, a redefinition of the status and relationship between Kānaka Maoli (as an ethnically distinct and indigenous, but not legally recognized group of people) and the United States was being begged of the U.S. through the Akaka Bill. Due to the fact that this bill was favored by President Barack Obama who also adopted the *Declaration on the Rights of Indigenous Peoples*, one would think that these events would create the perfect political and social climate to create a film about a Hawaiian monarch in a healthy and rich way. Sadly, this was not the case and part of this could be due to the nature of filmic misrepresentations that are embedded in the colonial matrix of Hawai‘i.

The Colonial Matrix, the Panopticon and a History of Film (and Film-making) in Hawai‘i.

Misrepresentations of Kānaka Maoli women exist within a matrix of the “The Modern State”. In this portion of the text I utilize Anthony Giddens’ model of modernity and Foucault’s

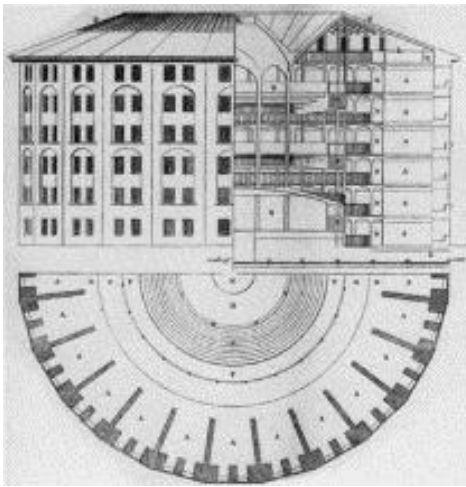
Panopticon as a way to understand how the matrix of the modern state of Hawai‘i currently operates and to situate the film industry within this matrix. I utilize foreign scholars as opposed to Kānaka Maoli or Indigenous models of categorization because it is necessary to see the matrix from a foreign or “Western” perspective in order to understand how the system works. My hope is that this model of information might inform the work of people who hope to change the existing structure of the colonial matrix.

According to Anthony Giddens, the four parts of the *Consequences of Modernity* include 1) Capitalism 2) Surveillance 3) Military Power and 4) Industrialism (Giddens 311). The capitalist structure of Hawai‘i is largely imbedded in the tourism industry. Haunani Kay Trask utilizes prostitution as an analytic category to argue that the tourism industry is a pimp to the prostitute that is Hawai‘i. For many in Hawai‘i, the term “tourist” is often associated with tacky “aloha” attire, laughable mispronunciations of place names, and alcoholics looking for a short paradise of thrills. However, touring is not unique to those who seek a vacation in paradise.

To tour in the context of Hawai‘i’s tourism industry is to buy into the experience and entertainment of appropriated culture and to invest into a particular type of encounter with a set hierarchy of a few elite at the top and the remaining residents/workers who either work for the tourism industry and its congruent U.S. corporations, the fake state, the U.S. federal government, or struggle and hustle for funding in private sectors. Thus, one does not have to be a tourist in Hawai‘i to tour. A person can be the owner of a ticket stub to a movie that misappropriates Hawaiian culture and be one in the same.

The “State of Hawaii” enacts most of the surveillance of Kānaka Maoli. This is exhibited in everything from mass incarceration to the occupation of the archipelago and the stolen Crown Lands under the surveillance of a 57 year young fake State (Van Dyke). This system of control

and surveillance is explored through Foucault's discussion of the Panopticon. The Panopticon refers to a circular prison with cells arranged around a central well, from which prisoners could at all times be observed. This model forms certain relations of power that can be applied "whenever one is dealing with a multiplicity of individuals on whom a task or a particular form of behavior must be imposed" (Foucault, Discipline and Punish 9). In a similar way, the state of Hawai'i and film has the power to operate as a mechanism of control through the laws and messages it projects toward a multiplicity of individuals on whom a particular form of behavior must be imposed.



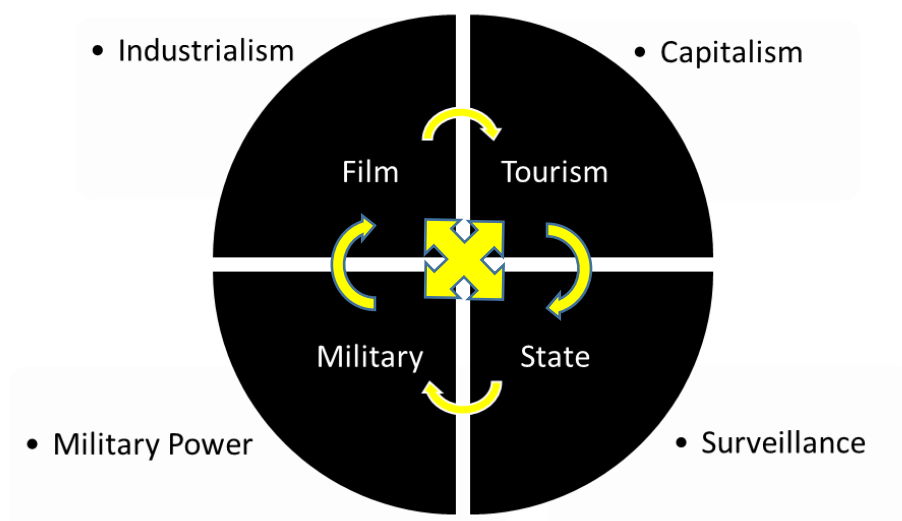
Panopticon



Movie Theater

The third part of this Matrix is military power. Hawai'i is the most remote geographic space on earth. Hawai'i's unique geographic location of being remote and simultaneously at the center of the Pacific - between America and China, America and Japan, America and Australia, America and Samoa, America and other parts of the world. Hawai'i has more military installations than any other state because a prized Pacific prostitute must always be protected². Patriarchy persist under military power that does not exhibit Indigenous agency.

Perhaps though, the most ignored part of Hawai‘i’s Matrix is industrialism. Industrialism, according to Giddens, refers to the input and output of goods to impose certain behaviors. Film is an industry that churns out a movie either in or about Hawai‘i whenever the relationship between Hawai‘i and the U.S. must be described or re-established in a certain way. Industrialism also refers to the media and the input/output of messages projected from the media to impose certain behaviors. Film and the media feeds tourism (capitalism), filming permits are granted by the State (surveillance), and all of this activity is “protected” under the patriarchal power of the U.S. Military (military power). Therefore, even though film is categorized under the sphere of industrialism its function can speak to or transit among the other spheres of modernity.



In this portion of the text, I draw upon the work of Ed Rampell and Robert Schmitt. Robert Schmitt’s work notes the historical details of the introduction of film in Hawai‘i such as the cost of the first ticket stub and the first announcement of a film release in a Hawai‘i newspaper. Ed Rampell talks about the role Hawai‘i has played in the formative years of Hollywood cinema. Rampell co-authored “Conversations with W.S. Merwin” and the film histories “Made In Paradise, Hollywood’s Films of Hawaii and the South Seas,” and “Pearl

Harbor in the Movies.” Rampell is the author of the 2005 book “Progressive Hollywood, A People’s Film History of the United States.” and he also appears in the 2005 Australian documentary “Hula Girls, Imagining Paradise” (Hollywood Progressive). Both authors discuss the oversexualization of women in film in particular the sarong girl, though they depict the sarong girl as being only of the past. I argue that the sarong girl stereotype and exist and becomes altered in Princess Ka‘iulani.

According to Schmitt, the first screening of a motion picture in Hawai‘i took place at the Honolulu Opera House in 1897. A year later, an Edison camera crew in transit from Yokohama to California stopped for one day in O‘ahu and shot the first Pacific Island moving pictures: *Honolulu Street Scene* (1898), *Wharf Scene* (1898), *Honolulu* (1898), and *Kanakas Diving for Coins* (1898) (4). Within a decade, movie theaters like the Orpheum founded in 1906, would be displaying movies on 1234 Fort Street on a regular basis (Schmitt vi). These encounters formed a set hierarchy between the subject and the subjected and set the template for Hollywood’s use of Hawai‘i in the coming years (Hereniko, Inside Out 144).

Hawai‘i has served as the backdrop and subject of some of Hollywood’s most viewed films and successful directors. Film directors who have worked in Hawai‘i include Cecil B. DeMille, John Ford, Steven Spielberg, Clint Eastwood and Alexander Payne (Rampell Intro). The varied tropical terrains of Hawai‘i have been cast as the jungles of Africa, South America, South East Asia and Oceania. Hawai‘i as a subject or backdrop in American Cinema usually fits into 4 feature film categories and 1 television category: 1 South Seas Cinema (*Bird of Paradise* and *Six Days Seven Nights*) 2. World War II-era settings (*From Here to Eternity* and *Pearl Harbor*) 3. Hawaii as itself (*50 First Dates* and *The Descendants*) 4. Hawaii as elsewhere (*Jurassic Park* and *George of the Jungle*) and Film crime dramas in paradise have been relatively few, appearing exclusively in the television arena (Hawaii Five-0, *Magnum P.I.*) (Rampell Intro).

This thesis focuses on South Seas Cinema because it coincides with the film *Princess Kaʻiulani*. South Seas Cinema refers to a genre of film set in and/or shot in the islands of Polynesia, Melanesia, and Micronesia. Sometimes the story is specific to the location and involves island life. South Seas Cinema is as distinct a film genre as the Western, the Musical, and Film Noir (Schmitt 5). Some of the main characteristics of South Seas Cinema includes a 1) tropical isle setting similar to the “Wild West” being the locale for the Western or a seedy urban landscape, 2) the theme of paradise or utopia, 3) the remoteness of the locale, and last but never missed, 4) the sarong girl. The uninhibited, sexually free Hula Girl, or Sarong Girl is a South Seas Cinema staple (Schmitt 5). The genre reflects the influences of Rousseau’s philosophy, explorer logs, novels by Herman Melville, Pierre Loti and Robert Louis Stevenson, the canvases of Paul Gauguin, and the vogue of photographic reproductions in late nineteenth century postcards (Rampell 4).

In some ways, South Seas Cinema is to Native Hawaiians what Westerns have been to Native Americans. M. Elise Marubbio notes that, ‘because of the cultural assumptions that primary characters in westerns and action films in general must be male, and because “Indian” often seems to be interpreted as a masculine term’ (preface). I would argue though that this has been quite the opposite for Native Hawaiians. Films like *Bird of Paradise* (1932), use Hawaiian maidens or female depictions in respect to a more often than not, white male protagonist. Since Hawaiian women are directly related to ‘āina (that which feeds), the submission of Kānaka female depictions to the superiority of white male protagonist symbolizes the façade of a Hawaiian open invitation to the colonization and prostitution of Hawai‘i.

In this way, Hawaiian men are usually cast in lesser roles with fewer lines as unintelligent, savage, lazy, or non-existent. This notion is explored by scholar Ty Tengan in

Native Men Remade: Gender and Nation in Contemporary Hawai‘i. In this powerful text, Tengan explains how Native Hawaiian men have been disempowered through the colonization of Hawai‘i and its people and the notions that developed about kāne (Native Hawaiian men) as a way to support touristic efforts in Hawai‘i. One of these notions or stereotypes includes the classic “beach boy” of the sixties as an unintelligent and fun-loving male who loves to serve tourists. As a result, the kāne of the sixties was posed as a welcoming and non-threatening figure to the influx of foreign tourist to Hawai‘i as a way to support the newly established statehood of Hawai‘i under the United States in 1959.

However, this perception of kāne is quite different when we consider the way Kānaka Maoli men such as Joseph Kahahawai were depicted in the *Massie Trial* (1932) (Stannard, Honor Killing). This particular case made it clear to see how the racialization and dehumanization³ (Maliko 28) of Kānaka males (and other ethnic minority males that are local to Hawai‘i) works in favor of the elite (Stannard, Honor Killing). The manufacturing of misrepresentations and the over emphasis of “Hawaiian” women in American cinema is as detrimental to a healthy sense of identity for Kānaka Maoli men as it is for Kānaka Maoli women.

Literature Review

The majority of the literature that addresses misrepresentations of Indigenous people in film is centered upon portrayals of Native Americans in Hollywood cinema. This thesis draws upon the work of Neva Jacquelyn Kilpatrick’s *Celluloid Indians: Native Americans and Film* in order to outline the general categories of stereotypes that surround Native Americans.

Kilpatrick's scholarship focuses on Native Americans but the categories of stereotypes that she outlines is applicable to the way Native Hawaiians have been represented in American cinema.

To understand how these stereotypes specifically center upon women I studied the work of M. Elise Marubbio. In *Killing the Indian Maiden*, Marubbio specifically addresses the portrayal of Native American women who enable, help, love, or align themselves with a white European American colonizer and die as a result of that choice. This particular type of Native American female depiction is noted as the Celluloid Maiden. Both Kilpatrick and Marubbio contribute and advance the discussion of misrepresentations of Native Americans in American cinema by specifically focusing on intentionally poor representations of Native American women and how these misrepresentations collaborate with colonial efforts of erasure and assimilation from a female perspective of representation.

Another Indigenous writer whose work inspired this thesis is Michelle Raheja. She speaks in depth about how the native ghost figure perpetuates the notion of the vanishing native. I found her discussion about native spirituality to be instrumental in being able to talk about how spirituality is indeed a part of Indigenous identity, but the spiritual stereotype can be used to depict native people in a very sensationalized and romanticized way.

Although these sources offer a wonderful starting point of research and reflection as well as un-noted similarities between portrayals of Native Americans and Native Hawaiians, it is important to note and understand the distinguishing factors between the two identities with a lens of multiplicity. Scholars that have addressed the issue of Pacific Islander misrepresentations include Margaret Jolly's "White Shadows in the Darkness: Representations of Polynesian Women in Early Cinema", "Darkness and Light: Dusky Maidens and Velvet Dreams" by Sarina Pearson and Justin Edwards's "Polynesian Paradises: Explorations in the Hollywood Island

Drama.” However, most of these works discuss Polynesians, women, and the over-sexualization of both in general terms, and lack any specificity about Kānaka Maoli women.

I also drew upon Vilsoni Hereniko’s contribution and edit of *Inside Out*. In this text, Hereniko offers a brief but efficient discussion of Pacific encounters. He also notes how colonial encounters surrounding Pacific people caused Pacific Islanders to shift their cultural beliefs of time from a cyclic format to a linear format. As a result, Pacific Islanders began to understand their identity in terms of initial savagery and subsequent enlightenment. I utilize Hereniko’s work as a way to draw deeper understanding regarding the formation of stereotypes in relation to the Pacific Islanders and their encounters with foreigners.

What I hope to share is a piece of literature that weaves all of these different aspects together – film, Native Hawaiian women, and mo‘olelo in a kaleidoscope type thesis. A kaleidoscope is an optical instrument, typically cylinder with mirrors containing loose, colored objects such as beads or pebbles and bits of glass. As the viewer looks into one end, light entering the other end creates a colorful pattern, due to repeated reflection in the mirrors. In the same way, I am but one viewer on one end of a cyclic cylinder with light entering on the other end through the different texts and scholars I encounter, and although the patterns may shift and change due to the movement of the different contents, the beauty of each colorful pattern should still be apparent and re-emerge with each shift.

In Chapter 1: Creating the Other, Gender, and Racial Binaries I explore the ways in which stereotypes of the “Other” are created and manufactured in the film industry. These stereotypes are often specific to Native Hawaiian women and in this chapter I reveal examples of how issues of gender are deeply intertwined with patriarchal colonialism in *Princess Ka‘iulani*.

My discussion of racial binaries in this chapter reaches beyond the common spectrum of Edward Said's *Occident and Other* and instead begs the question of what we are really segregating in the process of promoting and projecting racial binaries. The prefix "Poly" in Polynesian implies that multiplicity is integral toward understanding Pacific people. Racial binaries limit the multiple ways in which people in the Pacific may be understood and also project arguments about race when in actuality, nationhood and 'āina (land, that which feeds) historically carried heavier significance to Kānaka Maoli.

In Chapter 2: Nationalism and History I uncover the ways in which nationalist agendas are imposed upon Native people through the feature film industry. In a film such as *Princess Ka'iulani*, which is loosely based on the life of an actual Hawaiian female monarch, issues surrounding historical accuracy and inaccuracy are bound to raise some questions. But beyond historical accuracy is history itself, and I am particularly interested in the impact that history can have on Indigenous people as it is projected onto the silver screen.

As a source of remedy to the apparent and common misrepresentations of Hawaiian women in American Cinema, in Chapter 3: Mo'olelo and Mana Wahine I share the ways in which Kānaka Maoli represent themselves, others, and 'āina in Hawaiian mo'olelo. I utilize various newspaper articles about Princess Ka'iulani and John Dominis Holt's *Princess of the Night Rides* as a counter narrative to the film *Princess Ka'iulani*. I also explore *The True Story of Kaluaiko'olau: As Told by His Wife Pi'ilani* and *The Epic Tale of Hi'ikaikapoliopole* in order to understand mana wahine as a notion and essence embodied by every Hawaiian woman.

In the Conclusion of this text, I beg several questions concerning indigenous authorship and directorial control in the film industry. Agency is a term and concept that is commonly used and questioned within Indigenous studies. Agency forces critical thinkers to consider issues of

power and control. Equally important to agency and authorship are the issues of method. Is a film “Hawaiian” because of the ethnic background of the director or because of the methods employed to create the film or a combination of both? These questions and many other issues are explored in the closing chapter.

Chapter 1: Creating the Other, Gender and Racial Binaries

In this chapter I discuss how the camera as a notion and object has a certain kind of genesis and was used as a system of othering. I draw upon the work of Said, Kilpatrick, and Hereniko to understand why the concept of the “Other” exist and was imposed upon Native Hawaiians. I then outline the various stereotypes that surround Native Americans and Native Hawaiians through the intersection of gender and racial binaries.

The mirror and the camera were believed to be the technologies that proved the superiority of Westerners (Lutz 144). Fatimah Tobing Rony explains how the cinema was a natural continuation of the spectacle and display of native bodies in circus-like atmospheres and ethnographic exhibits (Geiger 108). By the second half of the 19th century, photography was used to identify prisoners, mental patients, and racial or ethnic types (Lutz 136). If the origin and purpose of “Western” cameras was to create and identify the “other” then cinema seems to be a natural manifestation of native stereotypes. Sociologist Theresa Perkins states that “Stereotypes are evaluative concepts about status and role and as such are central to interpreting and evaluating social groups, including one’s own.” (Kilpatrick xvi). Films have been around for only a little over a century, but the stereotypes within them have their origins in over five centuries of perceptions and misperceptions (Kilpatrick 1). Playwright Vilsoni Hereniko shares that,

Negative or positive stereotypes reduce Islanders to two-dimensional figures, not fully human, resulting in the erosion of the self-esteem and dignity of the colonized. They must then contend with identities that are not of their own making but nonetheless become regarded over time as their distinctive

characteristic, that which makes them different from others. A stereotypical cultural identity, once struck, is almost impossible to shake off completely (Inside Out 144).

Based on Kilpatrick and Hereniko's discussion about stereotypes, I understand Native Hawaiian stereotypes in American cinema as part of a larger colonizing project. Native Hawaiian stereotypes in American cinema represents a combination of the cultural bomb that Ngugi wa Thiong'o notes as well as the process of Othering that Edward Said outlines in *Orientalism*. However, Native Hawaiian stereotypes are more than simple misconceptions about Native Hawaiians based on statistics, they also dehumanize natives in a way that ruins the self-esteem of the people who identify with that culture in a way where the stereotypes perpetuate despite the apparent shift and changes in the reality of Native Hawaiian communities.

Part of the detriment of these stereotypes occurs when these stereotypes become adopted by both the people who are uneducated or uninformed about the Indigenous people displayed in the film and the actual Indigenous people who may be ill-informed about the richness of their own culture due to generations of colonially erased ancestral knowledge and a lack of opportunity to access those ancestral sources.

According to Kilpatrick, Native stereotypes can be divided into three categories: mental, spiritual, and sexual (xvii). Mental categorizations refer to the depiction of an oppressed group as innately less intelligent (Kilpatrick xvii). More recently, Indians are portrayed as "stupid" and "lazy" by many Americans as savage antagonists in order to assuage the guilt Americans feel about the atrocities their ancestors committed against Indians in the past (Mihehuah 115). Images of Native American ghosts in dominant culture representations can compel audiences to an "emotional economy of guilt and remorse, but they do not serve contemporary indigenous

communities invested in visual technologies that reflect the creative, robust vitality of living people” (Raheja, Visualities 4).

The mental stereotype operates in multiple ways. In one way, mental stereotypes form a hierarchy where the indigenous other is less intelligent and therefore, less than the colonial protagonist figure in the film in a sort of superior/inferior complex. In another way, the mental stereotype works to depict the native as a non-threatening figure. However, this stereotype is so far removed from the way in which intelligence is exhibited in numerous mo‘olelo that speak about wāhine (Native Hawaiian women) as Akua (gods), Ali‘i (chiefs), and a force to be reckoned with and never ignored.

Spiritual stereotypes refer to the perception of an inherent native closeness to the earth. While it should be noted that Indigenous people are spiritual beings who often integrate multiple worlds of understanding as part of their cultural values, this kind of spiritual stereotype has led some to endow native people with a certain nature-based nobility and spirituality (Kilpatrick xvii). As indigenous people, Dale Turner contends,

Many of us believe that we can explain our understanding of the “spiritual” and that the dominant culture will someday “get it.” But history has shown us that at least at this time in the relationship, we must keep to ourselves our sacred knowledge as we articulate and understand it from within our own cultures, for it is this knowledge that defines us as indigenous peoples (Raheja, Visualities 11).

When the very things that define you must be stored in a sacred knowledge space, this implies that your identity as a native is always at risk. Due to the fact that spirituality is innate to Indigenous identity, the formation of the spiritual stereotype is essential toward the colonial erasure of the survival tools embedded in Indigenous spiritual practices, protocol, and belief

systems. Dale Turner goes on to argue that “In a sense, this is the most significant difference between indigenous and European world views.” ‘Indigenous spirituality has been elided and suppressed by Europeans in the so-called “New World” because it poses a threat to Judeo-Christian understandings of gender, the primacy of written narrative, and hierarchical genealogies of meaning and power’ (Raheja, *Visualities* 11). If any facet of indigenous culture poses any kind of threat to the power of colonialism then it must be diminished and one way to diminish this threat is to skew or alter the perception of something that is innate to Indigenous people and their mana (divine power).

The last category of stereotypes is that of the Sexualized Native or Maiden. The sexualized maiden represents the ramifications of interracial mixing on American society. She is sometimes depicted as the alluring sarong girl who usually has a lei attached to her like a dog tag. The Sexualized Maiden is often depicted as the mixed-blood offspring of a white man and a Native woman. As such, she symbolizes a temporal moment after colonization and assimilation (Marubbio 7). The films using this figure attribute her bad qualities to her savage heritage and nature. This “bad blood” causes or justifies her death (Marrubio 8).

To be clear, Native Hawaiian women are indeed sexual beings. A simple examination of mele ma‘i (songs and chants that honor the genitals of a person and the mana attached to it) written by or about wāhine will reflect how kānaka poetically and sometimes flirtatiously talked about genitals as well as its multiple functions for pleasure and procreation. Sex games such as kilu were also practiced in Hawaiian society and noted in certain stories such as *The Epic Tale of Hi‘iakaikapoliopele*.

However, there is a distinct difference between kānaka women who celebrate their sexuality versus kānaka women who are sexualized. In the first instance, the wahine always has

control over her body – how she presents her body and whether or not she chooses to share her body with anyone else. On the other hand, wahine become sexualized when ideas about how she should or should not present or share her body are imposed on her through an array of patriarchal messages that work to subjugate her innate mana wahine (feminine spiritual power). In this instance, her agency is removed or missing and sexuality is displayed in a predatory way. Understanding this sexual stereotype is important because in Hawaiian epistemology, women and ‘āina are directly related. Therefore, the ability for wāhine to have control over their own bodies and have this reflected in American cinema is synonymous with the ability of kākāka to have control over their own lands and the sort of empowerment this type of agency can avail.

The eldest stereotypes surrounding Native Hawaiians and other Indigenous groups is that of the noble, ignoble, and nubile savage. The Noble Savage represents the native man or woman who is innocent and befriends the white colonizer. This native represents the potential of an oppressed group to be assimilated into white culture (Marubbio 3). Often characterized as the native savage who converts to Christianity after abandoning his or her heathen past, the noble savage is favorable and non-threatening.

Then there is the Nubile Savage. This is your *Jungle Book* (1942) savage – youthful, able to communicate with animals, and distanced from modernity. Their innocence and purity makes them that much more alluring. Michael Sturma explains that the nubile savage is different from the noble savage in that it refers to the portrayal of indigenous women as sexually inviting and desirable (Sturma 7). Sturma goes on to explain how the modesty of South Pacific women added to their allure and attraction in order to symbolize a “refuge from the complexities of modern life, and more particularly the complications of modern gender relations” (Sturma 9).

The Ignoble Savage serves as the antithesis to the noble and nubile savage. This character refers to the heathen and cannibalistic native. In both male and female forms, the ignoble savage is often violent, morally questionable, and a real physical and psychological threat to the colonizer. American political and social iconography depicts his or her resistance to assimilation as a sign of “weak moral fiber or the inability to change” (Marubbio 3).

In each form of the stereotypes listed above, whether the Indigenous person is noble, nubile or ignoble, male or female, the character still remains a savage – someone to conquer, teach, impose ideas, convert and recognize as inferior in respect to the civilized colonizer. Their identity always exist in relation to that of the colonizer. The noble savage can assimilate to the colonizer’s agenda but will never be synonymous with the identity of the colonizer, the nubile savage is attractive and non-threatening to the colonizer which makes their existence acceptable, and the ignoble savage is defined as the opposition to the colonizer. In each (dis)respect, the Indigenous person is unable to assert their own identity based on their own cultural and ancestral teachings because doing so would pose a threat to the colonizer and their agenda.

With regard to stereotypes that have targeted Native women, three icons exist in the genealogy of the figure of the Celluloid Maiden – the innocent Indian Princess, the Mother Earth concept, and the dangerous Native American Queen (Marubbio 8).

<u>Categories</u>	<u>Stereotypes</u>	<u>Female Stereotypes</u>
Mental	Noble	Princess
Spiritual	Nubile	Mother Earth
Sexual	Ignoble	Queen

This table reflects the various categorizations and stereotypes that are typical of Native American misrepresentations in film according to Kilpatrick and Marrubio and is applicable to misrepresentations of Native Hawaiian women. Please note that although these categories and stereotypes are listed as such,

they can connect and combine in multiple ways at any given moment during a film. Thus, for example, while it is possible for a character to be introduced as a mental and noble princess – the character can develop to become a sexual and ignoble queen.

The following text outlines how the female stereotypes of Princess, Mother Earth and Queen are combined, replicated, altered, and perpetuated in the feature film *Princess Kaʻiulani*. My notation of the homonym “Scene/Seen” throughout this portion of the text is meant to connote the idea that everything in a movie is both visually “seen” by the audience and also purposely and strategically “scene” by the director. Every costume design, prop, and setting has been carefully chosen and this should be considered when evaluating a film.

As the title of the film suggests, the most prominent figure depicted in *Princess Kaʻiulani* is that of the Celluloid Princess. The Celluloid Princess symbolizes the possibility of assimilation of the racial Other into a predominantly western European cultural ideology. The key qualifiers constituting the Princess figure include her 1) innocence and purity 2) her connection to nature and the American landscape 3) her exotic culture and beauty and her attraction to the white hero, and 4) her link to nobility and tragic death (Marubbio 6).

1) Innocence and Purity

The first image projected onto the silver screen is a black and white photo of ʻIolani Palace. In this instance, the audience is put in a time machine and migrates into a kingdom of the past. Princess Kaʻiulani, as a child of about 9 years old walks with her mother in a field. Later, King Kalakaua and a Mr. Gibson (Prime Minister Walter M. Gibson) are scene/seen talking about her as she plays in front of ʻIolani Palace.

Her innocence and purity is symbolized through the white, lace dress that adorns her body and the pink ribbon wrapped around her hair. However, this costume attire does not embody Kānaka symbolism. kuualoha hoomanawanui states that descriptions of beauty were

usually expressed through references to nature (hoomanawanui 138). The saying “Pali ke kua, mahina ke alo” meaning “Back straight like a cliff, front radiant like the moon” was usually said of someone particularly fine in appearance (hoomanawanui 141). Chiefs are believed to be the embodiment of the akua (gods) that preceded their existence. Therefore, powerful and warm colors such as yellow and red would have been appropriate to symbolize that message.

Later in the film, when she arrives in London, Princess Ka‘iulani is shown in a brown dress. I suppose the dark and neutral color is meant to represent her tired and soiled travels from Hawai‘i to London or it could symbolize her “brown” contrast to the “white” Davies family who welcomes her to London. However, after a time lapse of 2 years, Princess Ka‘iulani is yet again, wearing white and pink ribbons. During periodic moments in the film, Princess Ka‘iulani is scene/seen riding a horse on the beach while wearing all white and with her hair down, slightly gliding in the breeze, then the scene flashes back to her as a young child on the beach. Later, when she arrives back in Hawai‘i, Princess Ka‘iulani wears a red dress.

The costume choices for this main character could reflect her growth or character development from a child to a young woman – hence the delicate white and pink to red and green dresses she wears later in the film. In other instances, her costumes beckon the idea of contrast or difference. Some could argue that the choices for her costumes simply sprang from research concerning the fashion of the time. Still, others could pose the argument that Princess Ka‘iulani is constantly depicted as an innocent and demure child in colors such as white and pink as a qualifying characteristic of the Celluloid Princess.

One way in which Princess Ka‘iulani is depicted as childish is through the instances in which Princess Ka‘iulani cries throughout the film. When she is forcibly whisked away from ‘Iolani Palace to flee to London, a glimmer of light is cast on a single tear drop that falls from

her cheek. Later on the boat to England, her father slaps her and she responds “You can’t do that! I am ali’i!” Her father then says “And I am your father and I am not putting you in harm’s way.” Reeking of parental patriarchy, the scene ends with her crying.

Shortly after she arrives in London, she receives a letter from one of the palace keepers named Kalehua. After fighting to attain the letter back from another young woman/school girl who snatched the letter from her hand, a Miss. Barnes (one of the school teachers) takes the letter which is written in Hawaiian and rips it in front of Princess Ka’iulani. This scene ends with yes, you guessed it, the main character crying.

Later, when Princess Ka’iulani attends an event with Clive Davies, Princess Ka’iulani is ill greeted by the Duke of Winchester and his wife Elizabeth. The Duke of Winchester states “She’s half Polynesian and the wrong half Scottish.” His wife begs the question “Do you think she’s attractive?” to which the Duke responds “In a tiger jungle kind of way”. They subsequently and degradingly ask Princess Ka’iulani if she can read and write.

Instead of Princess Ka’iulani responding to their remarks, Clive Davis defends her and Princess Ka’iulani simply says “It is a pleasure to make your acquaintance”. Then she cries again, but Clive comforts her by saying “Forget them, they’re pompous fools.” It seems that Clive is not always her hero in the film though because when he leaves, Princess Ka’iulani watches from her bedroom window and cries again.

As a young woman who experienced such rapid change and transformations both internally and externally, I am certain that sorrow and pain played a role in her life and decisions. However, does her character really have to cry as a response to every hardship? Crying is one way in which babies communicate their needs because they have not yet formed language to express and articulate their feelings and desires. In the same way, her constant response to

hardship with crying beckons her lack of voice and a language that is literally ripped in the form of a letter in front of her.

It should be noted that the act of crying for wāhine does not always indicate a sign of weakness. The act of uē (crying, mourning, lamentation) in a Native Hawaiian context can take on different forms and be used as a way to honor a loved one who has passed or to recognize land and the ancestors attached to that land (Brown 4). I emphasize Princess Kaʻiulani’s tearful moments in the film as being separate and distinct from the Native Hawaiian understanding of uē because of the repetition of its occurrence in the film and the fact that she immediately responds to hardship in this manner.

For example, after the duke of Winchester and his wife make their racist remarks about Princess Kaʻiulani, she holds her composure in front of them but cries afterward. I would argue though that Princess Kaʻiulani as an actual person was probably well aware of the racial and social climate that exist in London and the United States so I find her tearful response to their remarks and other hardships in the film to be questionable.

Another argument could be that these hardships contribute to her character by showcasing her noble responses to racism. Thus, her response to the Duke of Winchester and his wife Elizabeth show that she is too noble to “lower” herself to their degrading comments. In a later scene on a rainy night, a Miss Barnes (the same woman who ripped her letter) enters Princess Kaʻiulani’s residence frigidly wet and humbly says “Recently widowed, looking for work.” Princess Kaʻiulani then says to Annie Cleghorn “Get me some towels!” She approaches Miss Barnes and says “Your cloak looks very damp, may I, please?” and proceeds to remove her coat. Her character drips with an heir of nobility like the water that dripped from Miss Barne’s coat.

In further grounding the Princess trope, Marubbio states that “Though the Princess’s innocence and unabashed sexuality hint at her female ancestors’ wild and untamed sexuality, unlike them, she never engages the more violent element of her character; thus she maintains a moral purity linked to chastity and control. This adds to her attraction (Marubbio 12).”

Unlike the Queen stereotype described by Marubbio, the Princess poses no physical or military threat. Her diminutive frame, coupled with her childlike desire to learn, especially from the white hero, makes her more malleable than the Queen, and certainly more inviting to the colonizer (Marubbio 11). Less capable than the Queen of fending for herself, the Princess figure indicates the need for parental guidance, which she chooses in the form of white patriarchal culture. In so doing, she acknowledges the inevitability of white domination and justifies the paternalistic action of the United States against Native American people (Marubbio 12-13).

2) Connection to Nature and the American Landscape

In certain parts of the film, Princess Ka‘iulani is scene/seen collecting sea shells with her mother on the beach. After arriving in London, Princess Ka‘iulani examines each sea shell in her collection. Alice Davies enters the scene and Princess Ka‘iulani explains that they are “Ola Shells” that you collect and connect memories to. Ola, meaning “life” in Hawaiian. Alice notices that “some of them aren’t very pretty” and Princess Ka‘iulani explains that those sea shells represent the part of her life when her mother died. Alice notices the other sea shells and Princess Ka‘iulani explains that “Those don’t have memories yet, those are the future.”

These “ola shells” serve as motifs throughout the film. When Princess Ka‘iulani leaves London, she leaves a sea shell with Alice Davies and Alice says to Princess Ka‘iulani “Don’t disregard your heart.” Unsure if this line refers to her previous engagement to Clive Davies, it can be argued that the “ola shell” scene could represent the phase of her life when she left

London. The motif of the “ola shells” meets its third and final scene when Princess Ka‘iulani gradually loosens her grip and drops the rest of her sea shells in the ocean, representing “The night my country disappeared.”

In connection to the film *Princess Ka‘iulani*, one could argue that the ola shells serve as an attempt by the director to form a symbolic connection between the princess and her country in a sort of tradition of collecting and keeping sea shells. Still, others could argue that the final scene and disappearance of the ola shells into the ocean could represent or foreshadow the death of both the Princess and her country.

The Mother Earth stereotype is similar to that of the spiritual stereotype in that it depicts native female connections to land in a romanticized format. To be clear, Native Hawaiians *do* share innate connections with ancestral land but there is a difference between mana and synthetic magic. Mana (spiritual power) is innate to Kānaka women while synthetic magic is used to display a visually interesting but culturally inaccurate closeness to land. A primary example of this type of synthetic magic could be Disney’s *Pocahontas* (1995) with multi-colored leaves swirling around her and bear cubs that are naturally drawn to her. Part of being Indigenous means belonging to a certain ancestral land then becoming dispossessed of that land due to colonial forces. The absence of cultural struggle in connection to land and information about a genealogical connection to land usually signals the fact that the character depicts a Mother Earth stereotype.

Goeman shares that “Colonialism is not just about conquering Native lands through mapping new ownerships, but it is also about the conquest of bodies, particularly women’s bodies through sexual violence, and about recreating gendered relationships” (Goeman 33).

Therefore, the Mother Earth stereotype depicts native women as someone who is conquerable just like the land that she represents.

3) Exotic Culture and Beauty/Attraction to the White Hero

During one part of the film, Princess Kaʻiulani falls off of a bike and hurts her ankle. Clive Davies helps her to be seated then proceeds to remove her shoes. He slowly glides his hand up from her ankle to her calves and says “I am told this the most sensitive part of a woman’s body” to which she responds “A woman’s geography is a little different in Hawai‘i.” The words drip from actress, Q’orianka Kilcher’s mouth in the most seductive of tones. In some ways, Clive Davies serves as romantic relief to the hardships that Princess Kaʻiulani experiences. After Princess Kaʻiulani learns of King David Kalākaua’s death, Clive approaches her by a lake and ask “Should I leave you alone?” He then confesses his love for her and she questions him saying “What does it matter anyway? You’re going to the university.” To which he responds “It matters.” It was also Clive who comforts Princess Kaʻiulani after she unpleasantly encounters the Duke of Winchester and his wife Elizabeth. He later proposes marriage to Princess Kaʻiulani.

One of the major inaccuracies concerning Princess Kaʻiulani’s relationship with Clive Davies in the film is in the over emphasis of her connection to him. The film makes it seem as though he was the absolute love of her life and the end of their relationship was an absolute tragedy but in reality, he was just one person linked to Princess Kaʻiulani.

Marubbio states that “The Princess’s qualities of innocence, virtue, and vulnerability make her attractive to the white characters. She is the essence of the noble and vanishing savage who bridges two very different cultures and worldviews but is unable to fully divorce herself from one culture to integrate into the other” (Marubbio 26). The aforementioned “love” scenes

are meant to portray her character as alluring. Ethnically speaking, Princess Kaʻiulani in the film and in reality was part Native Hawaiian and part Scottish so her character in the film represents the bridge between two very different cultures.

In the end, she does not marry Clive Davies and proclaims that she loves her country more than him but her inability to “fully divorce herself from one culture to integrate into the other” results in her inevitable death. Lipsitz says that ‘The native woman’s love for the white man serves to establish the moral superiority of the conqueror’s culture. Marriage allows the native woman to “assimilate” into the nation by disappearing, by becoming part of the genealogy of white society’ (Lipsitz 6). Part of this acceptance of the “genealogy of white society” is the acceptance of patriarchal colonialism.

Hawaii entertainer Palani Vaughan, who turned down the part of King Kalākaua, said that the filmmakers sprinkled the script with behavior unbecoming a princess and strongly objected to a lovemaking scene and was told it would be removed (Gordon). Executive producer Leilani Forby stated that "There is a love interest and there are tender scenes of this love blooming, but this is not going to be an R-rated film" (Gordon). If film ratings produced by the Motion Picture Association of America (MPAA) are being used as a standard for measuring the severity of intimacy in this “breathtaking romance”, I should hope other indigenous methods and standards could be employed for depicting her connections to not only Clive Davies, but other people in her life as well.

4) Link to Nobility and Tragic Death

“You can still see the loss of her mother in her eyes.” These words uttered between King Kalākaua and Prime Minister Gibson beckon Princess Kaʻiulani’s link to nobility. In a way, the reiterations of her mother’s death throughout different moments in the film foreshadow Princess

Ka‘iulani’s own death. There are number of other monarchs that the filmmaker could have chosen to depict in a film but it could be argued that Princess Ka‘iulani was chosen because she was the last monarch. She was the monarch who was meant to step into leadership as the next queen but did not because of her own death and the “death” of her country. This notion falls in line with the idea of the vanishing native, settler colonialism, and fatal impact theory.

Marubbio explains that Celluloid Princess characterizations portray her death as a tragedy and an unavoidable consequence of western expansion and conquest. This concept is reiterated in the work of Henry Nash Smith. In *Virgin Land*, Smith not only genders land as a virgin woman meant to be conquered but he showcases how the colonial imaginary views land and empire as an unending frontier that is meant to be explored and conquered. In the process, the indigenous people of these said lands must either assimilate to survive or be wiped out. However, genocide is frowned upon and illegal in the United States so the best way to perpetuate the essentiality of the vanishing native is to constantly depict natives as having tragic and fatal endings in filmic format.

In an intimate moment during the film, Princess Ka‘iulani kneels before Queen Lili‘uokalani and holds her hand. The Queen says to Princess Ka‘iulani “That was a very noble thing you did my child (referring to the lunch she had with President Cleveland), unfortunately, you have arrived at the saddest possible time. The annexation ceremony is tomorrow. I won’t attend. I’m hosting a private ceremony, a kind of funeral for our nation.”

Princess Ka‘iulani responds and says “A wise woman once said, we must always make room for the living and we will.” The Native American Queen image embodies the qualities of the feminized and premodern New World. Disruptive to the western European patriarchal order (Marubbio 9-10), the Queen figuratively represents the psychological reaction Europeans

expected of indigenous peoples to colonial action and a militant stance against the rape of their motherland (Marubbio 10). The small but notable way in which the Queen image is depicted through Queen Lili'uokalani's character in the film reiterates the theme of nobility (or sovereign royalty and nationhood) that is directly linked to death and disappearance.

A key aspect and problem of *Princess Ka'iulani* is the clear binary created between natives and foreigners in the film. Racism and racial binaries are embedded in the imagery as well as the language in the film. In contemporary theorizing there is "Persisting tendency to freeze the fluidity of the subject positions of Polynesian women in terms of binaries such as us/them, indigenous/foreign, and tradition/modernity as they navigate the ever more turbulent waters of the Pacific in this era of globalization" (Jolly 143). However, when conversations about Native Hawaiian women are reduced to binary models of interpretation there is an erasure of indigenous identity.

In some of the opening scenes in the film, hula dancers glide across the palace grounds, white businessmen grab guns and take arms, and palace keepers and guests enter the Palace. All of which happens within three combined scenes to evoke a general feeling of conflict brewing under the surface and on the verge of eruption in Hawai'i. In the first scenes that depict Lorrin Thurston, his character never directly faces the camera. He is first scene/seen through a reflection in a round mirror while smoking. In the next scene, he stands behind King Kalākaua but the first time a stark visual contrast is projected to the audience is when the lighting ceremony is interrupted and a fair-skinned Thurston directly stares into the eyes of a dark and round King David Kalākaua. Thurston's position in each of these scenes is meant to outline him as the "villain" of the story who lurks in the background.

Thurston's character says to Dole "There is only one side Sanford, ours. It's interesting you haven't realized that." At the dinner party hosted for the delegates from Washington D.C., the subject of voting and who has the right to vote is prompted at the table. Thurston's character clarifies for everyone that voting is a right for "Any Anglo American" and the camera subsequently focuses on a close-up of the dark skinned palace keeper. This type of language and imagery creates racial binaries between natives and non-natives and ignores the long and complex history and relationships that the Hawaiian Kingdom shared with Europeans, Asians, and other Pacific Islanders.

In an 1841 letter addressed from Daniela 'Ī'ī, an 'ōiwi playmate and advisor to Kamehameha II, he wrote to missionary Dwight Baldwin "O ke kino kai ka'awale, o ke aloha 'a'ole ia i ka'awale" meaning "Although our bodies are separate, our love is not separated." Letters like these deconstruct post-colonial binaries between natives and non-natives and reflect the interpersonal relationships of monarchs who befriended, trusted, and as this letter suggest, loved foreigners. These type of documents also reflect that the binary between America and Hawai'i was not a matter of race⁴ for Native Hawaiians but rather, a matter of national independence.

Another way in which racial messages and binaries are exhibited in the American film industry and the film *Princess Ka'iulani* is through the exhibition of visual ethnic washing and cross cultural participation. While many scholars may be familiar with the term "white-washing" which refers to the use of a pre-dominantly Caucasian cast to play roles that would clearly and more appropriately be played by actors or actresses of color, Native Hawaiian film representations often experience an array of different types of "washing."

Other forms of “washing” Native Hawaiian representations occur through the use of Asian American actors/actresses to play native roles - also known as “yellow washing.” Hawai‘i host a large Asian population and many of which identify as “local.” As a result, some filmmakers see no problem with casting Asian Americans as Native Hawaiians. However, this act subjugates both ethnic groups as a way to say “you are all the same” and perpetuates the theme of the “vanishing native.”

In another example of visual ethnic washing, we also have cross-cultural participation. While it can be noted that actors and actresses should be able to perform their talents in spite of ethnic and racial casting, this type of cross-cultural participation in Hollywood works to subjugate a particular native people’s identity with the use of an individual from a similar but different ethnic background.

Q’orianka Waira Qoiana Kilcher is an American actress of Quechua-Huachipaeri (Peru) and Swiss-German descent. She also played the role of Pocahontas in the 2005 film *The New World* (Anchorage Daily News) (Gordon). In the film *Princess Ka‘iulani*, the former Hawai‘i resident represents the “hope of our nation” as the last reigning monarch of Hawai‘i.

Cross-cultural participation connotes the idea that all native people are alike and dismantles the detailed distinctions among indigenous people. The use of an actor or actress who identifies with their indigenous identity is a way for Hollywood to say - This actor or actress is proud of their culture, a humanitarian and cultural activist, cares for America, and most important, is Indigenous “just like you” as a way to validate their representation of native cultural subjects.

Lastly, we have actual cultural participation. This refers to the use of an actual Native Hawaiian to validate Hollywood’s misrepresentation of native cultural subjects. However,

cultural participation does not equate to cultural validation. Just because one hires a Native Hawaiian for a film project that does not necessarily mean that the project is culturally valid.

For example, if I hire a chef that is ethnically Filipino to cook for me, that does not necessarily mean that every dish the Filipino cook makes will be a Filipino dish. Some days the chef might make Italian food and other days the chef might make Chinese food. While these dishes may be delicious, the dishes are not Filipino meals just because a Filipino was hired and made them. Instead, it is the ingredients and methods utilized that determine whether or not the dish is a Filipino dish or inspired by other cultures.

In the same way, proper representations of Native Hawaiians can be evaluated as valid through an examination of the sources and methods utilized to produce that character, representation, or film – not necessarily the ethnic background of the director, screenwriter, and actors. Prominent questions concerning this issue include - Where did you find the sources to create this character and how did you become versed in the language of the people you hope to depict? Concerning method and protocol - Did you ask permission? What did the elders both dead and alive say? These issues are discussed in the closing chapter of this thesis.

In an interview, Edward Said begs the question concerning “How cultures constantly feed each other across what’s supposed to be lines of demarcation and...lines of coexistence and compli-mentality (Edward Said Explains). My hope for current and future discussions surrounding the issue of race in Hawai‘i will center around this type of feeding across what are supposed to be lines of demarcation while still recognizing the distinct and indigenous identity of ‘ōiwi.

Chapter 2: Nationalism and History

In this chapter I discuss how themes of American nationalism are included in the film through the political rhetoric of democracy and voting. I also focus on a few historical inaccuracies and emphasize the implications of publishing an interpretation of Native Hawaiian history in film. Modern mass media, including cinema, have played a major part in the production of national symbols. As these symbols become part of each individual through the media, they effectively break down the separation between public and private, local and national. A nationalist movement seeks to bind together people in a particular territory as an endeavor to gain and use state power. The main product of nationalism is a body of people who are loyal to the imagined community established by nationalist discourse (Kilpatrick 5).

Timothy Corrigan argues that when viewing National Cinemas (cinema with a cultural or national character) it is important to not “oversimplify the connections between a culture and its films; remember that an approach of this kind implies (perhaps falsely) a unity or a fundamental similarity between many different films from a country” (82). Philip French sees National Cinemas as “expressing deep fears about the possible breakdown of American society in the face of an underlying drive toward anarchy and disintegration (Kilpatrick 62).

One of the ways the theme of nationalism is exhibited in *Princess Kaʻiulani* is through the constant references to Hawaiʻi as a nation invaded, stolen and dead. The film opens with a lighting ceremony because Princess Kaʻiulani represents the “light” of Hawaiʻi’s future. The interruption of the lighting ceremony symbolizes the interruption that is colonization and her death represents the death of the future of a nation.

Later in the film, the character Lorrin A. Thurston host a special dinner party and says “Don’t be afraid to try the poi, it’s really quite delicious.” To many Native Hawaiians, poi is not simply a form in which kalo (taro root) can be consumed, it is representative of an elder ancestor (Kame‘eleihiwa, Native Land 25). The comment made by Thurston’s character in the film may not have been intended to be culturally discriminating by the director but it could reflect the lack of Hawaiian language sources and oral histories in the filmmaking process. This portion of the film could have also been used as a way for the director to reiterate Thurston’s character as a villain. This is what Mary Louise Pratt terms a “European planetary consciousness,” a consciousness that is deeply patriarchal in nature. This European planetary consciousness, which still largely orders the world, has had major implications for Native and non-Native communities alike (Goeman 2).

After Princess Ka‘iulani arrives in London, Theo Davies says to Princess Ka‘iulani’s father, “Oh she’s a real HAW–WAI-ANN” in a mocking tone. Princess Ka‘iulani’s father responds and says “Word is *you* own most of the island” and Davies replies “Not really, just a sugar plantation here and there.” Their dialogue in the film is short and their backs are facing toward the camera as they enter the Davies residence, but it is reflective of a national theme and setting where the invasion and capture of a nation is brewing under the surface as Princess Ka‘iulani settles in London.

When Princess Ka‘iulani shares a lunch with President Cleveland, her father promises that the politics surrounding Hawai‘i will not be discussed because the lunch is for pleasure rather than political business, but Princess Ka‘iulani takes this event as an opportunity to form an analogy between the food hen and her homeland in Hawai‘i. She says Hawai‘i,

Reminds me of this Hen...natural, unspoiled, perfect!” For as long as anyone can remember, pepper has been the perfect seasoning for hen. Lately though, Salt, a white mineral from the sea has been the fashion. Careful to add just a bit, as a perfect balance can be easily upset. Should you introduce an American spice such as Cumin, the salt is fortified, the hen destroyed.

After understanding the kaona (hidden meaning) embedded in her analogy, President Cleveland promises to do what he can to keep the American “Cumin” from spoiling the hen that is Hawai‘i. This portion of the film reiterates the idea of racial binaries because Native Hawaiians are likened to pepper which is a black spice and foreigners are compared to white salt. Afterward, Thurston enters a separate scene and says “She may have succeeded in winning over Cleveland... [but]...McKinley is wise to the riches of this country and what we can do for his and he understands whoever possesses Hawai‘i, controls the Pacific.”

In the beginning of the film, Princess Ka‘iulani gives one of the palace keepers a pendant of hers. Toward the end of the film, at the “funeral of our country” that is hosted by Queen Lili‘uokalani, a young girl gives a lei to the Queen, says “Ua mau ke ea o ka ‘āina i ka pono”⁵ and hands the aforementioned pendant to Princess Ka‘iulani. Surprised by the sight of the pendant, Princess Ka‘iulani ask “Where did you get this?” The palace keeper’s twin brother enters the scene and says in Hawaiian “Meeting you was the greatest day of his life...fighting for you, his darkest. Remember him well.” The symbolism embedded between when she gave the pendant toward this point in the film represents the final death of a country.

Nationalism is also emphasized in this film through the idea of American democracy. After ‘Iolani Palace is invaded, Dole questions Thurston and ask “Has Washington approved?” to which Thurston replies “Well, democracy is American.” However, it is not just the mention of

democracy that causes this film to have a nationalist heir, it is also the way democracy is fought for in the form of voting. This type of rhetoric falls in line with the idea of democracy as a liberatory power that the United States bestows upon indigenous people. However, in reality, most indigenous people experience the “spread of democracy” from the United States in the form of land dispossession and subsequent disempowerment.

When Princess Kaʻiulani hosts a dinner party for Washington D.C.’s delegates on behalf of Thurston and Dole, she once again takes this event as an opportunity to sway the audience. She says,

Hawaiʻi is about to enter into the 20th century a changed nation. This evening I offer that we embark on this transition as friends (clapping) Mr. Thurston and Mr. Dole wanted a popular government. Well, it has arrived under the laws of their American Constitution. What does this mean? Ask Mr. Thurston and he will tell you that if you own land, you can vote. Conveniently, the natives do not own land. If you ask one of the commissioners in Washington or here this evening, they will proudly tell you that any American male who can read or write can vote.

Later in the film, after Princess Kaʻiulani has been “culturally” but “unofficially” crowned on the beach as the next reigning heir of Hawaiʻi, she receives a letter. The letter reads,

It is with great pleasure that I write to you this letter. The quiet efforts of the princess to obliterate harsh feelings in Hawaiʻi and her acceptance of the new order of things is appreciated by this community. In recognition, the new Territory of Hawaiʻi expects to grant all Hawaiians full rights of citizenship [looks up at father with smile and says] the Kānaka can vote!

Her father responds enthusiastically: “Yes, you did it baby girl!” In this instance, her success as a Princess is defined by her “acceptance of democracy as the new order of things” and the fact that “Kānaka can vote.” In this context, the Kānaka are not voting for or against annexation, they can simply vote within the “new order” or within the parental guidance and territory of the United States.

At the end of the film, a black screen appears and says in white font “Princess Ka‘iulani died on March 6, 1899 at the age of 23, less than one year after Hawai‘i was annexed by the United States. Many believe she died of a broken heart at the loss of her nation.” With low strings in the background, an actual photo of Princess Ka‘iulani is shown with her facing the audience and the text reads “To this day, Hawaiians strive to perpetuate their culture and nation” and goes on to state that “In 1993, President Clinton signed the “Apology Resolution” passed by Congress. The document offered an apology on behalf of the United States for the overthrow of the Kingdom of Hawai‘i.’ What the quote in the film does not state is that the 1993 *Apology Resolution* has a disclaimer that says “Nothing in this joint Resolution is intended to serve as a settlement of any claims against the United States” (United States Public Law 103).

Any film that features a prominent Native Hawaiian national figure such as Princess Ka‘iulani is bound to raise some questions regarding historical accuracy. In an article titled “Princess Ka‘iulani Film Outrages Some Hawaiians”, a group of Hawaiians claimed “Filmmakers are distorting the story of a beloved ali‘i” (Gordon). Hawaii entertainer, Palani Vaughn who had issues with the script said “A non-Hawaiian is trying to interpret in an un-Hawaiian way what he is supposing has happened, Forby is coming and coloring it in a way that he would like to see it” (Gordon).

However, executive producer Leilani Forby explained that "This is not and never has been intended to be a documentary, I wouldn't say things have been twisted. We have had to take several historical events and compress time just to get the important events on film" (Gordon). In a single statement, Forby is able to note two major issues – the first being “documentaries vs dramas” and the second being the “conflict of conflating historical events” in a 97 minute film.

It could be argued that feature films are used to portray the lives of prominent Hawaiian figures such as Princess Ka‘iulani by the American film industry because it is easier to mold her life’s story into a romance story in a feature film than it would be in a documentary that accurately portrayed her personal life. Another argument could be that because *Princess Ka‘iulani* is a feature film and not a documentary, issues of accuracy and factuality can be considered but do not have to carry the weight of “authenticity” that is expected from a documentary. However, cultural sensitivity and accuracy should have been a priority in the filmmaking process through the use of Hawaiian language sources and other methods of ‘imi ‘ike (research), because Princess Ka‘iulani was an actual person who was respected by many Native Hawaiians and non-natives and was recognized as being the embodiment of all the chiefs and ancestors that came before her,

bell hooks shares that most people claim to go to the movies to be entertained but the reality is that most people go to the movies to learn (3). A proper depiction of Princess Ka‘iulani is important in a feature film because people who are not familiar with Hawai‘i and its history will inevitably adopt the depictions and events in the film as fact. In a similar sense, kānaka who have not had the opportunity to become versed in Hawai‘i’s history, monarchy, or legacy of chiefdom also risk accepting these depictions as accurate concerning the life of Princess Ka‘iulani and of themselves as descendants of this sort of legacy or mo‘olelo (story).

In George Lipsitz *American Studies in a Moment of Danger* he notes “The difference between the stories that society tells about itself from the top down and the realities of social relations as they might be understood from the bottom up” (23). *Princess Ka‘iulani* contains numerous stories and historical inaccuracies but in this portion of the text, I focus on a two examples to draw out what these inaccuracies could represent.

A key aspect and inaccuracy of the film is Princess Ka‘iulani’s romantic interest in Clive Davies. Historically, Clive Davies was one of the men linked to Ka‘iulani but she was also engaged to Prince David Kawānanakoa. In an effort to form an alliance with Japan, King David Kalākaua proposed that she marry Prince Higashifushimi Yorihiro but he was already engaged to another woman (Princess Ka‘iulani Engaged). Towards the end of the film, Clive Davies meets Princess Ka‘iulani along the beach and asks Princess Ka‘iulani to marry him and move to England. In reality, Princess Ka‘iulani threw a party for Clive Davies as he was leaving Hawai‘i to go to England to marry someone else (Curtis). Issues of race are also tied into the way this romance is depicted. Kilpatrick says that,

If the relationship involves a white man and an Indian woman, the whole affair actually carries a romantic aura about it, although that relationship is also doomed, and the Indian woman will die, either at the hands of a villain (Indian or white) or by her own hand to save the man from death or humiliation – or sometimes simply inconvenience...this, of course, implies a gender – as well as race-based value system (Kilpatrick 63). In this context, an Indian woman – usually a “princess” – could give herself to a white man, but a white woman could never give herself willingly to an Indian man. On the other hand, a white man

would be naturally dominant over any Indian or any woman, so his seduction and/or love of an Indian woman is tragically romantic and provocative, forbidden perhaps, but therefore titillating (Kilpatrick 64).

As I mentioned before, Princess Kaʻiulani was proposed to marry two other men. One was Japanese and the other was Kānaka Maoli. These characters are nowhere in the film and are never mentioned. This falls in line with Kilpatrick's statement and idea that the princess could give herself to a white man but a white woman could never give herself to an Indian or native man. To challenge traditional standards of race and marriage in an American feature film would threaten patriarchal colonialism and its congruent notions of marriage and the nuclear family.

In the film, one of the main reasons why Princess Kaʻiulani's efforts to reinstate Queen Liliʻuokalani to the throne and reverse the overthrow of the Hawaiian Kingdom is noted as a time constraint between her time with President Cleveland and his time in office. Another problem Princess Kaʻiulani has in the film is the fact that the Davies family hid letters and telegrams from her. However, Davies received the telegrams on January 30, 1893, showed them to Princess Kaʻiulani, and then Theo Davies, his wife and his daughter Alice Davies went with Princess Kaʻiulani to New York City. While they were in New York City, President Cleveland had just been inaugurated (March 4, 1893). Princess Kaʻiulani then met President Cleveland and returned to Europe for 4 more years (Curtis).

The conflation of these events in the film could be due to the limited amount of time in the film to show such events. However, I would argue that these particular historical inaccuracies are depicted as such in order to portray the overthrow of the

Hawaiian Kingdom as abrupt and inevitable. Thus, falling in line with Henry Nash Smith's idea of the promised frontier and the inevitable and fatal erasure of the native people. This kind of historical inaccuracy is detrimental because it ignores the struggles that Kānaka Maoli endured and resisted⁶ in their efforts to remain an independent nation, survive introduced disease and death, and maintain cultural and national identity.

Beyond the intricacies of historical inaccuracies is (his)tory itself. I emphasize the prefix "his" in (his)tory in this section of the text to note how majority of the sources utilized to represent Hawaii's (his)tory in film is sourced from books written and films produced by Caucasian males. To be clear, it is not problematic to use sources from Caucasian males but there needs to be diversity in the kinds of sources utilized when discussing the history of any Indigenous culture.

A necessary and dangerous aspect of the annihilation process prompted by a cultural bomb is to reshape and reconstruct the perspective of a particular people's culture and history. The importance of history is specifically outlined by Warren Susman, author of *History and the American Intellectual: Uses of a Usable Past*. He shares that,

The way one viewed the past had significant consequences on the way one acted in the present...and not only is it important that we have the "right" view of the past, the proper attitudes toward history, if we are to operate effectively in the world of today and tomorrow, but also the right view, the proper attitudes can help us to solve our problems and change the course of the stream of history itself (29-30).

Part of the problem and process of re-constructing the "right view of the past" in regards to Native Hawaiian women is determining and denying what counts as history. Waziyatawin

Angela Wilson, author of *Remember This! Dakota Decolonization and the Eli Taylor Narratives* shares “That a people's history is only properly called history if it meets the criteria set by the culture of the colonizer is a form of intellectual racism and a testament of the ongoing process of colonization” (Wilson 36). The determination and validation of a native people’s history, according to the terms of the colonizer is not only a key aspect of colonization, but also a hindrance toward the effort to repair the disparities between the formation and consequent perception of Native Hawaiians.

Stuart Hall argues that identity resides not in “archaeology” but rather “in the re-telling of the past” (Hearne, *Visualities* 57-58). Within the intersections of myth and history is the idea that the victor’s story inevitably becomes perpetuated. In the 1966 film *Hawaii*, starring Julie Andrews, her character saves a Native Hawaiian infant from being murdered by a native simply because he has a birth mark. At the end of the film, the now fully grown and adult Native Hawaiian male recognizes Reverend Abner Hale as a way of thanking his late wife (Julie Andrews as Jerusha Bromley) for saving him from infanticide.

The film *Hawaii* (1966) serves as a primary example of how myths like Native Hawaiian infanticide⁷ became implanted into the consciousness of the past. The idea that Indigenous people were “savage” is meant to validate and justify the unjust invasion and occupation of native land, because as David Stannard states in “Recounting the Fables of Savagery”, “the missionary enterprise depended on the existence of native savagery” (395). As missionaries steered Islanders further along the path of progress, a linear perception of history replaced the cyclic view of the past. In time, Islanders came to think of their history in terms of “the time of darkness” and “the time of enlightenment” (Hereniko, *Inside Out* 142).

The emphasis on Hawaiian (his)tory and certain public figures in Hawaiian (his)tory in American films such as *Princess Ka'iulani* reshapes a (his)tory extracted and expressed through an American ideology of culture, patriarchy, and presence. The intended nature of this type of propaganda is to monumentalize Hawaiians as an object of the past that can be curated and displayed according to the timing and pleasure of colonization and its innate capitalistic needs.

The idea of monumentalizing that which is native can be explored through the words of Roland Barthes who states, "To select only monuments suppresses at one stroke the reality of the land and that of its people...What is to be seen is thus constantly in the process of vanishing" (76). In *Mythologies*, Barthes explores the world of symbols and myths as living in relationship with the various ways in which knowledge is constructed. Barthes's thoughts center upon monuments as symbols of culture and history and his thoughts can be applied to the idea of monumentalizing Hawaiians through film.

The purpose of Hawaiian monumentalization is to suppress connections among people and land for the perpetuation of the "vanishing" native. The erasure of native women and their voices through the monumentalization of Hawaiians as objects creates a mode of silence and disconnection between 'ōiwi individuals and 'ōiwi culture which is embodied in land, language, ancestors, and mo'olelo.

Chapter 3: Mo‘olelo and Mana Wahine

I like to read these books because they’re always making up stories, and that’s how they make the world the way they want it... You see, we got to be aware of the stories they’re making about us, and the way they change the stories we already know – Luther McCurtain, in Louis Owens, *The Sharpest Sight* (Kilpatrick 1).

The term mo‘olelo in Hawaiian language can be translated to mean story or oral history. The prefix “mo‘o” in the word mo‘olelo can mean lizard or gecko and there are a number of stories that talk about wāhine and mo‘o. Sometimes the wahine may fight and defeat a mo‘o and in doing so, she establishes herself as a koa wahine (female warrior). Such was the case for Hi‘iaka in *The Epic Tale of Hi‘iakaikapoliopole*. In other stories, the wahine *is* the mo‘o and vice versa (Handy and Puku‘i 125). These mo‘o wāhine are gorgeous women who reside at or near waterfalls. They seduce kāne, choose whether or not they want to have sex with them, and then kill them because their ‘ano (aura, energy) is so dominant that they cannot stand the thought of their beloved kāne being with anyone else.

The prefix “mo‘o” can also mean succession, descendant, or descending line. The suffix of the word mo‘olelo is “‘ōlelo”. ‘Ōlelo can mean voice, language or communication. Therefore, a mo‘olelo is understood to be something that is meant to be passed on for generations. When we study ancestral mo‘olelo, we uncover the ancestral knowledge that is meant to be perpetuated for the use of future generations as well as the voice and language to communicate those ideas.

In a way, film is reality imagined and re-imagined. My hope is to aid in having our varied realities as indigenous people, imagined and re-imagined through the exploration of various

mo‘olelo written by or about Kānaka Maoli women. Agency is in mo‘olelo and mo‘olelo is in us. For many indigenous peoples, our ancestors live and breathe in our mo‘olelo.

Manulani Meyer shares that “It is a thin line to walk between multiple cosmologies, between reason and romance; clarity and fragments of being; homogeneity and specificity” (Meyer, *Native Hawaiian Epistemology* 13) and in many ways, fully understanding the process and mana of mo‘olelo means living in three worlds. This multi-dimensional understanding reaches beyond the scope of understanding different time zones of the past, present, and future and becomes activated when making connections, understanding how each overlaps, then repeating those themes and methods for self and communal empowerment.

In the words of Mishuana Goeman, there is an interconnected map that existed in the oral traditions (Goeman 25) but what constitutes "tradition" to a people is ever changing. Culture is not static, nor is it frozen in objectified moments in time (Trask, *From a Native* 128). My emphasis on Hawaiian epistemologies in various Hawaiian mo‘olelo is meant to produce an indigenous space where knowledge can transit from kupuna (elder, grandparent, ancestor) to mo‘opuna (grandchild, descending generation) in time that is not linear, but ebbs and flows like tides on a spider web. The purpose is also to map the different ways in which Hawaiian women desired to be represented in mo‘olelo. These are the type of stories that kupuna wished for their children to hear and see because as Audre Lorde explains, “if we do not define ourselves for ourselves, we will be defined by others – for their use and to our detriment” (45).

Perhaps then, it is suitable and proper protocol that we begin our discussion of mo‘olelo with that first, primary, and perpetual mo‘olelo - genealogy. Everything has a genealogy. For many Pacific Islanders, our genealogy begins in the Pō – the deep, dark, vast night of the unknown. This female night is known as Pō‘ele in the Kumulipo, Ao Maksul Ta for Rotumans,

Pouliuli in Samoa, or Hine Nui te Pō to the Maori (Hereniko, Inside Out 140). Thus, to find the origin of any genealogy you must be willing to enter the Pō – the deep darkness of the unknown, the time of birth and growth, and the realm of the akua (gods).

In traditional times, the telling of any Hawaiian history began properly with traditional beginnings. A mo‘olelo would begin with the hero’s immediate antecedents or several generations further back along the ancestral lineage. In some instances, it would start at the very beginning of time, as when Kalaninui‘iamamao, a Hawai‘i island Chief, was born. His birth chant was the Kumulipo (Kame‘eleihiwa, Native Land 1).

Genealogies also brought Hawaiians psychological comfort in times of acute distress. Interest in genealogies was again revived after Queen Lili‘uokalani was overthrown in 1893 and Hawaiians cried out for sovereignty. *Ka Maka‘ainana* (The Commoner), a Hawaiian Language newspaper, began publishing genealogies again in 1896; many other Hawaiian language newspapers had done so from as early as 1834 (Kame‘eleihiwa, Native Land 20).

Lisa Hall shares that colonization relies on the forced forgetting and erasure of our identity imbedded in genealogy and mo‘olelo so the counter product to that colonization is memory (Hall 32). Memory is what fuels our visions and inspires our futures (Hall 33). Every time we ‘imi (seek knowledge about our relationships to each other and ‘āina), recite our genealogies, and share mo‘olelo, we kanu (plant) a seed into the minds of others (Ayau 177-178) and awaken that ancestral knowledge which, according to Dr. Pua Kanahale, simply rest in our DNA and is only waiting for us to remember it.

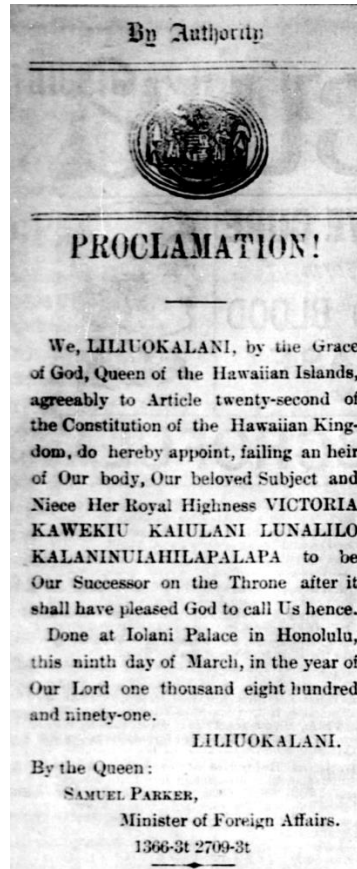
This theme of genealogy and mo‘olelo is reiterated in the archived Hawaiian language and English newspaper articles I discovered concerning Princess Ka‘iulani. Kānaka Maoli honored their ali‘i by writing about them. In a way, the nūpepa (newspaper) was like the social

media craze of the 19th century for Kānaka Maoli. In a country that had the highest literacy rate in languages spanning from ‘Ōlelo Hawai‘i to English, French, and sometimes Latin, the nūpepa was how they shared mele and mo‘olelo, received news about their ali‘i near and far, and addressed the chiefs directly. This was their method for mourning, celebrating, and honoring their chiefs. Mo‘olelo has always been a source of mana in the Hawaiian community and the nūpepa was but one way in which those mo‘olelo could manifest.

Concerning Princess Ka‘iulani’s early years, *Ka Lahui Hawaii* noted her baptism at 1pm on Christmas Day with King Kalākaua, Queen Kapiolani and Ruth Ke‘elikolani all in attendance. By the time she was 2 years old a mele inoa⁸ or name song would be dedicated to her in the *Kuokoa* and even after she had been sent to London to receive an education, celebrations were held in her honor. This is noted in an 1890 *Ko Hawaii Pae Aina* article that reads,

“This Thursday, October 16th, Her Highness, the Alii, Princess Victoria Kawekiu Kaiulani Lunalilo Kalaninuiāhi Lapalapa, made fifteen years of age. Although the young alii whose birthday it is, is in England in pursuit of education, we hear that the Women’s Horse Riding Association of Liliuokalani commemorated this day by parading on horseback in pa-u, on the morning of the birthday; and that afternoon, there was a great celebratory feast set at Kalaepohaku under the auspices of Mr. William Auld, to celebrate the birthday of this young Princess of Hawaii nei.”

Then at the ripe age of 16 years old, she is proclaimed the heir of the crown.



A year later in April 1891, news is published in the *Kuokoa* about the status of the princess. The article reads, “On the steamship of this past 28th of April from San Francisco, we have heard once again, the Heir to the Throne of Hawaii is in England where she is continuing her studies in good and robust health. And as an example of Her competence in many languages, she sent her father a letter in French.”

While it is commonly known that the overthrow of Hawai‘i occurred in 1893 and some nūpepa articles noted the Princess as now being “Out of a Job”, a mele inoa⁹ (name song) by Ellen Predergast was published in *Ka Leo o ka Lahui*. Times of adversity catapulted mele (poetry) to be published in newspaper articles as a way to uplift and encourage the chiefs. By 1899, despite the death of Princess Ka‘iulani, a Kaua‘i chant for Princess Ka‘iulani is published in *Aloha ‘Āina* and funerary buttons are sold in her honor. The kanikau reads,

KANIKAU NO KAIULANI

A he mai keia ea ea,
No ka Wekiulani ea ea,
Aia ko mai ea ea,
A i Polihale ea ea.

Come near
For Wekiulani
And there
in Polihale

Aia ko mai ea ea,
Ka lei Kaunaoa ea ea,
Ka Wailiula ea ea,
A i Mana ea ea.

There
The Kaunaoa lei
The Wailiula
In Mana

Aia ko mai ea ea,
A i Papiohuli ea ea,
A e huli aku ana ea ea,
Aia i Limaloa ea ea.

There
In Papiohuli
And about to turn around
There in Limaloa

Aia ko mai ea ea,
A i Polihale ea ea,
Ke kini punohu ea ea,
Auau ke kai ea [ea].

Come near
In Polihale
The multitudes of rising smoke
Bathing in the sea

Aia ko mai ea ea,
A i Nohili ea ea,
Haa mai na niu ea ea,

O Kaunalewa ea ea.

There it is
In Nohili
The coconuts dance
The/That is Kaunalewa

Aia ko mai ea ea,
A i Makaweli ea ea,
Waiulailiahi ea ea,
A o Waimea ea ea.

There
In Makaweli
Waiulailiahi
And of Waimea

Haina ko mai ea ea,

Here ends the call

O niniu i ka pua ea ea.

Of the niuniu offspring

Composed by Lala Mahelona.



Funerary Buttons sold in Honor of Princess Ka'iulani

Marie Alohilani Brown shares that “While kanikau was originally an oral genre, with the advent of literacy and the publication of Hawaiian newspapers, it gradually gained popularity as a written genre, as is evident from the vast number that were published.” She goes on to state that

“Kanikau often included poetic references to gods, fauna and flora, wahi pana (places made famous in stories, sayings and songs), and even natural elements. However, these references were not always literal; the composer might be alluding to a person (Brown 4).

This is true concerning the kanikau noted above. The term “Wekiulani” is a reference to another name that Princess Ka‘iulani was called – Kawēkuilani, meaning the royal height. In the second stanza, Kauna‘oa refers to a native dodder belonging to the morning-glory family. In this line, Princess Ka‘iulani is poetically referenced to as a Kauna‘oa lei (adornment).

This kanikau remains consistent with the idea of comparing and referencing Princess Ka‘iulani in terms of heights and summits. The term “Waili‘ulā” can refer to the changing color of taffeta or other stones but it can also mean mirage. Then in the third stanza, Limaloa is noted as the God of mirages. Mirages can be defined as optical illusions caused by atmospheric conditions. The suffix “lewa” in the term Kaunalewa also means sky, atmosphere, upper heavens or to float and the prefix “Kauna” can mean appearance, placement or chanting.

There is a deep sense of love, respect, and affection that flows through these mele and newspaper articles in a way that is more valuable than the romantic love Princess Ka‘iulani experiences in the film. In my evaluation of *Princess Ka‘iulani* and the nūpepa, there seems to be a disconnection between directors of films made about Native Hawaiian subjects and the archival/ancestral sources that could enrich the depiction of Native Hawaiians. My hope is that through the process of ‘imi ‘ike (seeking knowledge, research), that filmmakers will be able to gain new light on how Kānaka Maoli viewed, loved, and wrote about their chiefs.

Princess of the Night Rides

In a 1977 publication of *Princess of the Night Rides*, Kanaka Maoli storyteller John Dominis Holt tells his own interpretation of Princess Ka‘iulani based on letters exchanged

between Princess Kaʻiulani and other people in her life. In some ways, she is depicted as someone who is tormented by a split-identity crisis. He narrates that “Actually, she was two people, and in this was the seed of her torment. Who am I? What am I? She had asked herself with a monotonous regularity” (Holt 46). In addition to this self-inflicted identity crises was the social scrutiny he imagines that she experienced saying ‘Everything she did was held under the scrutiny of watching eyes, and talked about. So innocent a thing as gathering limu or fishing would have lifted eyebrows. “She is going native, returning to the old ways,” the watchful, anxious, critical ones would say’ (Holt 45).

Despite her troubling thoughts, genealogy is recalled as a way in which she reconciles her self-identity. This is captured in the lines,

Victoria recalled words from the great Kumulipo chant of creation – the words Uncle David and her mother and Aunt Lydia had been at times so frantic in their efforts to remember. “Darkness of the sun, darkness of the night. Nothing but night. O ka lipo o ka la, o ka lipo o ka po – po wali ho-i.” She changed the words – first in English and then in Hawaiian on the ride back to Waikiki (Holt 59).

In contrast to Director Marc Forby’s version of Princess Kaʻiulani, she is never physically abused by her father and some of her thoughts of companionship are centered upon the royal and Kanaka Maoli “Koa” or David Kawānanakoa. Princess Kaʻiulani is characterized as wonderfully imperfect and the way she finds assertion about her identity is by recalling her genealogy.

Mana Wahine as Theory and Approach

This portion of the thesis utilizes mana wahine as both theory and approach. An exploration of mana wahine as a notion and spiritual essence embedded in every Hawaiian woman is necessary because it refutes the very sexist and gendered ways in

which indigenous women are portrayed in American Cinema. Scholar and poet Brandy Nālani McDougall defines mana wahine as a sacred feminine power or inherent authority (26). Mana Wahine is also different from the ways in which feminism is currently discussed in American Studies and various other fields of academia. Feminism and its genealogy in American history is often understood through a series of waves where both men and women fought against various different kinds of unequal discrimination against women (Hewitt 2). However, I would argue that Hawaiian women did not experience a series of societal and political waves toward justice and identity.

In *Eros and Power*, Haunani Kay Trask discusses the theories that supported the emergence of feminism during the eighties in the United States. She also explores the politics and dynamics of power between the male and female sexes as they transit our connections with “the body and the mother.” Trask argues that the root of feminist power is not due to our biological attributes of the female ability to give birth but in the philosophical attributes of inner strength and power to steadily assert ourselves in a male dominant world. While this text is useful in the study of feminism, it lacked an indigenous perspective of mana wahine.

Mana wahine and Hawaiian feminism are two separate notions. Mana wahine is innate to all Kānaka Maoli women while Hawaiian feminism is the response to colonial patriarchy. In this context, mana wahine as an approach refers to the examination and analysis of mo‘olelo shared by or about Kānaka women in order to understand how Kānaka women represented themselves and where they source their mana.

Lilikalā Kame‘eleihiwa says that there are approximately 40,000 different gods and goddesses in Native Hawaiian cosmology and the equal representation of both male and female

gods and demigods is reflective of the equality that was understood among Kānaka Maoli (Kame‘eleihiwa, Nā Wāhine Kapu 3). In the Kumulipo we have Pō, the female night as ancestor of all Akua; she is the source of life, of divinity, and of ancestral wisdom (Kame‘eleihiwa, Nā Wāhine Kapu 3). In a kānaka maoli society where genealogy determined rank and rights, the fact that the first ancestor is female thus places the woman in a position of power (Kame‘eleihiwa, Nā Wāhine Kapu 3).

There is also Hina who is goddess of the moon and thus, controls the tides and reefs. She can give birth to new life. The first born of the human-like gods is a woman named La‘ila‘i whose name means peace (Kame‘eleihiwa, Nā Wāhine Kapu 4). La‘ila‘i chooses her eldest brother Ki‘i for a mate, and from them are born many human descendants. The first of whom spring from her brain (Kame‘eleihiwa, Kumulipo). The fact that her first descendants stem from her brain indicate that intelligence and the transfer of knowledge is innate to the purpose of Kānaka Maoli women.

Concerning the role of women as chiefs, it has been noted that women were chiefs as early as 1375 (Hall 28). The Ali‘i Nui were looked upon as the Akua on earth who were mediators between the maka‘āinana (those who oversaw and cared for the land) and the unseen Akua. In order for an Ali‘i Nui to be an Akua on earth, he or she must have the divine power of life and death (Hopkins 68).

With such amazing examples of Akua and Ali‘i women who endured massive trials and tribulations, it may seem impossible for Hawaiian women today to “measure-up” to the excellence that is our kupuna, but the truth is that Ali‘i women live, work, and love among us every day. They are our mothers, aunts, daughters, and nieces and “It is to the next generation of Hawaiians and of Hawaiian women, that we look with great hope”

(Kame‘eleihiwa, *Nā Wāhine Kapu* 21). Hawaiian women may no longer have our chiefs with us in a physically but they remain with us through mana wahine which is innate and mo‘olelo which is meant to be transferred.

The True Story of Kaluaiko‘olau

If there is anything I have learned from studying the mo‘olelo of my ancestors, it is that Kānaka Maoli hardly ever did anything for nothing. Everything must have a function and everyone has a kuleana to something or someone. The first time I read this mo‘olelo, I was immediately enraptured in the story. Now, I read it to understand how the story is shared. In other words, *how* does Pi‘ilani tell the story and in what way is that method “Kānaka Maoli?”

The story tells of a Kānaka Maoli man named Kaluaiko‘olau who contracts Leprosy which is now known as Hansen’s disease. His son also contracts the disease but his wife, Pi‘ilani remains uninfected. During this time, those who were infected were quarantined and separated from their uninfected family members – an act that was deeply and emotionally detrimental for Kānaka Maoli. Ko‘olau refused to be parted from his wife and the three of them, husband, wife and young son, took refuge in Kalalau Valley descending into the isolated valley by an ancient and most difficult and dangerous trail which no longer exist (Frazier x).

John G. M. Sheldon, a journalist, interviewed Pi‘ilani and wrote down her story in Hawaiian, which appeared in book form in 1906. This story was translated by Frances Frazier and published in abridged form in 1977 in *Olowalu Massacre*, a book of historical vignettes by Aubrey P. Janion, and later appeared in *The Hawaiian Journal of History* (vol. 21, 1987). Reproduction pages from the 1906 publication in its original Hawaiian language follow Mrs. Frazier’s translation¹⁰ (Frazier vii-viii). Frazier shares that “Attempts have been made by Jack

London and other writers to exploit this story but none of the stories can compare with that shared by Pi'ilani herself" (Frazier x).

Beckoning our earlier conversation about genealogy, Pi'ilani opens the story with Kaluaiko'olau's genealogy in the lines, "O Kanemahuka ke kane no ia Keawe ka wahine, hanau mai o Kaleimanu he kane. O Nakaula ke kane noho ia Kawaluna ka wahine, hanau mai o Kupui he wahine. O Kaleimanu ke kane noho ia Kupui ka wahine, hanau mai o Kaluikoolau" (Pi'ilani 67). In the retelling of the onset of the disease she says 'I observed the spreading of the elements of this disease, which separated families, on our child and on my husband" (Pi'ilani 12) My inner voice said to me: "You swore to be brave in support of your husband and child, therefore be brave for them." Thus I hid the surprise and alarm in my mind and understood that I could trust myself to be fearless and act with good will and justice' (Pi'ilani 12).

In this way, Pi'ilani asserts her own sense of mana wahine in response to the colonial hardship of proposed family separation. The way Pi'ilani shares her mo'olelo reinforces a healthy sense of masculinity regarding Kaluaiko'olau as a son, husband, father, and devout Christian. There is a certain sense of admiration felt in the way Pi'ilani talks about Kaluaiko'olau – how he makes decisions, carries himself, responds to the Provisional Government, and reverences the Lord. Another important thing to note about the dynamic of their relationship is that they discuss and make decisions together. They problem solve with each other based on their religious beliefs and cultural values. Mo'olelo expressed by Kānaka women is not only powerful for reinforcing mana wahine, or a feminine inner strength, it is also instrumental in re-defining Kānaka masculinity.

The second major point of reference and reverence in this mo'olelo is 'āina, or that which feeds. In particular, seeking refuge in 'āina despite adversity. Pi'ilani says "Glancing up we saw

the dark, thick clouds lying along the steep rows of cliffs and my husband bestirred us quickly to move on with our descent of the cliff because these clouds were the sign of the raindrops of Kulanihakoi (a mythical pond or lake in the sky, source of rain) which would fall (Pi'ilani 11). In this way, she continues to note the significant wind/rain names or people associated with each place they visited. Pi'ilani goes on to tell her intended audience,

You must understand, reader friends, the nature of our "house" in which we dwelt in those beginning days of the death which was pursuing my husband. The sun above in the day, the dark clouds of Kāne at night, the rows of promontories was our world, the creeping, clustering leaves were our ridgepole and shelter, the dew was our cloak in which we huddled. We had a little finger-dip of poi, a little dried eel and that was all we had at this time – no water, and we got the dew off the leaves, but we endured it all with our child (Pi'ilani 24).

This portion of the story dismisses the Mother Earth stereotype because there is struggle exhibited in why she has to retreat into 'āina as well as cultural significance in how she connects to land in a knowledge based format. Despite adversity, she expresses reverence and references each 'āina that provided a refuge for her family. This reiterates the idea that even in the midst of adversity and with a strong reverence for a Christian God, that 'āina would always provide just as Hāloa has always provided as the elder sibling.

The third and final point of reverence is family and community who also suffered in the course of events. After refusing to offer information concerning the whereabouts of Kaluaiko'olau and his family, the Provisional Government burned the houses of an entire village. This is noted in the lines,

While we were sitting there we heard the shouting of voices, and at this place, my friends, you will learn of one of the wicked and wrongful deeds which the P.G.s did with great arrogance. They and all the people whom the power of the Provisional Government had sent to capture Ko‘olau...because of their rage they began to burn the houses and all the belongings. We heard the sound of fire and the crackling of things burning , and the glow and smoke rose up to the skies and our hearts were filled with sympathy for the destruction of the houses and belongings of people who had done no wrong (Piilani 25).

Despite this adversity, Pi‘ilani and her family receive help from loved ones in their community. Pi‘ilani says “On this journey were Koolau and myself, our child, my mother, and a child of my cousin, and our beloved guide, Kua Papiohuli: This was our elder one who guided us with care and ease, watching out for our welfare with true love (Pi‘ilani 10). This reiterates the kuleana that elders have to guide, care, and provide ease for the younger ones of an ‘ohana (family). Pi‘ilani goes on to state,

They had brought us some clothing, matches and a bag of fish, dried moi, and some other things we lacked. When they left, that was the last time we met and talked with any living person until our child died, and my husband after him, and until my return to the home in my birthplace at Kekaha, Kaua‘i. It was three years and five or more months of wandering life in the wild valleys and rows of steep cliffs, in the midst of an awesome loneliness. We set aside love of parents and family, cast away our fears and sighs, and I sacrificed my life for my husband and child, so beloved to me. I followed them, went everywhere with them. In our

living and our sleeping I was always there to watch over them and work for them, care for them, feed them and to die for them if necessary (Pi'ilani 32).

When Pi'ilani eventually returns to live with her mother, she is uncertain about the response that she will receive from her community but this apprehension is quickly resolved as noted in the text,

I was pelted with the outpouring love of my kin and friends and companions.

They have embraced me and truly shown their good will, demonstrating that they did not forget their friend who lived in hardship and the greatest of trouble, and have joined hands in love and comfort and hope in this life. In my thoughts I hope to embrace all the people of my own race with my warm love for them to whom I reveal my story in sincerity – to call on and knock on every one's hearts, from the rising of the sun at Haehae to its setting at Lehua. Warm affection to all! -

Waimea, Kauai, Ianuari 1, 1906 (Pi'ilani 47).

This theme of “resistance in community” and “community in resistance” reiterates her yearning to portray a message of hope in the midst of adversity and I believe this a powerful message that Kānaka Maoli grasped in 1906 and can continue to learn from today.

The Epic Tale of Pele and Hi'iakaikapoliopole

Kilpatrick says that one way to see how a group defines itself – to itself as well as to Others – is to look at those it makes its heroes (Kilpatrick xvi). One of the most powerful mo'olelo that exhibit mana wahine is that of Pele and Hi'iaka. When one examines stories such as *Cinderella*, *Sleeping Beauty* and *Snow White*, it is made obvious that the role of females in these stories is meant to teach submission, beauty, and dependence. Notions such as these could hardly survive in Hawaiian culture because “Even where Hawaiian women have converted to

Christianity, a religion that teaches female submission to male dominance, the inspiration of strong female ancestors lingers in our subconscious Hawaiian memory” (Kame‘eleihiwa, Nā Wāhine Kapu 1).

Mana wahine is emphasized in this story by the fact that the two main characters are female. Pelehonuamea (Pele the Sacred Earth Person) is recognized as goddess of volcanic activity.

But not only the eruption, the thing that comes out of the earth, but she’s responsible for everything else around it – for instance, the earthquake that the eruption causes, the rosy colors in the sky after it has erupted, the steam that comes out of the earth. All of this is part of Pele. And very often when we have an intense eruption, it interacts with the atmosphere above and we have a big storm (Pua Kanahēle, Holo Mai Pele).

Hi‘iakaikapoliopēle or Hi‘iaka born from the bosom of Pele is noted as being born from an egg. It is said that women are born with all of the eggs they will ever be able to conceive so her birth from an egg and carriage by her sister in an egg further represents female relations and reproductive birth as well as her transformative mana from an egg to an Akua. It also offers the idea that what destroys (Pele) can cradle and birth that which creates (Hi‘iaka).

When Pele leaves Polapola to find an appropriate home for her heated nature, she takes all of her Hi‘iaka sisters with her. Pele has brothers such as Kamohoali‘i who takes the form of a shark but the fact that her Hi‘iaka sisters are most frequently noted in most versions of the mo‘olelo reiterates mana wahine. These Hi‘iaka sisters represent the various manifestations of Pele – her smoke, steam, rosy color in the sky, etc.

Later in the story, when Pele's spirit is summoned and wanders toward the mysterious drumming from afar, it is Hi'iakaikapoliopole, her youngest sister who agrees to watch over her physical body. This part of the mo'olelo reiterates the theme of the younger sibling's obligation to care for and obey the commands of the elder sibling as noted in the mo'olelo of Hāloa. The theme of sibling obligation is also repeated when Hi'iakaikapoliopole rises to the challenge of embarking on a journey to fetch Lohiau for Pele.

Hi'iaka begins her journey with Pa'ū'ōpalai, a traveling companion and she teaches Hi'iaka how to call upon her gods. Dr. Pua Kanahale states that "Wahine'ōma'o is the woman Hi'iaka meets as she is going in the forest. Wahine'ōma'o translates as the green woman and the green woman is who Hi'iaka is. Her task is to change everything on this devastated land to green." Thus, all of Hi'iaka's companions and teachers are female and innate to her identity.

Later in the story, when Hi'iaka encounters a gigantic mo'o (lizard), she calls upon the mana of Pele until she defeats this male mo'o. In most mo'olelo, mo'o are usually female. Handy and Puku'i note that "Lizards are derived from quite another source. The mo'o or lizard migration came under the leadership of Mo'oinanea (lizard-that-enjoys-itself), who was their chiefess (Handy and Pukui 125). So the fact that the mo'o that Hi'iaka almost dies fighting with her magical pā'ū (hula skirt) is male, reiterates this theme of female success in the face of gigantic opposition. In doing so, Hi'iaka asserts herself as a koa wahine or female warrior.

Then comes the love story with Lohiau. His name means "backwards or slow" which reiterates the theme of "forward movement and intelligence" in Pele and Hi'iaka. Hi'iaka learns that Lohiau has died of starvation because he simply could not stand to live without Pele and

Hi‘iaka gains this information from a crippled seer. Thankful for the information that the seer has given her, Hi‘iaka then heals him. This is the first time she enacts her lā‘au lapa‘au or medicinal powers but she does not assert herself as an akua of lā‘au lapa‘au until she brings Lohiau back to life. Even though Hi‘iaka is not a mother, this is her first experience of giving life and exploring the art of revivification and this portion of the story reiterates the idea that Native Hawaiian women are healers.

When Hi‘iaka falls in love with Lohiau, dreams of making love to him, and initially, does not have sex with him, insight to the sexual control of Hawaiian women is noted. Still, Pele becomes convinced that her sister has betrayed her trust and slept with Lohiau, so being the fiery and vengeful goddess that she is, Pele burns down Hi‘iaka’s beloved Lehua bush. This of course, enrages Hi‘iaka and her battle with Pele commences.

Some interpretations of mo‘olelo like to regard female Akua relations as splendid and perpetually complementary but it should be noted that female relations are not without their trials and tribulations. Therefore, it is not the existence of conflict that make them so epic - it was why and how they battled that we as scholars and kānaka women can learn from. For starters, it should be noted that the reason why Pele left Polapola with her Hi‘iaka sisters and shark brothers in this version of the story is because of a fight she had with her elder sibling Namakaokahai. This particular sister is goddess of the sea and has aquatic power. Thus, her conflict with Pele (Goddess of Fire and Heat) is rooted in the innate opposition of their natural powers. This theme is echoed between Pele who has the power to destroy and Hi‘iaka who discovers and develops her power of revivification.

In another example, Hi‘iaka’s most notable rival is Waihinano (alternately Waihinalo) who is the wife of ‘Olepau, an ali‘i of Maui. However, Hi‘iaka does not battle Waihinano with a

sword or spear, she uses her genealogy. Hi‘iaka uses her encounter with Waihinano as an opportunity to exhibit mana wahine and the power of her mo‘okū‘auhau (hoomanawanui 145). This ho‘opapa or verbal dueling between Hi‘iaka and Waihinano is another opportunity for Hi‘iaka to showcase her skills in chant and ‘anā‘anā (hoomanawanui 150). Thus, female altercations are not handled physically or by crying, they are regarded with the flexing of innate and acquired knowledge and skill.

This mo‘olelo reaches beyond the scope of a “rags to riches” or “egg to akua” story and instead, relays an evolutionary nature that is innate to all Hawaiian women. In the words of Dr. Pua Kanahele,

The Hi‘iaka part of this particular epic talks about who she is, how she goes about finding those god qualities inside of her, and how she needs to bring them out eventually. And so she is sent on a journey. And it’s much like all of us who go on our life journey, and we find out different things about ourselves from experiences. And she does find out about who she is, and the fact that she needs to bring this land back to life, and she also finds out that she can also bring different people back to life. So this becomes Hi‘iaka. And at the end of the story, she finds that she is as great a deity as great a goddess as her sister Pele, who makes land and they’re able to match each other’s skill and each other’s god-like qualities.

In many ways, Hi‘iaka is every Hawaiian woman - born from an egg and learning under the guide of our elder female examples and Akua, but it is not until we embark on our own journey, find companionship with other females and at times, intellectually battle them, that we can eventually evolve to be chiefly wāhine who revive land, people, and our culture. Our spiritual strength is in this evolutionary process that only we can conquer.

Conclusion

The only way to change the outcome is to change how we see and play the game and, eventually, the system itself and its paths of least resistance. If we have a vision of what we want social life to look like, we have to create paths that lead in that direction (Johnson 85).

How do we re-map the matrix of native misrepresentation and appropriation in the film industry? Devon Mihesuah and bell hooks suggest that people question demeaning images, publicly voice their concerns in letters to editors, demand progressive images, and boycott films (hooks 76) (Mihesuah 117). I cannot deny the influence of social action and how pressure (on the film industry) can create diamonds, but part of the root of this issue is agency and authority.

Authority is a notion related to that of “the author.” It seems that when non-native filmmakers tell a story about natives, “They are damned if they do and damned if they don’t. Tell a story about a mixed couple who cannot be together and live – it’s racist. Tell the same story and let them live happily ever after – the love story becomes a deadly form of assimilation” (Kilpatrick 179). Perhaps, this dilemma puts too much of a burden on a profit-driven industry to ask that it carry the responsibility of preserving culture (Kilpatrick 233).

As part of the remedy to this issue, indigenous people should be given the opportunity to self-represent - to write, produce, and direct movies and television shows in order to exhibit a multiplicity of diverse representation (Mihesuah 117). In a panel discussion at the 1996 Native Americas Film Exposition in Santa Fe, New Mexico, film directors, producers, and actors agreed that the first order of business in developing a Native film industry is finding Native writers to write good scripts that depict American Indian experiences in meaningful ways. It is obvious that a good script is imperative for a good film (Kilpatrick 179).

However, others would argue that it is actually the director who holds the vision and power of control over the film. Kilpatrick's work shares that,

The writer actually doesn't have that much power in a film. It is the director who has the most power, and he has the vision...He is the one who has the whole product in his mind, or he should, if he is a good director...The script is only half the film because film is a visual medium, and the film deals a lot with translating the script into a vision, into images, and that's really the work of the director (Kilpatrick 216).

No matter who is believed to hold genuine or absolute agency in a film project, one thing is certain - there needs to be more Native women in the film industry. In general, the film industry has more men in control than women. Women in native societies are very strong voices and their voices are different from those of the men (Kilpatrick 218). Native women in the film industry would provide evidence of the reality of Native women imagining and partaking in a future that produces possibilities for Native people (Goeman 2).

Beyond the issue of agency is the question of methodology. Before embarking on his memorable huaka'i (journey) on the Hōkūle'a, master navigator Mau Piailug asked Nainoa Thompsen, "Can you point to the direction of Tahiti? Can you see the island?" Nainoa Thompsen was puzzled. 'Of course I could not actually see the island; it was over 2,200 miles away. But the question was a serious one. I had to consider it carefully. Finally, I said, "I cannot see the island but I can see an image of the island in my mind" ' (Hawaiian Voyaging Traditions). Having vision as a filmmaker is important but vision can only be as effective and as sturdy as our determination to practice. Vision helps us to remember why we do the work and practice is how we ground our work (Hall 32). Praxis

integrates theory/practice as a personal theory-in-action employed by people to make sense of experience (McCarthy 19).

In many indigenous communities, protocol is the praxis of the sacred. Protocol or appropriate cultural etiquette and its responses are almost always prescribed by the cultural context and location of the occasion, which will determine the authority of participants as well as their roles and responsibilities (Dupreez 106). In the continuance of doing protocol, indigenous people perpetuate the beliefs and values of our ancestors (Dupreez 108).

I remember working at a lo'i (taro patch) and the mahi 'ai kalo (farmer) advised everyone that it is best to not work in the lo'i if you are experiencing any 'eha (ill feelings of anger, hurt, or pain) because the keiki/kalo can feel this energy. Instead, it is best to refrain from working in the lo'i until the symptoms of an unbalanced 'ano (energy, aura, persona) have been addressed. Thus, protocol begins before your first step into the mud, before your first embark on the project, and before the first words of the script are written. Protocol begins in the unacted and innate approach toward a project or mission, but good intentions can only take you so far when it comes to protocol.

The first enacted step of protocol is asking permission. The requirement of asking permission applies to natives and foreigners as well. When you 'oli kāhea or call out to your ancestors, kumu, leader or particular group of indigenous people/tribe/village you intend to depict, you are not simply asking for permission to do something; you are asking for access to an open portal to *their* understanding of what you are about to experience. Without consent every act thereafter is rape and rape is not about sexual gratification as much as it is about the ill exertion and assertion of power and domination.

Kānaka Maoli chant to ask permission and then we wait and we listen. Sometimes there is no response and we must ask again but most of the time, there is a response and it is heard and felt. Then there is more listening. What did the elders say? Did you only ask the elders who you consider to be alive? Next comes the process of ‘imi (seeking, searching, and researching). Like Hi‘iaka gathering the proper medicinal herbs and strategically building a temple that faces the sun to revive Lohiau, where and how did you gather the tools you will need to complete this mission? What sources did you draw upon? If culture lies in the language of a people, how did you become versed in the language of this particular group of people and what did you discover? What do the written and oral traditions say?

I believe that Director Marc Forby and executive producer Leilani Forby honestly intended to portray Princess Ka‘iulani in the most culturally respectful and accurate way but their lack of Hawaiian language sources and ancestral mo‘olelo caused the film to be published from a foreign perspective that does not reiterate any of the themes of mana wahine that are existent in Native Hawaiian oral histories. While protocol is essential to method, there is, of course, no fixed blueprint or template for creating representations of Kānaka Maoli women so diversity in the *kinds* of films that are produced is important. In an interview with *Fusion*, filmmaker Taika Waititi said,

I feel like a lot of the films are great, but also we’ve got to diversify the tone of our films and how we’re represented. We are a very funny people. And growing up in the culture, I know that we’re funny. I know what makes us funny is the fact that our humor comes from a very dark place and that comes from being oppressed for almost 200 years. I’m very much into that. It’s like when *Boyz in the Hood* came out—if from then on, you’re only allowed to make films like *Boyz*

in the Hood, how sad would that be? It's a brilliant film, but it's not the only way you want to portray African-American communities. Every culture is both funny and has a lot of problems. We had a film *Once Were Warriors*, which is still probably the greatest Maori film produced in New Zealand. But from then on, everyone thought that the only films we should be making were about us killing each other and being alcoholics and drug addicts and super depressing films that were destined to play at Cannes (Aran).

I highlight this statement from Taika Waititi to emphasize the need for diversity in the film industry – especially in the portrayal of Indigenous people whom Waititi notes as having a legacy of dark but instrumental humor. I demonstrated in Chapter 1 of this thesis how stereotypes formed about Native Americans and Native Hawaiians can literally be charted into a table. If the kinds of films that are produced about Native Hawaiians are so diverse that I could not make a similar chart (even if I wanted to) then I would understand this as a good sign of movement toward improved depictions of Native Hawaiians.

In a discussion I had with Kumu Noelle Kahanu she said “There really is no champion of film in the Hawaiian community” and begged what it would take to have just one film, just one community, or just one director that changes the landscape both internally concerning how we identify ourselves and externally in how we manifest agency. The feature film industry in the Native Hawaiian community is neither dominated by men nor women. My belief and hope for the future is that Kānaka Maoli concepts of mo‘olelo and mana wahine will be cultivated in the virtual reservation of film by men, women, natives, and non-natives - with equal representation of each identity (and room for fluid identities between and among gender and ethnic identities) to allow for diversity because despite the written mo‘olelo I discuss in this text, “Our story

remains unwritten. It rests within the culture, which is inseparable from the land. To know this is to know our history. To write this is to write of the land and the people who are born from her (Trask, From a Native 121).

Terms and Concepts

Auteurs or Auteurism– The study of films produced or associated with a particular director or dominant figure (Corrigan 84)

Celluloid Maiden – A hybrid of the common stereotypes surrounding native women – the Noble Savage, Nubile Savage, Princess, etc. This character often falls in love with a white foreign male and dies as result of that decision (Marubbio 8).

Cross-Cultural Participation: The term *cultural* refers to something “of or relating to culture or culturing” (Webster’s Dictionary 277). *Participation* refers to 1) the act of participating 2) the state being related to a larger whole (Webster’s Dictionary 835). In this text, cross-cultural participation refers to the process of misrepresenting an indigenous culture, person, or event through the performance and participation of a person from a different but similar indigenous background.

Film History – The historical method meant to explain a film (Corrigan 80)

Genres – The study of a certain type of film (Corrigan 82)

Ignoble Savage – The cannibalistic and heathen savage (Marubbio 3).

Indigenous: Noted by Linda Tuhiwai Smith, “The term indigenous is problematic in that it appears to collectivize many distinct populations whose experiences under imperialism have been vastly different” (Tuhiwai Smith 6). In this context, indigenous refers to persons and cultures that share direct relation (spiritually and genealogically) with the lands and the ancestral cultural ideologies in which their ancestors possessed prior to foreign colonial settlement.

Kanaka Maoli – The term “kanaka” can mean person. When the term is spelled with a kahakō or macron above the “ā” as in “kānaka”, the term becomes pluralized to mean “people”. Maoli can mean “true” or “real” (Puku‘i). Thus the term “Kanaka Maoli” refers to those who really or truly descend from the ‘āina and akua of Hawai‘i.

Mental Stereotype – The depiction of the oppressed group as less intelligent (Kilpatrick xvii).

Monumentalization: A monument can be a boundary or position marker. To monumentalize is to record or memorialize lastingly by a monument (Webster’s Dictionary 747). In this text cultural monumentalization refers to the monument-making process of solely associating indigenous people and cultures as objects and ideas of the past.

Mother Earth – The female native who is deeply connected to land in a romanticized and sexualized fashion (Marubbio 8).

National Cinemas – The cultural or national character of a film (Corrigan 82)

Native Hawaiian and ‘**Ōiwi** are terms utilized interchangeably to refer to descendants of those who inhabited the Hawaiian Islands prior to Captain Cook’s arrival in 1778. ‘Iwi refers to bones and the term ‘ōiwi refers to descendants of those whose ancestral bones emanated from and are embedded in their ancestral lands (Puku‘i).

Noble Savage – Characterized by the native who befriends the foreign colonizer and represents the potential of successful assimilation of the native people into the national culture of the colonizer (Marubbio 3).

Nubile Savage – The youthful and innocent native who is one with nature and distanced or removed from ideas of modernity. The youth and innocence of this character makes them alluring to the colonizer (Sturma 7).

Praxis - Integrates theory/practice as a personal theory-in-action employed by people to make sense of experience (McCarthy 19).

Princess – This character and stereotype is often portrayed as the daughter of a chief and/or the half-native, half-foreign offspring. She is the non-threatening and noble savage who is linked to nobility but is ultimately conquered – either physically or metaphorically in the film (Marubbio 12).

Protocol – Appropriate cultural etiquette and its responses are almost always prescribed by the cultural context and location of the occasion, which will determine the authority of participants as well as their roles and responsibilities (Dupreez 106).

Queen – This royal character and stereotype represents the reaction and retaliation that the colonizer expects from the native people who will eventually and inevitably be conquered through imprisonment, assimilation, or disappearance (Marubbio 9).

Sexualized Maiden – Characterized by the female native whose sexual nature exudes from her scantily clad and racialized body and appearance. She is the alluring “sarong girl” who dangerously entices foreigners to explore their exotic fantasies (Marubbio 4).

Spiritual Stereotype – The perception of an inherent native closeness to the earth which endows Native people with certain nature-based nobility and spirituality. Often coincides with the Noble Savage (Kilpatrick xvii).

End Notes

1 Princess Ka‘iulani’s electrical lighting of ‘Iolani Palace and subsequent intrusion of haole (foreign) men occur in the same night in the film. This “attack upon the Palace” is meant to reflect how King David Kalakaua was forced to remove his cabinet and accept the new ‘Bayonet Constitution’ which limited his power. However, the Bayonet incident took place in July of 1887 and the lighting of ‘Iolani Palace occurred on May 23, 1888 (A Motion Picture Pretender).

‘Iolani Palace had electricity and telephones installed four years before the White House (Electricity at Iolani Palace).

2 In Vernadette Gonzalez’s *Securing Paradise: Tourism and Militarism in Hawai‘i and the Philippines*, the author offers in depth background concerning how tourism and the military have jointly empowered U.S. presence and control in Hawai‘i and the Philippines.

3 The dehumanizing process that Pacific bodies experience is explored in the words and work of Tavita T. Maliko who says “Particularly strong comment was directed against the Fijians who, as Melanesians, have quite dark skin; Samoans as lighter-skinned Polynesians, were spared the most intense condemnation, but their bodies were racialized nonetheless” (28).

4 Concerning race, Devon Mihesuah shares that, many Americans claim they are “color blind” because they view everyone as equal. While the thought may appear admirable, claiming “color blindness” shows a lack of appreciation of the distinct differences between peoples and cultures. The “melting pot” idea – that Americans, regardless of their history and ethnicity can someday intermingle to form one identity is not reality, nor is it likely to be. In actuality, America is more of a “salad bowl,” a country composed of peoples of different ethnicities that can often mix together like the ingredients of a salad but still retain their uniqueness. Americans need to be taught to recognize, respect, and understand these differences, not to ignore or depreciate them (116)

5 “Ua mau ke ea o ka ‘āina i ka pono” is translated onto the screen in English subtitles to read “The Life of the Land is Perpetuated in Righteousness”. However, the term “ea” (the piko of the sentence) can translate to mean “sovereignty, rule, independence” (Puku‘i) and the idea of “pono” can be translated to mean balance or harmony. Thus, the screen should read “The Sovereignty of the Land is Perpetuated through Balance” (Puku‘i).

6 In Noenoe Silva’s *Aloha Betrayed*, she discusses the 1897-1898 petition against the annexation of the Hawaiian Kingdom to the United States which was signed by an overwhelming majority of nationalist to the Hawaiian Kingdom.

7 In “Recounting the Fables”, David Stannard shares that ‘Fuchs provides no source at all for his assertion that infanticide was “common.” Daws provides sources concerning the horror expressed by mission ladies at *stories* of infanticide, but nothing on the alleged practice itself (395).

HE INOA NO KALANINUIAHI-
LAPALAPA.

A he Wehi keia no Kaiulani
No ka Wohi kukahi lei a Kapili
A he pua Loke no Ainahau
Maoli Iliahi no Hawaii
Opuu liko hou no ka Hikina
No ka La hiki mai ma Kumukahi
Hookahi mea hou ua lono ia
Ma ke Kapikala nani a o Honolulu
A he lono Lanakila no ka Lahui
Me ka noho Kalaunu a o na Lani
Ua kui e ka lohe puni ke Kaona
Ua mau e ka Ea o ka Aina
Welo haahoe e ka Hae Hawaii
Ma na welelau a o ka Honua
A ohe hana e a ka puuwai
A e pauma nei me ke aloha
Ua piha ka manao i ka uilani
No ka lono hauohi ua hiki mai
I lawea mai nei e ka Monowai
Nene sukai a o ka moana
Nawai no la e pakele aku
A he hana noi na ka imi loa
He loa i ka welelau libilili
I ke kii hooheho a ka onohi
He Onohi pua ia no ke Kalaunu
A he lei no Kalani puuwai Kila
Kilakila kapukapu ke ike aku
Ka hiona o Kalanihilapalapa
Me he pua hau ala no Maluaka
Ka popohe ohaoha i ka lihi wai
Nawai e ole hooheho ia
A he liko Ahiki no Panaewa
Aia i ka nua lehua o Hilo
Ka paia aala i ka uka o Pung
Ko leo e Kalani kuu i ka naho
Kali puuwai ke lohe aku
Pupukanioe no ke kuahiwi
Kahuli leo lea no kanahoe
Ua nani hiehe o e Kahiwa
E ka Wohi kukahi a o Hawaii
Haina ko Wehi kau i ka Hano
O Kawekiulani kuu Haku ia.

MISS KEKOAHIWAIKALANI,
Puahaulani Hale.
Mar. 11 1893.

10 It should be noted that distortion and exploitation is possible in the process of translation. While the following excerpts have been extracted from the publication translated by Frazier, the reality is that there are concepts that can be lost in navigation from 'Ōlelo Hawai'i to English. It should also be noted that religious bias can play a role in the distortion of text and oral recordings translated from 'Ōlelo Hawai'i to English.

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