

Ulrich Menter

In Search of the Hawaiian Nation: Politics of Autonomy and Cultural Revitalization in the State of Hawai‘i

SUB Göttingen Electronic Publication:

<http://hdl.handle.net/11858/00-1735-0000-0001-BBA3-6>

[27.09.2013]

Structure:

**1. Introduction**

1.1 Hawai‘i: Paradise of the South Seas?

1.2 Subject and Structure of the Study

**2. Historical Overview: Tales of Loss, Tales of Resistance**

2.1 The Colonization of Hawai‘i

2.2 Hawaiian Resistance During the 19<sup>th</sup> and 20<sup>th</sup> Centuries

**3. Demographics, Ethnicity, and "Race": Who Are the Hawaiians?**

3.1 Demographic Change

3.2 "Hawai‘i" and "Hawaiians": Exclusion and Inclusion

3.3 "Local" – a Comprehensive Ethnic/Cultural Category

**4. Political Groups and State Institutions**

4.1 The Hawaiian Movement for Self-Determination

4.2 The Office of Hawaiian Affairs (OHA)

4.3 The Hawaiian Sovereignty Elections Council (HSEC)

4.4 The State of Hawai‘i and "Hawaiian Sovereignty"

**5. Politicization of Culture, Culturalization of Politics**

5.1 ‘Ōlelo Hawai‘i, the Hawaiian Language

5.2 Hula: Commerce, Spirituality, and Resistance

5.3 Hawaiian Seafaring: Hōkūle‘a and Hawai‘iloa

**6. The Anniversary of 1993: Focal Points of Symbolic Politics**

6.1 Memorials of the Overthrow 1893: ‘Onipa‘a

6.2 The People’s International Tribunal Hawai‘i

6.3 The Hawaiian Sovereignty Movement, the State of Hawai‘i, and the United States 1993

## **7. Struggles for land rights and institutions**

7.1 Hawaiian Lands then, Hawaiian Lands today

7.2 The Public Land Trust in the State of Hawai‘i

7.3 "Kamehameha Schools/Bishop Estate"

## **8. Ethnicity or Nationality: Hawaiian Discourses on Law and Identity**

8.1 Autonomy or Sovereignty, Nationality or Ethnicity?

8.2 Hawaiian Group Rights on Trial

8.3 "Federal Recognition": the End of Political Resistance?

## **9. Resistance and Autonomous Practice: Living Hawaiian Art between Politics and "Contemporary Art"**

### **Key Dates of Hawaiian History**

### **Literature**

### Summary

The dissertation focuses on the analysis of the "Hawaiian Sovereignty Movement", a political movement of indigenous Hawaiians. Playing an important role during the 1990s (with the centennial of the overthrow celebrated in 1993) it demanded cultural and political self-determination for Native Hawaiians. Questions regarding the politicization of cultural processes as well as the culturalization and ethnicization of political or social conflicts receive special attention. Starting point of all discourses on autonomy or "sovereignty" is Hawai‘i's political history of the 19th century.

Due to the growing number of settlers Hawaiians soon became a minority on their own land. As a counter reaction to the ever stronger assimilation of Hawaiians into the majority population the so called "Hawaiian Renaissance", a 1960s revitalization movement, pushed for a return to traditional culture and "Hawaiian values". It provided the budding "Hawaiian Sovereignty Movement" with many starting points for the integration of political demands and core symbols of Hawaiian identity.

In addition to the diachronic view on changes and developments of the prerogative of interpretation claimed by Hawaiians the dissertation includes a synchronic approach to events during the anniversary year 1993. Analysis of land use and land rights, a central topic within the discourse on autonomy, provides a comprehensive account of the Sovereignty Movement, its political practice and connected cultural patterns of interpretation as well as strategies for conflict resolution. The result is the depiction of a specifically Hawaiian movement that is

characterized by certain patterns of provocation, by non-violence, and the permanent emergence and withdrawal of conflict.

Finally, a fuller picture of the Hawaiian Sovereignty Movement is achieved by viewing the Hawaiian art scene around the turn of the 20<sup>th</sup> and 21<sup>st</sup> century. While cultural revitalization provided the emerging political movement with various aspects of Hawaiian culture to support its claims, today weightings have shifted: demands and goals of the Hawaiian Sovereignty Movement are taken up by a growing autonomous scene of Hawaiian visual artists, who thus spread ideas of Hawaiian "sovereignty" or autonomy. The Hawaiian political movement is thus closely interconnected with a public Hawaiian contemporary culture, which increasingly tends to cast off recourses to tradition and the past, while at the same time setting new and independent marks of cultural autonomy.