

A NOTE ON THE USE OF
HAWAIIAN AND JAPANESE TERMS

A number of Hawaiian and Japanese terms appear frequently throughout the text. I provide a short definition the first time a Hawaiian or Japanese term is introduced, but readers can turn to a short glossary of terms found at the end of the text. For defining Hawaiian terms, I use Mary Kawena Pukui and Samuel H. Elbert's *Hawaiian Dictionary*, revised and enlarged edition (1986), and attempt to be as accurate as possible with the diacritical markings, following the 'Ahahui 'Ōlelo Hawai'i (1978) spelling guidelines. For defining Japanese terms, I use Shigeru Takebayashi's *Pocket Kenkyusha Japanese Dictionary* (2003), and, again, I try to be as accurate as possible with the diacritical markings. For Hawaiian terms, the 'okina indicates a glottal stop, and the macron indicates an extended vowel. In quoting historical or other texts, however, I leave unchanged any spellings, including earlier Hawaiian writings that lack diacritical markings, for example, the use of "Hawaii" instead of "Hawai'i" as with the musical group, the Sons of Hawaii, which never used the 'okina. I spell Hawaiian names without any diacritical marks for those whose careers began prior to the (Second) Hawaiian Renaissance period (or occurred entirely before the period) or who mostly used those spellings throughout their lives, for example, Raymond Kane instead of Kāne, Sol Hoopii instead of Sol Ho'opi'i, Ledward Kaapana instead of Ledward Ka'apana, and so on. As in quotations from older sources, words (such as Waikiki) are spelled without diacritical markings when used as part of a name (such as Outrigger Reef Waikiki Beach Resort) in which the diacritics do not appear. Any spelling errors are entirely mine and should not reflect ill on any source.

I use three terms interchangeably to describe Native Hawaiians—Kanaka Maoli (literally, true people), Native Hawaiian, and Hawaiian—which attends to the various issues concerned with Kanaka Maoli belonging, performativity, and history. The terms reflect the tensions brought by the distinctions

that assigned naming and self-naming articulate for Kanaka Maoli. Although there are several other possibilities, including Kanaka ‘Ōiwi (People of the Bone) and ‘Ōiwi Maoli (True Bone), among others, I do not use them for the sake of clarity rather than any political purpose their absence may imply. I recognize that I am writing an English-language text for English-language readers, and the terms “native Hawaiian” and “Native Hawaiian” are used in specific ways in English-language political and juridical discourse. In J. Kēhaulani Kauanui’s important study *Hawaiian Blood: Colonialism and the Politics of Sovereignty and Indigeneity*, she follows the legal discourse in distinguishing blood-quantum designations by using lowercase “native Hawaiian” to refer to the 50 percent blood-quantum definition and uppercase “Native Hawaiian” when the 50 percent definition is not applied. See Kauanui’s “A Note to Readers,” which traces the history and uses of the various terms used to describe native Hawaiians (2008b). I do not follow the same convention, however; I use uppercase “Native Hawaiian” whenever using the term to describe Kanaka Maoli. Other terms that Kanaka Maoli have used to identify themselves appear only in quotations.

There are other precedents besides U.S. legal discourse. Queen Lili‘uokalani used the term “Hawaiian” to describe Kanaka Maoli in her *Hawaii’s Story by Hawaii’s Queen* ([1898] 2013), as did many other early Native Hawaiian writers and commentators. As Native Hawaiian professor of medicine and Hawaiian sovereignty activist Kekuni Blaisdell notes, however, “[Kanaka Maoli] is preferred to *‘ka po‘e Hawai‘i* (Hawaiian people) because the latter depends on the Western, not Hawaiian, generalization from the island of Hawai‘i. Further, *kanaka maoli* was *the* term by which our noble ancestors identified themselves” (quoted in H. Wood 1999, 12). In using the three terms (Kanaka Maoli, Native Hawaiian, Hawaiian) to name Kanaka Maoli, I aim to continually highlight the issues and concerns informed by collective namings.

Following Noelani J. Goodyear-Ka‘ōpua, I use Kanaka Maoli when writing in the singular and undifferentiated plural. Kānaka Maoli, with the macron above the *a*, is used when the number of Native Hawaiians to which I am referring is a known quantity. I also want to note that the terms “on-island” and “off-island” in this book indicate whether an individual or a practice is in Hawai‘i (on-island) or outside Hawai‘i (off-island), rather than the conventional uses of the terms in Hawai‘i to distinguish between the speaker’s present residence or visitation on a particular island and subjects or objects located on another island.

Noenoe K. Silva offers a critical approach to using Hawaiian within an English-language text, and I follow her and other Kanaka Maoli scholars in

not italicizing “Hawaiian words in the text in keeping with the recent movement to resist making the native tongue appear foreign in writing produced in and about a native land and people” (2004, 13) unless quoting writers who have italicized Hawaiian terms. I italicize Japanese words, however, and use Japanese-language convention when citing names (surname followed by given name) unless quoting a source that does not practice this convention or in naming Japanese Americans (which I cite in conventional English-language usage of given name followed by surname). As is usual practice, I will refer to most individuals by surname exclusively after initially citing a full name.

I use the term “haole,” which originally meant “foreigner” but is used in Hawai‘i to mark whites and whiteness. I use it primarily to describe whites in Hawai‘i unless quoting older writings in which haole is used to designate any non-Hawaiian foreigner. I also use the lowercase “local” when referring to individuals of non-Hawaiian, non-haole lineage born and raised in Hawai‘i. This is how the term is currently used in Hawai‘i and marks a particular immigration and labor history that I detail in the text. Additionally, any lowercase “local” merely indicates residence in Hawai‘i without designating any particular racial, ethnic, or historical background. I use uppercase “Local” when discussing the broader everyday culture in Hawai‘i, for example, loco moco is a Local dish eaten by local Filipinos as well as Native Hawaiians. I explain this at more length in the introduction.

I use the terms “kī hō‘alu,” “Hawaiian slack key guitar,” and “slack key” interchangeably. All the guitarists I spoke with, Kanaka Maoli and non-Hawaiian alike, in Hawai‘i, California, and Japan, use the term “slack key” most of the time (the text reflects this practice). Some argue that since slack key is *not* indigenous Hawaiian mele (song, chant, poem), kī hō‘alu is a Hawaiian translation of “slack key” rather than the reverse. As I describe in the text, George Kanahale and the Hawaiian Music Foundation first adopted the term “kī hō‘alu” for wide use in 1972 to acknowledge its origin as a *Hawaiian* folk music.

I apologize for any misunderstandings my authorial decisions and deficiencies may cause readers and beg the indulgence and understanding of Kanaka Maoli for my writing inadequacies.