own whaling company in 1671 as a strategic adoption of acculturation (105–108). One section concerning the settlers and the Unkechaug describing numerous, specific examples of injurious treatment toward Natives has a more nuanced tone (113–126). Strong thus walks a fine line of realism concerning Native, African, and European identity during the general whalemen's era. Readers seeking further enrichment in this particular genre of colonial culture and ethnicity can consult works from Almon Wheeler Lauber, Nancy Shoemaker, Katherine Howlett Hayes, Kathleen J. Bragdon, and Amy E. Den Ouden. In sum, *America's Early Whalemen* will intrigue and educate both general and academic audiences. And lovers of Long Island will feel and appreciate the breezes of an earlier era.

Bernice Elizabeth LaCroix Forrest
University of Colorado, Colorado Springs

Defiant Indigeneity: The Politics of Hawaiian Performance. By Stephanie Nohelani Teves. Chapel Hill: University of North Carolina Press, 2018. 240 pages. $90.00 cloth; $29.95 paper; $22.99 electronic.

In this meticulously documented account of Kānaka Maoli resistance to the politics of incorporation, Stephanie Nohelani Teves skillfully examines the ways in which Hawaiian cultural performance and indigeneity are interpellated by tourism and the settler state. She argues that the state of Hawai'i has capitalized on the "spirit of aloha" integral to Hawaiian ontological relationship to place/space in order to both anchor the settler to the islands and dispossess Kānaka Maoli. According to the author, *aloha* without *'aina* (land) is restrictive and used solely as a tool of colonization, producing, for example, familiar tropes such as the "hula girl." In contrast, the subject of Teves's critical analyses are "defiant" Hawaiian cultural productions that refuse to be strictly confined to displaying the "spirit of aloha" and do not neatly conform to notions of the authentic.

Highlighting those cultural productions that are "dissonant or out of sync" (6), Teves discusses authenticity and "defiant indigeneity" through her ethnography, participation, and close readings. Each chapter of the book is devoted to what Teves has named "defiant indigeneity," including hip-hop cypher, a drag performer, film and stage performances of Princess Ka'iulani's life, a queer Kānaka Maoli story of diaspora, and a ghost tour of Waikiki. The performances she analyzes do not fit the tourist expectations of Hawai'i, Hawaiians, or the "aloha spirit" that have come to represent them. She explains that the examples she provides "expose the violence enacted through the 'spirit of aloha' while also highlighting the creative and innocent ways Kānaka Maoli are disarticulating and rearticulating Hawai'i" (6). Teves's introduction explains that, "rather than a book about all the terrible things that happened to us," she intended *Defiant Indigeneity* to be about the ways Hawaiians live and love one another (13). She lovingly documents Kānaka Maoli performers and writers through "their defiance in the face of often restrictive expectations of Hawaiian performance and the multiple

forces that compel Indigenous people to prove their humanity and to seek governmental forms of recognition" (6).

Defiant Indigeneity shows how performances outside the accepted normative idea of the authentic Native provide stories about Indigenous resurgence, living, and the capacity of sovereignty beyond the settler state. The author asserts that "Defiant indigeneity emerges from the space between performance's emancipatory will and its capacity to reproduce conditions of domination" (11). Defiant indigeneity challenges settler colonialism and refuses the elimination of the Native. It insists on a Native Hawaiian presence and its performance of indigeneity often includes the lived experiences of Hawai'i that tourists do not see. However, it exists beyond the imaginary and therefore is also influenced by, and can collude with, the same forces it contradicts. Yet, it also affirms Native strength and pride in their ancestors (53). These contradictions are troubling. If it has the ability to reproduce colonialism, then what exactly is it defying?

Teves's chapter 2, *Bloodline Is All I Need*, provides some answers, but feels incomplete—and perhaps the messiness of colonialism is always incomplete, even in contexts of Kānaka defiance. Hip-hop artist Krystilez, according to Teves, embraces the dominant narrative that depicts Kānaka Maoli men as violent, drug-abusing criminals incapable of living and surviving in a modern world (53–54). As a Kānaka Maoli male, Krystilez uses these caricatures to his benefit by performing criminality through his hip-hop persona and "becoming the thug" he is already assumed to be. Simultaneously with, and within, his thug performance, Krystilez promotes Kānaka Maoli life as a critique of corporate tourism and militarism. The contradictions of colonialist reproduction evident throughout the book make it clear that indigeneity is complicated in a landscape that is colonized, heteropatriarchal, capitalistic, racialized, and militarized. In analyzing the stage persona Krystilez and the viewpoint of his hip-hop lyrics, Teves reveals how his performance disrupts Kānaka Maoli "authenticity." In discussing Hawaiian survivance, urban realities, and continued aloha 'āina, Krystilez is clearly out of sync with the romanticized view of the Native (48–80).

Rather than romanticize indigeneity, then, "defiant indigeneity" is an unapologetic refusal to be erased from Native homelands, and, moreover, does not attempt to remove the scars of colonialism that have required Native peoples to sometimes reproduce the logics of heteropatriarchy and white supremacy. Teves argues, "Indigenous authenticity is a complicated, necessary, and messy response to representations that posit Natives as somehow less Native when they perform in ways that defy dominant representations of themselves. When Natives step out of the frames made for them, they are subject to attack, to having their authenticity and backgrounds evaluated" (15).

"The Afterlife of Princess Ka'iulani" may be the strongest chapter, providing a historical approach that complicates narratives of Princess Victoria Kawēkiu Ka'iulani Kalaninuiahilapalapa Cleghorn's life. Chapter 4 provides an analysis of two cultural performances—the play *Ka'iulani* and the film *Princess Kaiulani*—while deftly connecting the historical Hawai'i with the present realities by interweaving her own first-person narrative of a ghost tour of Waikiki (113–144). The cultural performance of the ghost tour is strongly connected both to defiant indigeneity and Teves's critique of aloha. The *ali'i kupuna* ancestors are ever-present in this chapter, both as remembrances

for tourists, and as the ghosts of Kānaka Maoli, such as Ka'iulani, who continue to demand sovereignty and justice. The hegemony of settler colonialism, as Teves argues, can be momentarily arrested through the telling of stories, memory, witnessing, and physical movement (144). New realities can be brought to life through the ancestors producing, as Teves stated, "defiant possibilities" (144). The *kupuna* continue to shape the living world and compel us to think critically of the past and envision a future.

I enjoyed this chapter the most and yet felt as if it moved too fast and was perhaps restricted by being a chapter instead of a longer, independent piece. It felt integrated into the book and simultaneously outside of the book—out of sync in a performance of defiant indigeneity to not provide all that the reader may want. Perhaps it also felt this way because of the content which heavily relied on the *kupuna* who are integral to telling story, and whose existence is actively being erased and romanticized through settler colonialism and the tourist gaze. The reader is also part of the voyeuristic gaze of the ghost tour. Teves's ability to rein in the gaze of the reader is itself a form of defiant indigeneity—complicated due to her own positionality as Kānaka Maoli and an academic preyed upon by a tenure clock that both compels and coerces Indigenous people to publish "authentic" truth.

Defiant Indigeneity is a complicated telling of Kānaka Maoli performance. Teves provides an account of indigeneity through storytelling insistent on Native resurgence and life. She has crafted a book that stresses the complications and the messiness of authenticity and the performance of "aloha spirit" that can simultaneously be embraced and resisted. Each of her case studies demonstrates the ways in which Kānaka Maoli use cultural performance to embody survivance and futurity, rejecting the disappeared and inauthentic Native struggling to fend off death. The performances she analyzes are not always joyful; however, there is joy in reading through the ways she complicates contemporary Kānaka Maoli positionality and culture. Teves's primary contribution to the broader field of Native studies is her theorizing of "defiant indigeneity"which can be applied by other scholars in their demands for Native survivance that are not reliant on notions of authenticity, but instead embrace the messiness of lived experience and the work necessary to reproduce collective forms of indigeneity.

Charles Sepulveda
University of Utah

Native but Foreign: Indigenous Immigrants and Refugees in the North American Borderlands. By Brenden W. Rensink. College Station: Texas A&M University Press, 2018. 304 pages. $40.00 cloth.

In North American history, Indigenous peoples' long-standing geographies of migration and place were frequently interrupted, divided, and bordered by invading empires and states. Whether it was European empires' largely unsuccessful efforts to reshape and restrict Native movements, or, backed by hegemonic violence, the more-thorough efforts of modern states to impose discrete boundaries, specifically demarcate lands,