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Georgia Lee

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REVIEWS

"GONE NATIVE" IN POLYNESIA. CAPTIVITY NARRATIVES
AND EXPERIENCES FROM THE SOUTH PACIFIC

I. C. Campbell, 1998

Contributions to the Study of World History 63. Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881. Hardcover, 208 pages, \$55. ISBN 0-313-30787-3. This book can be ordered from the publisher by calling (800) 225-5800.

Review by Georgia Lee

Contrary to the romanticized version of the beachcomber as seen in Hollywood films, the majority of those who fetched up on the shores of various Polynesian islands were more like refugees than immigrants. Many arrived as the result of shipwrecks and some were promptly killed—and sometimes eaten. The reception of a beachcomber depended a great deal upon which island group he reached, the type of society in power, and whether or not he had something to offer the local chief and/or populace. For example, a knowledge of firearms and how to repair them was a distinctive plus. Some chiefs wanted a whiteman as a sort of 'pet' or a status object. Whether or not they succeeded in integrating into the local society depended upon numerous variables, beginning with the chief of that area who may—or may not—have had a use for a whiteman. Of those who survived, few wrote down their stories.

Gone Native is divided into three parts: "Culture Contact and Polynesia"; "Captivity Narratives", and "Captivity Experiences". A photo section containing 22 rare black/white illustrations is included at the end of Section II.

In "Captivity Narratives" we read the stories of eleven men who survived to tell their stories. In some cases, the men lived a marginal existence, in terror of their lives; others became confidants of kings. It is clearly shown that not all of those cast ashore on an island lived like Melville—in paradise with his beautiful *vahine*, the reality often was more difficult and stressful, and sometimes fatal.

Only a few voluntarily stayed in their respective islands for their lifetime. Of those who chose to return to their homeland (or were able to do so), many had problems upon re-entering society. The individuals and their circumstances varied widely. The flamboyant Jean Capri was carried off involuntarily from the Marquesas and struggled to survive in Europe by exhibiting his tattooed body. George Vason came to Tonga as a missionary but succumbed to the island life. When things turned bad, he fled for his very life.

Campbell states, "As to the beachcombers, they were more like the flotsam and jetsam of the great ocean that they crossed. On their coming to ground on island shores, they were picked up to be used, discarded, destroyed or returned to the ocean as the island inhabitants chose." (155).

Meticulously researched, *Gone Native* is a small gold mine of information about the little-known phenomena of castaways in Pacific Island history.

MAVE MAI, THE MARQUESAS ISLANDS
Sharon Chester, Heidy Baumgartner, Diana Frachoso,
and James Oetzel, 1998

Wandering Albatross, 724 Laurel Av. #21 1, San Mateo, CA 94401, Fax (650) 342-6507. ISBN 0-9638511-8-7. A total of 139 pages with 172 photographs, 29 illustrations, 23 maps, and one table. Approx. \$18.

*Review by Sidsel Millerstrom
University of California, Berkeley*

Due to recent increase in Marquesan tourism the islands' first guide, a richly illustrated and glossy 23 x 11.5 cm (9 x 4.5 in.) soft-cover book, was published in May 1998. Tourism in the Marquesas has steadily grown over the last fifteen years. As a member of the Marquesan Rock Art Project, I have observed with great interest, since early 1984, the development of modern tourism in the archipelago. It was not until sometime after *Aranui I*, (a freighter and passenger ship) made its initial voyage to the archipelago in the last part of 1984, that several archaeological complexes were cleared of underbrush on a regular basis. Partly as the result of increased tourism, and the activities surrounding the Marquesan Art Festivals organized by the Motu Haka Cultural Association (the first was held on Ua Pou in 1987), several sites were subsequently restored by the Department of Archaeology, Tahiti. Simultaneously, the islands' artists were motivated to increase their production of traditional handicrafts, such as wood and stone carvings, bark cloths (*tapa*) and *pareu* (Polynesian sarong) for the tourist industry. The timing of the publication was excellent and not surprisingly, the guidebook became an instant success.

It is appropriate that Heidy Baumgartner and Diana Frachoso co-authored the guidebook. Both served for several years as guides and hostesses on the former and the present *Aranui*, the 343-foot freighter that carries up to 100 passengers on a 16 day round trip-voyage between Tahiti, the Tuamotus, and the Marquesas. They are knowledgeable about the islands and familiar with the Marquesans and their culture. In addition, Heidy Baumgartner, an accomplished archaeologist with field experience in both Europe and the Pacific, has conducted extensive ethnographic and archaeological field work in the Marquesas.

The content of the guidebook is organized into four parts. As background information the guide book commences with French Polynesian facts, e.g. demography, geology, ecology, the present day economy, followed by an overview of the pre-historic culture, Western contact period, and contemporary culture (20 pages).

In the succeeding section the uniqueness of each individual island: Nuku Hiva, Ua Pou, Ua Huka, Hiva Oa, Tahuata, Fatu Hiva (Fatuiva), and the uninhabited islands are then described (54 pages). Location of art centers, archaeological sites, banks, post offices, and some restaurants and lodging are pointed out. Although several maps lack a scale, both island and village maps help the visitors to orient themselves. Archaeological maps with descriptions of the most frequented sites give the reader a good idea of the sites' use.

Flora, terrestrial and marine fauna, past and present fish-