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ʻŌlelo Mua (Introduction): For a Native Daughter

Noelani Goodyear-Kaʻōpua and kuʻualoha hoʻomanawanui

A well-known ʻōlelo noʻeau states, "I ulu no ka lālā i ke kumu" (the branches grow because of the trunk), which Mary Kawena Pukui interprets as "Without our ancestors we would not be here." While it refers to one's genealogical ancestors, this saying can also be applied to our intellectual genealogies of whom we study with and learn from; recounting one's "intellectual genealogy" is one way to honor our kumu, important sources of our knowledge. Similarly, a children's song "Kuʻu Kumu" (my beloved teacher) created for Pūnana Leo, the first Hawaiian language immersion preschool program, begins "He lālā au no kuʻu kumu" (I am a product of my beloved teacher [/the lessons/knowledge they've imparted to me]). The authors of this piece are Native daughters themselves, and had the privilege and absolute joy of being students of Kumu Haunani-Kay in Hawaiian studies at UH Mānoa in the 1980s (kuʻualoha) and 1990s (Noelani), the period of Dr. Trask's professional life, and the impetus for her extraordinary and groundbreaking *From a Native Daughter: Colonialism and Sovereignty in Hawaiʻi,* a highly influential work of Indigenous studies and decolonization that contributed to her international recognition and the high esteem of her

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peers. We have both blossomed under her guidance and been inspired to follow in her footsteps as ʻŌiwi educators, scholars, writers, and social justice and political activists focused on the support and well-being of our beloved lāhui. We are but two of many branches of students Kumu Haunani-Kay taught, mentored, and encouraged over the years. It is an honor to assist in putting together this special issue commemorating Dr. Trask and celebrating her life, work, activism, vast influence, and memory.

Dr. Haunaniokawēkiuohaleakalā Trask, or Kumu Haunani to her students, is one of the most influential Kanaka ʻŌiwi scholars, educators, and leaders of our time, the mother of the modern Hawaiian sovereignty movement who galvanized the lāhui to strive for justice and political independence when prevailing attitudes regarded such aims as unattainable. Through her elucidating arguments about Hawaiian culture and the political history of colonization, and her tenacious leadership, Dr. Trask provided a vision of a better future for Hawaiians; in doing so, she realized the "impossible." A "slyly reproductive" manifestation of our great akua wahine Haumea reborn, Dr. Trask created books of theory, poetry, and memoir, a long-running television series, *First Friday* (1987–2022), and an award-winning documentary film, *An Act of War* (1993). She dreamed of, fought for, and nurtured the space to grow Hawaiian studies as a discipline, and created the first center for Hawaiian studies at the University of Hawaiʻi at Mānoa, named for one of her beloved kumu from her time at Kamehameha Schools, Gladys ʻAinoa Kamakakūokalani Brandt. She gave us chain-breaking political oratory, and offered the public incisive analysis in essays and op-ed articles on militarization, tourism, and sexual violence, as well as on literature, the environment, peace studies, women's studies, and human rights. Through her writing and poetry, she provided tender insights into mālama ʻāina, demonstrating her aloha for our native flora and fauna, such as the ʻulu, lehua, and Hawaiian monk seal. Kumu Haunani helped ʻŌiwi reclaim our history and name our righteous anger. If there has ever been a fiercer voice for the lāhui Hawaiʻi, we have not heard it. A poet, a political theorist, a scholar, a teacher, and an internationally renowned champion of Hawaiian sovereignty, Indigenous liberation, smashing patriarchal systems of power, and witnessing, validating, and uplifting the oppressed, the colonized, and the displaced, Dr. Trask leaves behind a stunning legacy that cannot be captured in any one introduction, volume of writing, or even one lifetime. Understanding the vast and deep resonance of Dr. Trask in all these roles—to Kanaka ʻŌiwi, to Hawaiʻi, and to the world—will take generations. This introduction and special issue are merely glimpses. Below we offer a brief biographical introduction and a sampling of Kumu Haunani's contributions to her beloved lāhui Hawaiʻi and the many others whom she befriended and who have been inspired by her around the globe.

Haunani-Kay, who proudly traced her genealogical lines to Ireland (Trask) and to aliʻi ʻŌiwi of Maui (Piʻilani) and Kauaʻi (Kahakumakailiua), was born in San Francisco on October 3, 1949, to Bernard and Haunani Trask. She was raised in the protective shade of the Koʻolau mountain range in Kāneʻohe, Koʻolaupoko, Oʻahu, where she attended St. Ann School, and later the Kamehameha Schools. A student at Kamehameha in the 1960s, Haunani-Kay was a standout intellect. A fellow student writer described her in the school newspaper, *Ka Mōʻī*, as "a triple threat" of "brains,

beauty, and vivacity." She was a member of the Honors Society, a formidable competitor in speech and debate, an ROTC sponsor, and an actress in school plays.

After graduating from Kamehameha, Haunani-Kay spent a decade in the US Midwest, first at the University of Chicago, but primarily in Madison, Wisconsin, where she attended the University of Wisconsin–Madison. During a time of major peoples' movements for justice, Haunani-Kay was actively involved in feminist and antiwar movements, and she demonstrated alongside African American students demanding Black studies on campus. After earning her BA and her MA in political science with honors, Haunani-Kay won a prestigious Ford Foundation Fellowship and proceeded to pursue her doctorate. Kumu Haunani trained as a political theorist in what she called an incredibly white and "profoundly patriarchal" department at UW. As a graduate student who was also teaching, Haunani fought to have women's studies and feminist theory courses added. She became part of a network of scholar-activists who would eventually bring about nationwide changes in higher education: increasing the presence of women as university faculty members and instituting studies of gender in the curriculum.

Haunani returned home to Hawai'i in 1977 and immediately became involved in the Protect Kaho'olawe 'Ohana (PKO). PKO attorneys of that time describe her as "the most consistent, organized, and dogged member of the PKO team that secured legal access to the island." Of PKOs negotiations with the US Navy, Boyce Brown said of Haunani: "She had a nose for bullshit and wasn't afraid to call it when she smelled it." She wrote articles in *Aloha 'Āina*, the PKO newsletter, and was an active representative for the island of O'ahu—all while finishing her dissertation and teaching courses at the University of Hawai'i at Mānoa.

In 1981, Dr. Trask was hired as a tenure-track professor in American studies at the University of Hawai'i at Mānoa, where she taught for five years, specializing in feminist theory and Indigenous studies. Most notably, Professor Trask directly challenged the racism and sexism of the department of American studies. As a result, she became founder and first director of the Center for Hawaiian Studies in 1989, creating intellectual and physical space for Hawaiian learning. Until that time, Hawaiian studies had been solely an interdisciplinary program with very little support from university administration. The prevailing attitude toward Hawaiian studies and language by university administrators and others was that Hawaiians were "a dying race." For these doubters, efforts to preserve cultural artifacts for future study by historians, anthropologists, and linguists were important while understanding and supporting Hawaiian people and our culture as living, thriving, and growing with an important place in the future—at the university as well—was beyond their comprehension.

Director Trask pushed for Hawaiian studies to not only be a center of intellectual thought, but also a physical space for 'Ōiwi research, study, and political activism. She insisted on a Hawaiian studies program that included analyses of race, gender, class, colonialism, and imperialism. She pushed all of her students to see Hawaiian struggles within larger international contexts and to connect with other movements for liberation and justice. Dr. Trask was widely read and very familiar with intellectuals, philosophers, artists, poets, activists, and movements from around the world.

Rather than just teach Hawaiian writers and political discourse, Trask introduced her students to global movements and issues of injustice including apartheid in South Africa; independence movements in Algeria, Northern Ireland, Palestine, East Timor, Guatemala, Okinawa, Taiwan, and Puerto Rico; civil, Indigenous, and land rights in Australia, French Polynesia, Guam, the Marshall Islands, and across Native American and African American contexts. We learned about US atomic bomb testing and radiation fallout in the Marshall Islands, France's nuclear testing at Muroroa in French Polynesia, Israel's assault against Palestinians in their own homeland, the Basque and Catalan peoples' fight for freedom from colonial Spain, environmental racism from Pine Ridge to Los Angeles to Waiʻanae, and the US Navy's destruction of Vieques in Puerto Rico, alongside their desecration of Kahoʻolawe. She brought internationally acclaimed scholars such as Ngũgĩ wa Thiongʻo and Angela Davis, among others, to Hawaiʻi so her students and others could learn directly from these formidable voices. In the mid-1990s, she invited attorney and activist José Luis Morín, who specialized in fighting the US Navy to regain local access and possession of Vieques Island in Puerto Rico, to teach at Kamakakūokalani, helping students understand the larger context of US imperialism and environmental destruction. Morín was invited by Dr. Kekuni Blaisdell to stay in Hawaiʻi longer and assist Kanaka ʻŌiwi with strategizing and organizing around our own land-rights issues. Morin lived with Dr. Blaisdell for almost a year, and was instrumental in advising the Hawaiian sovereignty group Dr. Blaisdell founded, Ka Pākaukau. When the rap group Public Enemy came to campus, Kumu Haunani took our entire class to see them so we could hear directly from people affected by racism in contexts we could not otherwise understand. We were reading *The Autobiography of Malcolm X* at the time, and the performers were a little surprised when we presented the books for them to autograph. She appreciated the political message of their music and struck up a friendship with Chuck D. By placing Hawaiʻi at the center of the discussion in such diverse experiences, Professor Trask showed students the interconnected histories and struggles of many oppressed peoples around the world, while also demonstrating the power of the struggle and offering strategies of hope through resistance.

Professor Trask knew that students needed not only supportive faculty and relevant courses, but also other kinds of services and opportunities to engage with community, social justice, and political activism. She supported the creation of Operation Kuaʻana ("elder sibling"), the first Native Hawaiian student services program, by securing funding for the program and hiring an ʻŌiwi director who mentored Hawaiian undergraduate students as peer advisors for their fellow ʻŌiwi students across campus. Services included tutoring in various subjects, counseling, social gatherings, and tuition waivers for full-time students. Kuaʻana staff members also attended college fairs and visited Hawaiʻi high schools to encourage Hawaiian students to go on to college, as ʻŌiwi students were highly underrepresented in post–high school education. Kuʻualoha remembers:

> As a Kuaʻana peer mentor from 1987–1990, I thoroughly enjoyed my experiences learning along with my peers from Kumu Trask about the damaging legacy of

> colonialism to ʻŌiwi and how it affected our displacement and worldview born and raised in our own homeland of Hawaiʻi. It truly opened my eyes and provided a sense of purpose for my life—I became a Hawaiian Studies major, I worked with Kuaʻana to educate others both on campus and in the larger community, and am pleased to see so many of us in various leadership roles across the Hawaiian community today, particularly in education, law, health, and politics.

Under Trask's mentorship, Kuaʻana wove together student advising and mentoring with community engagement and activism. Aside from helping establish tuition waivers for Hawaiian students attending UH Mānoa, Kumu Trask helped create scholarships, such as the Mary Kawena Pukui Scholarship, for students pursuing the study of Hawaiian literature (which kuʻualoha was awarded), and the Haunani-Kay Trask and Mililani Trask Scholarship.

In 2019, the American studies department at UH Mānoa established the David E. Stannard and Haunani-Kay Trask Endowed Scholarship in American Studies, which "commemorates the intellectual, political, and creative passions of two scholars and their profoundly influential partnership of nearly four decades," and supports students pursuing research focused on Indigenous and/or Pacific Island studies. The department continues:

> Much of what Trask and Stannard accomplished individually can be traced to their enduring partnership, one that supported and complemented their respective strengths. Together they brought a social movements strategy to environmental, social, and Hawaiian causes; they stopped unfettered development; upended the status quo and institutional racism; and addressed a myriad of political issues through their long-running television series, "First Friday." Their scholarship, activities, and records of teaching and mentorship challenged and fundamentally shaped the Department of American Studies, the Center for Hawaiian Studies, and, by extension, the University of Hawaiʻi.

In 2022, the Trask family created the Haunani-Kay Trask endowed scholarship with the Ke Aliʻi Pauahi Foundation, in conjunction with Dr. Trask's hoʻolewa.

The development and practice of critical engagement skills in social justice and political activism for students continued under Professor Trask's mentorship with other student-led campus groups as well. Kumu Haunani supported students in organizing slates of ʻŌiwi undergraduates to run for student government positions. She advised student activist groups such as Kūikalāhiki, Makeʻe Pono, and Kalai Pō, who challenged racism and colonialism within and beyond the university. They organized to create new venues for Hawaiian language, to protest UH administration's cuts to Hawaiian programs, and to change the names of campus buildings that memorialized white supremacist scholars, among many other issues. Noelani remembers:

> During the mid-1990s, the UHM administration announced it would make major cuts to Hawaiian language course offerings, even though there was tremendous demand for the classes. Students, lecturers and full-time faculty all gathered to

> protest at the central administration building. I was an undergrad student at the time, and on the spur of the moment, one of the faculty organizers asked me to get up and speak to the crowd, "Say that students would do anything, even fundraise by selling sweetbread or chili to raise the money for these classes." That messaging didn't feel right. So, as I collected my thoughts, I went over to Kumu Haunani and asked for her guidance. She helpfully chided: "What?! Sell sweetbread?! No. It is the university's duty to fund these classes. Don't let them off the hook by saying students will fundraise for them. Get up there and demand that they fully fund the courses!" She was always the most politically astute, so strategic in her analysis and rhetoric. That's what she wanted to develop in us, as well.

Under her mentorship, Hawaiian student groups mobilized rallies, occupied campus buildings, and conducted successful boycotts to achieve their goals for institutional change. She encouraged them to extend their learning through actions outside the university, too. Beyond the campus, those student groups volunteered to staff voting sites during election season, knocked on doors in predominantly Hawaiian communities, and assisted at mass marches and rallies for Hawaiian sovereignty.

Dr. Trask also had a tremendous impact on the development of Native Hawaiian faculty members and administrators on campus. At the time she was appointed director for the Center for Hawaiian Studies in 1989, less than 2 percent of the faculty at UHM were Kanaka ʻŌiwi. Through her consistent push for ʻŌiwi excellence and *presence* on campus, Kumu Trask encouraged many ʻŌiwi students to pursue graduate school and seek professional positions, including professorships. With her strong voice both critical of UH administration and deeply encouraging of students, particularly ʻŌiwi students, the number of Hawaiian faculty members on campus grew.

Kumu Haunani was just as active off campus during those same years, enacting what she was teaching in her classes. While fighting the racism and sexism that threatened herself and others, she continued community organizing to protect Hawaiian lands and people from gentrification, evictions, and desecration. In the Sand Island struggle in the 1970s, she raised consciousness about the fact that the so-called Hawaiʻi "Ceded Lands" were not actually ceded and that Hawaiians still maintained claims in the national lands of our country. In the 1980s, alongside her work for Protect Kahoʻolawe ʻOhana, she participated with the Save Heʻeia Wetlands group, strategizing with neighbors and the broader community to protect the fragile Heʻeia wetland ecosystem from development. At the same time, she and her sister, Mililani, cofounded a group called "Civil Rights for Hawaiians." This organization became the basis for Ka Lāhui Hawaiʻi, whose first Constitutional Convention was held in Keaukaha in 1987. Ka Lāhui Hawaiʻi became the largest and most influential Hawaiian-led initiative for self-determination and sovereignty over the next two decades. Beginning in 1986, Kumu Haunani also cohosted a public access television show, *First Friday*. Originally a collaboration with John Witeck, *First Friday* was envisioned as a way to bring both Hawaiian and labor issues into regular conversation. Kumu Haunani continued to cohost the show for many years with her life partner, David Stannard, and then with her sister, Mililani Trask, who continued cohosting the program with Professor Manu Kaiama until 2020.

In 1992, Dr. Trask was named "Islander of the Year" by *Honolulu* magazine. Never one to rest on her laurels, she followed that honor with a flurry of groundbreaking publications. In 1993, her highly influential book *From a Native Daughter* as well as the seminal documentary *An Act of War* were both released. In 1994, her first collection of poetry, *Light in the Crevice Never Seen*, was published—the first complete book of poetry by a Native Hawaiian poet to be published. At first, the University of Hawai'i Press refused to publish Professor Trask's work, even though she was an outstanding faculty member. Not until 1999 did the press publish a second edition of *From a Native Daughter;* her second book of poetry, *Night is a Sharkskin Drum*, followed in 2002. She wrote the text for *Kū'ē: Thirty Years of Land Struggle in Hawai'i* (2004), accompanied by longtime collaborator Ed Greevy's photographs.

Seven years into her directorship, Trask's dream of and leadership in creating a dedicated physical space, the Kamakakūokalani Center for Hawaiian Studies building, was achieved. She insisted that the university hire Hawaiian architects, who developed a modern facility inspired by traditional Hawaiian architecture that complemented the adjacent Papa Lo'i o Kānewai. Ku'ualoha remembers:

> As an undergraduate student in Hawaiian Studies in the late 1980s, we had one fourth of one floor in Moore Hall dedicated to Hawaiian Studies. One of Kumu's mantras became, "When we get the building . . ." and we would all look at the architectural model on the table and dream about it being a reality. The building was completed and opened in the fall of 1996. It was a great honor to have the first ever event in the hālau there, my wedding, in December of that year. It was even more of an honor to teach in the building the following semester.

After many years of delays and challenges, the building and space Professor Trask had long dreamed of and fought so hard for was a reality. It has become a vibrant center for 'Ōiwi students, faculty, and community members to gather for many purposes. But Director Trask consistently sought ways to support the broader lāhui. In 1967, Hawai'i became the first state to adopt a "percent-for-art" law called the "Art in State Buildings Law" that designated 1 percent of construction costs to acquiring art for the facility, by commission or purchase, "to beautify and humanize our state buildings and increase public access to the arts." This effort was expanded in 1989, while the Kamakakūokalani building was still in the planning stages, when a "Works of Art Special Fund" was created so that the state would acquire works of art and make them available for all state public places. As center director, Dr. Trask insisted that the artists selected for the building would be 'Ōiwi artists, a stipulation that met with the resistance of state officials. As a student member of the new building art committee, ku'ualoha remembers how Director Trask refused to have state bureaucrats dictate which art pieces and artists would be included. In the end, Director Trask was successful in her determination to feature 'Ōiwi artists, and Kamakakūokalani is the first state facility to exclusively feature Hawaiian artists across multiple media: the beautiful works of Herman Pi'ikea Clark, Ipo Nihipali, Kapulani Landgraf, Chuck Kawai'olu Souza, Kaili Chun, Kauka DeSilva, Puanani Van Dorpe, and 'Īmaikalani Kalāhele can be viewed throughout the facility.

Dr. Trask formed many friendships across campus at the personal, administrative, and departmental levels, which broadened her influence through multiple collaborations. Former English Department Chair Cristina Bacchilega wrote the following:

> Haunani-Kay Trask had a robust and lasting relationship with the English Department where her poetry, scholarship, and activism have left an indelible mark. In the early 2000s, this relationship thrived in new ways, invigorated by the presence of Albert Wendt as Citizens' Chair in our department, Trask's publication of her second book of poetry *Night Is a Sharkskin Drum* in 2002, and the public reading we sponsored, and the interview "Land, Leadership, and Nation: An Interview with Haunani-Kay Trask" that faculty members Cynthia Franklin and Laura Lyons published in the journal *Biography* (2004). I remember the excitement that Haunani-Kay Trask generated in 2003 when, together with Martin Espada, Joy Harjo, and Kathleen Tyau, she participated in the department's 5th Festival of Writers, "Visions of (Dis)location: Native, Immigrant, Settler"; and also another occasion in the Kuykendall Auditorium where she read her poetry with Nell Altizer, professor and poet in our department who had reviewed her first collection *Light the Crevice Never Seen*, and other women poets. Her cross listed course on women poets in Oceania was an outstanding contribution to our curriculum.

And English Department Chair S. Shankar shared this:

> Haunani Kay Trask was, among many other things, a poet and a cultural critic. Though she was never an official member of the English Department, she was a kindred spirit in her enthusiasm both for the expressive power of the spoken and written word and in her rigorous attention to the field of culture at large in her analytical work. Her writing, her activism, and her uncompromising declaration of truth to power have all been, from the very beginning, exemplary, inspirational and foundational to the work of very many faculty and students. She will be missed terribly in the English Department, even as her work continues to resonate and propagate powerfully.

Aside from teaching Hawaiian studies courses on politics, decolonization, Native feminism, and Hawaiian poetry and literature, in the mid-2000s, Professor Trask taught in the Department of English at UH, including a senior seminar course, *Modern Pacific Women's Poetry*, and a graduate seminar, *Colonial and Post-Colonial Literature*. For four years, she offered a graduate seminar in Indigenous politics through the Department of Political Science. Kumu Haunani had a vision of creating a graduate program in Hawaiian Studies. Alas, she had to retire before having an opportunity to work with graduate students in her own Hawaiian studies department. However, she did mentor MA and PhD students across campus and beyond—in English, women's studies (now called the Department of Women, Gender, and Sexuality Studies), political science, American studies, Pacific Island studies, and elsewhere—who actively sought her out, and whom she enthusiastically supported.

I-Kiribati and African American scholar, poet, and activist Teresia Teaiwa studied with Kumu Haunani in the 1990s as an MA student in Pacific Island studies at UH Mānoa. Kumu Haunani was an important role model and inspiration for Tere, as her friends call her, and ku'ualoha recalls how much they learned about both politics and poetry in the classes they had together with Kumu Haunani. Tere went on to receive a PhD in the History of Consciousness Program at UC Santa Cruz, working with Angela Davis. Her dissertation and later scholarship focused on militarism, tourism, and Native peoples in Oceania. She went on to teach in the first-ever undergraduate program and then become director of Pacific studies at Victoria University in Wellington, Aotearoa/New Zealand in 2000, before becoming director of the Va'aomanū Pasifika (the combined Pacific studies and Sāmoa studies programs) at Vic. She also coedited the *International Feminist Journal of Politics*, and published several collections and CDs of poetry, alone and with Sāmoan poet Sia Figiel, broadening the reach of Kumu Haunani's influence across Oceania.

Within the academy, through her writing and publishing, she helped spark the decolonial turn in many fields; and, in everything she did, she made more room for Native scholars. Ku'ualoha recalls Haunani's constant reminder:

> "*When* you go to graduate school . . ." It wasn't a question *if* you wanted to go, it was an edict–*when* you go, you will accomplish x, y, z. I had never thought beyond a BA, and returning home to the island of Kaua'i until she planted that seed. She inspired my Senior Thesis in Hawaiian Studies, which she directed—a research paper on decolonizing Native literatures across Hawai'i, the Pacific, the Caribbean, and Africa. With her guidance, I completed an MA, and a PhD where she sat on my dissertation committee and provided critical insight into my topic on Pele and Hi'iaka literature as examples of Indigenous Literary Nationalism in the turbulent political period of the 1880s–1920s.
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> As a PhD student in 2002, she invited me to join her on "Asia Pacific Forum" (WBAI FM, New York City) to discuss Hawaiian literature and politics. In 2003, she invited me as a guest on *First Friday* to discuss Hawaiian literature, politics, and *'Ōiwi: A Native Hawaiian Journal*, which she inspired. She wrote me letters of recommendation for my Ford Foundation predoctoral and doctoral awards, and my Mellon Foundation post-doc, as well as provided feedback on the manuscript for my first book, which won a national Modern Language Association (MLA) award. In 2009 I was invited to participate in a roundtable on Settler Colonialism and Genocide with her, Patrick Wolfe, and UH Ethnic Studies Professor Ty Kāwika Tengan. Kumu Haunani and Patrick had previously met at an international conference in Galway, Ireland, and as a brand new professor, it was an honor to be included. I couldn't help but think of her when in Galway a few years ago participating in a conference on writing, and having more critical insights in visiting the homeland of her Irish ancestors that she instilled when I was her student. Without her vision and generous support, I would not have even considered graduate school or an academic career. I take great pleasure in continuing her legacy and mentorship through my students in telling them, "*When* you go to

> graduate school . . ." and planting a seed with the hope new branches of ʻŌiwi intellectual achievement will root and blossom, continuing our long legacy as incredibly talented, accomplished people.

As Kamakakūokalani director, Professor Trask also started a publication arm of the center. Its first publication, *Ka Honua Ola/The Living Earth* (1989), by revered kumu hula and scholar Pualani Kanakaʻole Kanahele and Duke Kalani Wise, set the foundation for exceptional Indigenous-focused scholarship that directly refuted (settler) colonial diminishment and dismissal of traditional Hawaiian knowledge. (An updated edition was published by Kamehameha Publishing in 2011). In 1994, Dr. Trask wrote the introduction for Anne Kapulani Landgraf and Kalani Meineke's *Nā Wahi Pana o Koʻolaupoko*, a collaboration between the Center for Hawaiian Studies and the University of Hawaiʻi Press. Kapulani is an exceptional photographer who shares Trask's upbringing in the Kāneʻohe region of Koʻolaupoko in Windward Oʻahu. Trask was a huge fan and supporter of her and her work while Kapulani was a student at Windward Community College and UH Mānoa, where she also studied with Kumu Haunani. Landgraf's book documents the destruction and erasure of important cultural sites or wahi pana destroyed in settler colonial projects of real estate development and infrastructure, most notably the H-3 freeway. In her introduction to Landgraf's stunningly beautiful collection of black-and-white photographs and their stories, Trask writes,

> For the first time, Anne has joined her photographs with traditional Hawaiian references taken from native historians, lending the series a cultural context drawn from a period before the arrival of the haole in Hawaiʻi . . .When I first saw the exhibit [of Landgraf's photographs] I was determined to have it as the inaugural volume in the Hawaiian Studies publication series . . .
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> Here, I thought, was a stunning accomplishment: culture, political awareness, and a highly refined technical skill combined to reveal the Hawaiian view of our sacred places . . . For our new Center for Hawaiian Studies launching Anne Landgraf's book is a privilege . . . we honor her with our support; she honors us and our people with her vision (viii).

Haunani was a formidable scholar, poet, and professor because she was such a deeply engaged public intellectual. At the 1996 MELUS (Society for the Study of the Multi-Ethnic Literature of the United States) conference, held for the first time in Honolulu, she electrified the audience with her keynote addresses, "Writing in Captivity: Poetry in a Time of Decolonization" and "Decolonizing Hawaiian Literature," which have since become foundational reading in Hawaiian and Pacific literary studies. Trask's important, groundbreaking work on Hawaiian literature at this conference, alongside that of many of her Pacific Island studies contemporaries and friends (such as Albert Wendt, ʻEpeli Hauʻofa, and Patricia Grace) became the impetus for the publication *Inside/Out: Literature, Cultural Politics, and Identity in the New Pacific* (1999), edited by Rob Wilson and Vilsoni Hereniko.

At this time, Māhealani Dudoit, a PhD graduate student in English, was inspired to create a journal for ʻŌiwi writers. Māhealani had recently returned home to Hawaiʻi

after years traveling the world, and was working with *Mānoa* journal as a novice editor. After hearing Kumu Haunani speak at MELUS, and participating on an editors' panel where Asian and haole settlers declared that Hawaiians were "not interested in or talented at" creative writing (in response to a question on why there were very few Hawaiian writers in their locally produced publications), Māhealani spoke with Kumu, who agreed to direct a graduate-level independent study course from which *ʻŌiwi: A Native Hawaiian Journal* was born. The journal (of which kuʻualoha is also a cofounder) is the first publication exclusively dedicated to ʻŌiwi writers and artists—just one of the student-developed projects Kumu Haunani supported. Her politics, scholarship, poetry, and mentorship continues in these and more ways in having huge, tangible impacts on our lāhui.

Kumu Haunani was always engaged in her students' learning and development. Because of her expansive vision for the modern lāhui Hawaiʻi, many of us have carried her vision forward in diverse ways, at home in Hawaiʻi and around the world: educators, attorneys, politicians, activists, administrators, poets, editors, political and community activists, mahiʻai, weavers, navigators, healers, and many others who continue to weave the rope of resistance she has passed on to us. Today, countless ʻŌiwi and other scholars in many fields and community leaders from across the Hawaiian Islands, the Pacific, and around the world counted among her former students. Simply put, Dr. Trask's labor as a public intellectual and an administrator has challenged and forever transformed higher education in and beyond Hawaiʻi. She always strove to make space for young leaders to emerge with the goal of a more just and healthy future for our beloved lāhui Hawaiʻi.

Former student Noʻu Revilla, now assistant professor of creative writing in the Department of English at UH Mānoa, shares her manaʻo addressed to Haunani:

> Poems like "Sons" are anthems to a generation of ʻŌiwi wahine who, empowered by your creativity and unapologetic abundance, have reimagined and redefined what it means to hoʻoulu lāhui as aloha ʻāina who are also intersectional feminists as well as queer, lesbian, trans, māhū, and nonbinary kanaka. We are your "slyly / reproductive" daughters. Like you, we enrich our practices of ʻohana and moʻokūʻauhau to include our mentors, teachers, leaders, and haumāna. Like you, we stay behind, weaving the ropes of resistance. Like you, we ʻonipaʻa. Haunani, we carry your kūʻē in our bones, we say it in our sleep. You will be with us in the ways we show up, fearlessly, in the ways we love our lāhui and each other.

Another of Kumu Haunani's students, American studies associate professor Brandy Nālani McDougall, has also written extensively on Dr. Trask's work. She shared this:

> Haunani had a way of seeing you—I mean really *seeing* you—as an ʻŌiwi, as her student. She took the time and was genuinely interested in you, valued your story, your experience as a Hawaiian, the stories of your ʻohana and kaiāulu, your manaʻo on our history, on politics, on sovereignty, on poetry, on everything. That alone meant so much to me. As a kumu, she was obviously an amazing intellectual with a gift for decolonial and antiracist clarity (not to mention a quick-witted, wry sense

> of humor), but she wasn't interested in telling you what to think. Instead, she wanted you to reflect on and analyze your experiences as an ʻŌiwi, name all that was holding you down, and strategize about how to fight, how to create change, how to help others—and therefore, how to heal. And she supported you and mentored you through that—gave you revolutionaries, poets, movement historians, and moʻolelo to learn from, shared her own experiences as a movement-builder and poet-scholar-activist-teacher. She knew movements are not about their famous leaders, but about uplifting the people. As a poet and kumu now myself, I aspire to be as kūʻē (and fearless) as she was, to speak out and to use words as powerfully and perceptively; but I also aspire to be as haʻahaʻa, learning from others and creating spaces to uplift and empower my students.

Assistant professor of creative writing Kristiana Kahakuwila, who also traces her Hawaiian moʻokūʻauhau to Maui, but who studied outside of Hawaiʻi, affirmed thus:

> I am so moved by Noʻu's words! For me, I keep re-reading these lines from an interview by Cynthia Franklin and Laura Lyons with Haunani Kay Trask, "Once you see somebody else engage in political work for the nation, you realize your own obligation to contribute. . . . That feeling of obligation to the lāhui, the people, is part of our Hawaiian cultural heritage. We are the only people in Hawaiʻi who have that ancestral obligation to the land and the people." . . .*We are the only people in Hawaiʻi who have that ancestral obligation to the land and the people.* These words have been, for me, a call to action and a call home. I met Haunani in Michigan after a snowstorm, of all times and places (I have Lani Teves to thank for this incredible experience!). The snow reminded Haunani of her years in Wisconsin. She told both of us, repeatedly, that after we earned our graduate degrees, we had to come home. I haven't forgotten that.

Haunani would be thrilled that both Kristiana and Lani, who is currently an associate professor and chair of women's studies at UH Mānoa, have returned home to Hawaiʻi.

Across her career, she received many distinctions and awards; she was an American Council of Learned Societies Research Fellow; a Rockefeller Foundation Research Fellow; a Harvard University Pacific-Basin Research Center Fellow; a National Endowment for the Arts Writer in Residence at the Institute of American Indian Arts in Santa Fe, New Mexico; a William Evans Visiting Fellow in Maori Studies at the University of Otago, Aotearoa/New Zealand; and an International Institute of Human Rights Fellow in Strasbourg, France.

While Professor Trask retired from the University of Hawaiʻi at Mānoa in 2010, her legacy continues in Hawaiʻi and internationally. In 2019, she won the Angela Y. Davis Lifetime Achievement Award. At the award ceremony, the great Angela Davis said, "I hope I can one day be worthy to win a Haunani-Kay Trask award." A few months before her death in 2021, Dr. Trask was elected to the American Academy of Arts and Sciences, which recognizes, with lifetime membership, extraordinary leaders and scholars who have contributed valuable knowledge toward helping solve the world's most urgent challenges.

Kumu Haunani's lifetime of writings and activist work demonstrate how she saw art as political and politics as art—what she called a "confluence of creativities." She staunchly believed, embodied, and taught that "all art is political," and that the job of the artist was to make it "as beautiful as possible." Through her legacy and archive of writing, speeches, documentaries, videos, images, and more, she continues to teach us about how, in the face of massive environmental and social loss, to hold grief and celebration, mourning and fighting, and how to cultivate the kind of love between ʻāina and kānaka that may help us preserve life on this planet. Kumu Haunani-Kay grappled with the despair and the rage that arises from being a daughter of survivors of what she described as a nearly apocalyptic genocide, coupled with the celebration and hope in those who persisted. E mau ke ea o kākou.

We are not surprised to see the vast resonance of her influence in the outpouring of aloha after news of her passing. ʻŌiwi at home and abroad, and many others, have freely shared their thanks and appreciation to her for her critical insights, showing us all a path of hope and justice through resistance and resilience. The critical and creative works in this issue are just one small contribution honoring her intellectual, political, and poetic legacy.

E ke kuʻu aloha, i hakuʻia kō lei, i koʻolua no ka lāhui, ke ʻala mai ka uka o Mānoa, lanakoi a ke aloha hoʻopēʻia e ka ua Tuahine—*Your lei has been woven, a companion for the people, the fragrance reaching out from the uplands of Mānoa, love so strong, drenched by the Tuahine rain.*

We close with her words from an interview she gave with Victoria Keith in filming the documentary *Sand Island Story*, circa 1979–80. As she stood in front of the East West Center in Mānoa, her hair in a high, loose bun, wearing a yellow ginger lei, she said this:

> I don't see how you can get anything unless you fight back, because the result [of not fighting back] is that you just become a small little grain of sand in this system that is already sinking. Mokauea is a good example of that. Another good example is Kahoʻolawe . . . We fought and fought and fought and fought . . . Struggle teaches people that they can control their destiny if they *try*. Nobody has said that it would be easy, but it's better to assert who you are than to become an unconscious part of a system and say every day, "Well, there's no choice." There *is* a choice. And in my case, it's trying to get my people to understand that there is a choice.

Maopopo leʻa iā mākou, e ke kumu. As Native daughters, we are forever grateful for our time with you, and for all you leave behind, and for teaching us how to weave baskets from ropes of resistance, to carry forth to the next generations. We recall your other words, too, as you have joined the ancestors in the Pō, carried on "the waʻa of Kanaloa, voyaging Moana Nui into our sovereign suns." We borrow the words you gave us to recite and remember, "*Let us embrace over half-open horizons, rose glinting in the tall grasses. Above the stars and spilt violet, let us offer ourselves, again.*"

He Mele Inoa no Haunaniokawēkiuohaleakalā

Noelani Goodyear-Kaʻōpua

Noho nani ka hau
i ka wēkiu o Haleakalā
Lā hahau wela ē
Heʻe ka wai huʻihuʻi
Hui nā wahine noho mauna
Nā pua ohaoha i ka wai
Kahe a kinai ahi
a nā kōlea ē

ʻIke leʻa Kaihuokalā
ka lāhui ʻōiwi nei
Lei wehi ʻia
e ka ʻale wai hau a nā akua hine
Piʻi hou kou mana
ma nā kupa aloha ʻāina
a kupu, a lau, a liko, a loa ē

He inoa nō ʻo Haunaniokawēkiuohaleakalā Trask

Spears of memory

for Kumu Haunani-Kay

Noelani Goodyear-Kaʻōpua

ʻAkahi
"Defend life with spears of memory"
you said
tongue sharp
like bamboo blade
slicing fish belly
opihi shell
skinning kalo
you fed us
when you said
"we are the alternative"
niho kneading
ancestral wisdom
ka ʻēlau, ka pololū

ka maka ʻoi
you armed us
ʻōpū full of māna ʻai

ʻAlua
"for a month I wake
to find you
in the stomach of my sleep"
you wrote
intimate oceans
churning
catabolizing grief
into possibility
ropes of resistance
for a once-forgotten fleet
sailing acid seas
to find songs of memory
ka pōluhi
you taught us
goaded us, guided us
nā makalau, nā maka kini
we remember

ʻAkolu
"we are the alternative
to Waikīkī, to Kawākiu, to Kaʻanapali"
you urged
us to remember
we are the alternative to mass tourism, to plantation capitalism, to settler colonialism
we are the alternative to imperialism, extractivism, to patriarchal nationalism
we are the alternative to happy native romanticism
we are the alternative to corporate prostitution, to batu and sugar addictions
we are the alternative to agribusiness, to dry stream beds, to thirsty loʻi
we are the alternative to A&B, to one-armed banditry, to expansion of the US military
we are the alternative to the DOE
we are the alternative to corrupt politicians antics,
to loaded fear of Indigenous, Queer and Black planets
we are the alternative to coral bleaching, the alternative to white supremacist teaching

ʻAhā
you teach us
we are the alternative
to numb greedy selfish short-sight
to English-only, capital-H History

one-way-to-heaven narrow-minds
you teach us
we are the alternative to silence
to ignorance
to complacence, compliance
we are the alternative to colonial violence
moni kū
you teach us
our ocean, immense

we carry laumeki spears of
your memory
the mele hoʻowali
of your poetry

wali ʻia ka manaʻo
a paʻa ka naʻau

you teach us
ua moni mai
we are the alternative
we remember

Daughter of the Koʻolaus

for Kumu Haunani-Kay Trask
kuʻualoha hoʻomanawanui

Daughter of the Koʻolaus
born in fire
fierce, strong, resilient
a light in the crevice never seen
radiating gold and black
through which we will be undarkened
Ka maka o ka ihe, ka maka kū o ka lani
Kūʻē, kūʻē, kūʻē

Daughter of the Koʻolaus
Ka wekiu o Haleakalā
The mana of chief Piʻilani
Descendant of Haumea, nā akua wāhine kaua reside within
Traveling by the moons

Raw, swift, and deadly
You honor the mana of your moʻokūʻauhau
We are not Americans! We are not Americans!!
We will die as Hawaiians, we will never be Americans!!!
Kūʻē! Kūʻē!! Kūʻē!!

Daughter of the Koʻolaus
E ala ē Kahiki kū, e ala ē Kahiki moe
Your mana, your words, your hope
resounds across Moananuiākea
Kaʻapunihonua, Kūpaʻa
Keʻala o kaʻawapuhi kea, he lei poinaʻole
Dancing on the Moaʻe winds
Kūʻē! Kūʻē!! Kūʻē!!

Daughter of the Koʻolaus
Kahakumakaliua of Kauaʻi is proud
He ola, he moʻokūʻauhau kālaiʻāina
Weaving ropes of resistance
Into baskets to carry our Native daughters in
From Hawaiʻi to Kahiki, from Ireland to South Africa
From the piko of Mauna a Wākea to the piko of Moananuiākea
Kūʻē! Kūʻē!! Kūʻē!!!

(de)Colonialism, part X

kuʻualoha hoʻomanawanui

Their haole words lie
like cold stones
on my tongue

Surrounded by streets
    buildings
        crumbling edifices
named for their shameful "heros"
disparaging deeds–

Cook, Thurston, Dole, Roosevelt, McKinley
Our ʻōlelo
melodious
sings to me–

Liliʻuokalani, Kalākaua, Kalaniʻanaʻole, Kamehameha
What makes the haole settler think
we value their cheap memorials
to our aliʻi memory?

We are not Americans
We are NOT Americans
We ARE NOT AMERICANS
We will DIE as HAWAIIANS
We will NEVER BE AMERICANS

You remind us
to remember our kāhua
and sharpen our swords of language, of memory–

We remember Puʻuloa, Kaʻahupahau
Benevolent kupunahine
Lurking there beneath your shores of war

We remember Līhuʻe, verdant plains
ʻAumākua pueo glide silent, watching
Above your fields of war

We remember Mākua, nurturing parent
Abundant waters, an estuary
Sooth your scorched fields of war

We remember Kapūkakī, Makalapa, Nāpēhā
Where Kūaliʻi quenched his thirst with pristine wai
Now your rusting tanks bleed the toxic poisons of your wars

Would our aliʻi, kūpuna be so proud
to reap the "benefits" you ascribe
debasing their moʻokūʻauhau o nā lani
as equal to those of our oppressors?
ʻAʻole mākou *aʻe minamina*
I ka puʻu kālā o ke aupuni
Ua lawe mākou i ka *pōhaku*
Ka ʻai *kamahaʻo o ka ʻāina*

Night is a sharkskin drum
Sounding our bodies black and gold
Hiwahiwa, melemele
we wait, our akua is coming

our ihe haliʻa, our ihe ʻōlelo are sharpened, ready
I mua e nā pōkiʻi a inu ka wai ʻawaʻawa

E Pele ē
E Pele ē
E Pele ē.

January 17, 1993

for Kumu Haunani-Kay Trask
kuʻualoha hoʻomanawanui

E ala e Kahikikū, e ala e Kahikimoe
golden tendrils of ka lā stretch out into the heavens
gently illuminate Wākea's pink-gold skies as we chant up the sun
E ala ē, ka lā i ka hikina, i ka moana, ka moana hohonu
Paʻi paʻi pause; paʻi paʻi pause

An ʻiwa bird glides overhead, a good omen
As nā ʻŌiwi gather below, filling the streets
He pālauhulu iʻa no ke aliʻi
ʻAweoweo, ʻāheahea, we answer the call
On this Sunday morning Kawaiahaʻo church bells are mute
Ala Moana Blvd. sits silent, Mililani Street holds its breath
Ke kani o ka pū resounds through the concrete cliffs
Of modern colonial edifices
The voice of aliʻi ancestors calls out to our Hale o ʻIolani
ʻOnipaʻa kākou a hiki i ka poʻe aloha ʻāina hope loa

You stand proud at the front of your people
Ka maka o ka ihe
Your long dark tresses flows like pāhoehoe lava down your back
Pali ke kua, mahina ke alo
Your neck held high caressed by delicately intwined maile
Frame your face, calm, resolute
Black and blue kīkepa adorned with ʻawapuhi koʻokoʻo
Our koʻokoʻo ʻoumuamua

As the time to march to our Hale o ʻIolani approaches
Your people fall in behind you
Eō! Eā! Murmurs through the crowd
Soft whispers ripple like waves scalloping the shore rising
Nā koa in ʻalaea earth-colored kīhei protect our flanks

One hundred years of mourning
One thousand generations strong
Ten thousand years of history
Have gathered here for this moment
To witness
To remember
To reclaim

ʻOnipaʻa
We are steadfast
Ma hope mākou o Liliʻulani, still
Ka poʻe aloha ʻāina
Mai ka lā hiki, a ka lā kau
Mai ka hoʻokuʻi a ka hālāwai
E ala e ka ʻĪ, ka Mahi, ka Palena
I mua a loaʻa ka lei o ka lanakila
Ma kēia lā ʻonipaʻa
Ma kēia lā aloha ʻāina
Ua mau ke ea o ka ʻāina i ka pono
ʻIanuali 17, 1993