

# Future Imaginary Dialogues: Noelani Goodyear-Ka'ōpua

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Interviewed by Jason Edward Lewis

00:13 Jason Edward Lewis: Okay. So thank you, Noe, for agreeing to come and sit with us for a bit and have this conversation.

00:17 Noelani Goodyear-Ka'ōpua: Sure.

00:20 JEL: I'd like to start by having you introduce yourself, however you want to contextualize yourself.

00:25 NG: Okay. Aloha, I'm Noe Goodyear-Ka'ōpua. I grew up here on O'ahu, where we are right now, in the ahupua'a of He'eia and Kalihi. And right now we're in the ahupua'a of Waikiki, which is where I live. My mother is Hawaiian-Chinese, she grew up in Kalihi. And my father is British, he grew up in the UK. And then my parents met here at the University of Hawaii when they were undergraduates together, and did some student organizing. And I came out of that. [laughter]

01:05 JEL: Okay. Did student organizing around...

01:08 NG: A number of things. So they were students in the early '70s, and they did organizing around supporting labor, around supporting some of the land struggles that were happening at the time around keeping people on the lands against development by housing and tourism. And one of the trips that I know of that they took together was to support farm workers in California.

01:43 JEL: In California.

01:43 NG: And so they had worked to bring Cesar Chavez here to speak.

01:47 JEL: Right.

01:48 NG: Yeah.

01:48 JEL: Great. So the big frame for this conversation is thinking about indigenous futures, indigenous future imaginary. And I know that you just taught a grad seminar around these ideas. And I wonder if you could talk about that seminar; sort of how it played out and why you think it was important to bring that to students?

02:11 NG: Yeah, sure. So we've been teaching this in Indigenous Politics. So I didn't say that's what I do for a living, I work...

[laughter]

02:19 NG: As an associate professor in Indigenous and Native Hawaiian Politics at UH Manoa. And we have been teaching there, this course on Decolonial Futures for the last 10 years or so. And every time...

02:33 JEL: I didn't realize it was that... Ah, okay. Alright.

02:34 NG: Yeah, it's been a while. But every time we do it, it's a bit different. So some of the earlier iterations of the course, we did quite a bit of work with an organization here called Ho'oulu 'Aina, that is working to restore land and health in the Kalihi Valley and Kalihi communities, which is one of the places where I grew up. And bring together Native Hawaiians and other immigrant communities in the Kalihi area, particularly Filipino, Micronesian, and other Pacific Islanders and recognizing and building around the idea that the health of the land is intimately connected to the health of the people. So they're part of a community health organization. So anyway, in the past we've done work with them, and had students as part of their graduate coursework, actually really spend a lot of time on the land and doing

restoration work, learning from the folks there, and then kind of reciprocal exchange of knowledge. And just kinda really rethinking how our institutions could look in sort of decolonial futures, or working toward decolonial futures.

03:57 NG: So it's thinking about schools and health systems and prisons, and all these kinds of institutions that shape our lives today. But this most recent iteration we did as part of the exchange that our indigenous politics program has with the Indigenous Governance at the University of Victoria. So that's a long-term relationship. These exchanges where they have come to Hawaii or we've gone to Coast Salish territories, and always focus on a different, kind of, theme. So this particular time we focused on decolonial futures, indigenous futurisms, and gender in particular. And so the course was really exciting. We got to... We read a lot more speculative and visionary fiction than we have in the past. Most of the work that we've read in previous iterations of the course has really been sort of conventional academic writing in indigenous studies or indigenous politics.

05:11 NG: And so this time around, we were trying to trace a little bit of the connections between Afrofuturisms and indigenous futurisms. And then read... So we read things like *Wild Seed* by Octavia Butler, and then we read *Kinship* by Daniel Heath Justice, and then a series of other kinds of things. And then we're really trying to think about... Get students to engage with these concepts of indigenous futurisms and indigenous futurities.

05:43 JEL: So talking about the use of fiction in this particular instance of the... And then how did that work? Like how did the students respond to it? And how did they make it work with the more academic... Both the more academic stuff that is part of the course, but also with the land-based stuff that you were doing in the course?

06:01 NG: It was interesting. We got... There was a lot of enthusiasm among some people. And then there were others for whom those particular genres of science fiction fantasy were very new, and not areas where [laughter] they had done a lot of reading, and so it was a little uncomfortable. But I think in general, what it helped open up for us was that space of creativity and indigenous imaginary, where you're thinking about worlds that are really outside of what we have become so accustomed to living in on a day-to-day basis. And then also, I think for some of them, it helped them think about how these genres can be ways for you to comment on what you're seeing going on around you, but in ways that make it accessible for another audience that wouldn't ordinarily be reading things in academic journals or things like that. So we encourage the students to tell and write their own stories as well. And we kind of left it open for whether they wanted to really go down that science fiction fantasy route, or a genre that they're more comfortable with. So some of them chose to, and others... Yeah, others didn't. [chuckle]

07:33 JEL: How many students are...

07:35 NG: We had 15, and then IGOV brought 15 or so.

07:38 JEL: Okay. Right.

07:38 NG: Yeah. So that's usually roughly the size that we have. And then after we did the classroom... So the way that we organize the courses, we do our own sort of prep and then they do their own prep, and then we meet and we do a week in the classroom here in Honolulu. And then we went to the Big Island for a week, and we spent a week in Hamakua, hosted by one of my PhD students and a former UHIP-IGOV exchange participant, No'eau Peralto and his wahine Haley Kailiehu. And what they're doing on their land in this rural area of the Big Island, is really trying to revitalize mo'olelo, or stories of the place, and particularly the mo'olelo of 'Umi, who's a great chief of Hawaii Island, who was born and raised right in that area where they are. So their community is kind of dealing with the legacy of living under plantation economy for the last hundred years, and have been told this story that everything kanaka-related has been erased by the plantations, and so there's no history, there are no stories left.

09:00 NG: And then that becomes difficult to imagine different kinds of futures beyond the plantations. And then the closure of the plantation and what kind of hope you can have after that. So they're trying to revitalize this mo'olelo of, one of the greatest and most famous leaders of Hawaii Island was born and raised right here and did all this work here, and kind of re-instill pride for the young people there. And part of that story is all about the way that he made the land productive and allowed for people who were experts in different fields to come together and to train and increase their body of knowledge that's based in that place. So it's about that too; restoring food sovereignty and sustainability.

09:55 JEL: Can you talk more about the connection between both reclaiming land and reclaiming stories? And what it opens up for the future in your own thinking and the work you've been doing?

10:08 NG: Yeah. Well I think... In Hawaii it's such a... The experience of occupation and settler colonialism is really particular, in that it's so much shaped by the presence of tourism and militarism in the islands. So this island, for example, 25% of the land here is controlled by the US Department of Defense. Some of it for live-fire training, some of it for recreation, a lot of it for bases and housing. But that gets naturalized. And then tourism here, of course. We have about eight million tourists that come through the islands every year. So far more than the number of people that actually live here, right? So the way that the military and tourism, and before that the plantations, sort of narrated what the value of land was and what are peoples' relationship to the land. And then either covering over some of our older stories, or sometimes... Taking small bits of those stories and using them for their own purposes.

11:32 NG: It's been really important, I think, for people to reconnect with our 'aina through remembering how we're connected, and how our ancestors have been connected to these places, and how our ancestors lived in these places. And all of our stories are filled with knowledge about the resources of these various places as well. So for a long time in our movement, that's been an important aspect of what folks are doing; is reclaiming the stories as well as just trying to get back on the land.

12:11 JEL: Onto the land. That's right.

12:14 NG: And then as far as the futurisms part of it... That was the other part of the question, right?

12:18 JEL: Yeah.

12:19 NG: Like how does it connect? Is that I think for many indigenous people, we see that the farther into our past we can look, the farther into our future we can also project. That when we see the deep time of how long we've existed here, it's easier for us to really think about, "Okay, we need to also plan for continuing to exist into the future." Yeah, so those stories are our record of how that happens.

12:57 JEL: Right.

12:57 NG: Yeah.

12:58 JEL: That reminds me of the essay you wrote for South-Atlantic monthly, where in part you're talking about Bryan Kuwada's, "We Live In The Future. Come Join Us", which I think is a beautiful essay. And that idea of already being present in the future because of this long past of like being able to see forward is a natural reflex. And kinda overcoming this dichotomy between tradition and contemporary and the future, and also always trying to place us back in the past instead of allowing us to occupy a new place in the present and certainly occupy a place in the future.

13:40 NG: Yeah, yeah.

13:45 JEL: So part of your earlier career, and I'm not sure how much it's active right now, but is really around the Hawaiian charter school movements, right?

13:55 NG: Mm-hmm.

13:55 JEL: And your first book was about that. And I'm wondering if you could talk... You could also talk a little bit about that work, so we know what it is that you were doing there or are doing there. And then again, also thinking about in terms of how it's feeding into these conversations about how we push ourselves forward.

14:11 NG: Yeah, yeah. So, I was really fortunate to be present at a moment when there were some really key people who were starting this Hawaiian charter school movement here in the islands, Ku Kahakalau and Nalei Kahakalau were really pivotal in in that and going to different communities and talking about this opportunity. The Hawaii public school system is highly centralized; there's a single board of education, whereas most states in the US have several hundred boards [chuckle] within a state. So it's a single district governed by a single board in the entire islands, which makes it one of the largest school districts in the US, if you consider Hawaii to be part of the US. And within that, there... Within the state curriculum, students were and continue to be mandated only to study like a semester's worth of Hawaiian history, a semester's worth of Hawaiian culture. And really nothing on all of the other Pacific Islander or other people-of-color immigrants who have come to reside in Hawaii. Very little kind of formal curriculum around that.

15:34 NG: So the charter schools we always saw as a vehicle to be able to change public schooling in the islands, and

not so much attached to the charter school model itself, which in other places in the US has been a vehicle for privatizing education and all of these other things. But we really saw it as an opportunity to get a wedge into the governance of public schools, and to also begin to pilot on a larger scale, forms of land and water-based, culture-based, language-based education that we thought would be better for our kids.

16:27 NG: And part of that was, as I had mentioned before, that how looking back allows you to also look forward. If you look at how public schooling developed in Hawaii, it was under the independent Hawaiian kingdom. And so for half a century until the beginning of the US occupation, we ran our own national public school system. And it looked quite different than it does today. So it was much more decentralized, Hawaiian teachers, many of the schools were... Most of them at the very beginning were in Hawaiian language. As we get closer to 1893 there were more and more English language-speaking schools. But anyway, looking back to that kind of gave us this ability to say, Hey, why are we living in a system where the majority of the students in our public school system are Native Hawaiian or Pacific Islander, Filipino; but most of the teachers, and particularly the upper-level administration, are not from those groups and we're not being reflected there?"

17:36 NG: So that gave us that opportunity to say, "Well, it's been different in the past and we can make it different, then, for the future." And also to really think about how to train students for worlds that could be different. To train them to be not just compliant workers in a plantation system, but active agents of change. And for a world where there are really significant environmental, ecological, economic problems that they're gonna be facing. So that's something that, I think particularly within the last 10 years or so, really the realities of climate change and those kinds of things have become even more urgent for us. But even at the time when we started the school in... 1999 was when we first applied for the charter. We knew that Hawaii imports the vast majority of our food from outside, whereas in our past we were 100% self-sustaining with foods, medicines, house-building materials. Everything, basically, from these islands, from this archipelago. So trying to restore some of that independence, you know?

19:03 JEL: Mm-hmm. So when you're imagining, what is it you're imagining seven generations down? What does this place look like? What are the relationships that are in place, in this place?

19:20 NG: Yeah. Well, I would like to see a lot of those kinds of food systems, transportation systems, all those kinds of things as I had just mentioned, restored. And I think that we're really gonna have to; I mean, when we look again at the kinds of ecological conditions we're facing. I'd love for this to be a transition that happens over the next seven generations in a way that's peaceful and hurts least. But I think we're facing some really serious issues in terms of the death of our reefs, the overfishing of our fisheries, the continued development of our lands by speculative investors who have no stake in this place, which means that people are having to leave the islands. So there's all these kinds of pressures that I'm hoping we can develop enough of a critical mass of people to really say, "This is completely unsustainable, we need to make a shift." But where I work at UH Manoa there's a Futures Studies center that used to be directed by Jim Dator. And he used to talk about these... Or still does, he's retired but still very productive [chuckle], talked and has written a lot about these four archetypal sort of images of the future; that there's continued growth, which I think is not gonna be possible. At some point we're gonna meet the ecological limits of... We already are, right? Controlled or militarized sorts of futures. Transformation or collapse.

21:25 NG: And so, some form of those four is what he says most visions of the future kind of fall into. So I'd like to think that we could have, like I said, a more peaceful transition to more sustainable ways of producing food, of being in this place. But I think that at some level we're gonna also just begin to meet the ecological limits, and that people will be forced to leave. So in any case, I think that what we're trying to do in many ways with the education and community work that I'm involved with is, build the kind of relationships where people are reconnecting to place, stewarding resources better, learning each others' stories. Trying to root in Hawaiian culture, but also recognizing that more recent settlers bring valuable practices with them as well.

22:32 NG: So that Ho'oulu 'Aina organization that I had mentioned earlier has this really neat Pacifica garden that brings together different Pacific Islander uses of various kinds of plants for medicines. So just cultivating that kind of knowledge so that... One of the things that a lot of educators and community organizers around sustainability talk about is how to think about, "What if the barges stop coming, what if the ships stop coming? How are we gonna continue to sustain our people?" And some of the projections for this island at least, are that we could maybe feed... With what we have on the island we could maybe feed folks for a week or two. But after that it's chaos. So in terms of how secure we are on those levels, I think one of the things that I'd really like to see is us just building that... Ability to provide for ourselves again. Yeah.

23:31 JEL: And how do you think is the, sort of the most effective or powerful way that you've found for engaging the emerging generation? So the 20 year olds, whether they're people who show up in your class or they show up on the land to help with that, or whatever it might be.

23:50 NG: I think just connecting them with folks who are already doing this work. I get a lot of students at UH who... They've just been told these narratives of, "This development that looks like this, is progress." And they just kind of take that for granted. I remember some of my students doing an interview where they were interviewing different folks on campus... Different students on campus, about this project, Ho'opili. And talking about the tensions between agricultural uses of land and the development of these massive housing. And so they were... In any case, they were talking... One of the people that they had interviewed was saying that, "Oh, we're sort of past the time when land can be used for food. That was something in the past, we need to use it for these purposes." So it was like, "Wow. That's scary." But I think when they are able to actually be in place and engage in these embodied practices in connection with the land, it just activates them in a different way and they feel connected, it's very fulfilling.

25:10 NG: 'Cause the other thing I think that we're working against is narratives of what it means to do agricultural labor in a plantation kind of economy. So a lot of my parents' generation, and I think that spilled over to a certain extent to mine as well, is that agricultural labor is for poor people; that's not something that you wanna do. You wanna get away from that, you wanna get a job in some office bureaucracy. And I can see why, right? The conditions on their plantation agricultural system were horrible. But I think when they're able to see well, indigenous forms of agriculture are not a plantation system. They're very, very different and allow for a connection with land, the ability to produce food and feed yourself, but also include a whole lot of leisure time and the ability to do other kinds of creation and intellectual production. And that's all part of that time.

26:09 NG: So the time that we spent with grad students at Ho'oulu 'Aina really allow them to see that, "Wow, I get really stimulated in class when we can talk, but there's a certain part of me that's not activated." And then when they could be out there on the land and doing this work and then sitting under a tent together and talking about the things that we're reading, with each other as well as with the people who work on this site, it just felt much fuller for them. And then, I know you got to visit Keawanui on Molokai, yeah?

26:42 JEL: Yeah.

26:43 NG: So I took a group of undergraduate students there to the fish pond last summer. And for many of them, it was the first time they had ever been around Hawaiian families who still live a lifestyle where much of their food is from hunting and fishing and farming and gathering, and they just loved it. It was like, another world is possible. [chuckle] You know? And that was kind of the feeling they left with. So I like how, as we were talking about some of the indigenous futurisms literature, and some of these embodied experiences on the land both produce that kind of feeling. Like, "Wow, I've never considered that this might be possible." [chuckle] And those moments when you see students have that kind of opening of their imaginaries is really fulfilling as a teacher.

27:45 JEL: How have you managed to balance that kind of full scholarly academic engagement with a full community engagement? 'Cause oftentimes in the academy, it's the second thing. The community thing, it's not valued, you're not given time to do it, there's sorta tensions that pull you in opposite directions in those things. And so I'm always interested in meeting colleagues who seem to be doing both well. Like how they're making that happen. Partially as a way to encourage the younger generation to... I'm afraid that we lose some maybe of our... Some really good scholars, because they feel like it's gonna take them away from the community in a way that is unsustainable. And so thinking about ways to encourage them to construct those things together.

28:40 NG: Yeah. So first of all, I think it's just one of those things that you have to make happen. Because you have to know that the university is always gonna prioritize publishing and going to conferences and those type of things as the kind of work that you need to do, and won't necessarily value as highly the community work and whatever it is that the communities might need. Whether it's for you to help working on grant writing, or just being there to help cut weeds or run educational programs or write things for them that won't necessarily be considered academic articles. But I feel like that's necessary to do when you're trying to live in an ethical way and practice indigenous studies, particularly in a way that really is about the uplift of indigenous communities. So I think part of it for me, this might seem like a kind of obvious strategy, is just placing myself in... If you only hang out at the university and you spend all your time on campus and you live in faculty housing and you only go to con... Then you're not confronted face-to-face with the people to whom you have other accountabilities.

30:08 NG: But if you really make sure that you're putting yourself in those places, then you don't let those responsibilities and those relationships ever get too far away from top of mind. Yeah. And then so the other thing I was gonna say is, students often ask me... Students who are concerned about wanting to maintain these relationships of accountability with communities, "Well how do I write a dissertation that is going to be accessible to my community?" And I think that's a good thing to consider, but I always also suggest to them that, you know, it's a good possibility that your community that you're working with outside of the academy won't read your dissertation as well. And so it's your responsibility to think about other ways of... Other media, other ways that you can communicate these ideas to a different audience.

31:09 NG: "So, a dissertation is a particular form that's geared toward a particular audience. So you have to think about the different audiences that you have, or the different conversations that you wanna engage in. And then find other ways to communicate that, whether it's through videos or these kinds of interviews, or different sorts of multimedia; material that you might wanna archive. There's all kinds of different ways of talking with people besides just trying to make the journal article or the dissertation more accessible, which may not happen.

[laughter]

31:51 JEL: Yeah, right.

31:53 NG: But you can use all of that thinking that you've done to create a blog post that will be read by hundreds more people who are not in the academy, or who may be crossing that boundary. So that article that you mentioned by Bryan Kamaoli Kuwada about, "We Live in the Future. Come Join Us", is part of a blog collective that we have Ke Kaupu Hehi Ale, that many of us are working within the academy, but we feel like this is a way for us to get certain kinds of ideas and stories out to a broader audience. And pieces that are shorter, that are more written from kind of a...

32:40 JEL: For the Decolonizing Teachers class, you were talking about having them read science fiction as part of that. Are you a science fiction reader? Was it new to you as well? Sort of engaging with that way of talking about this stuff?

32:58 NG: I would say that I'm fairly new. I really wasn't a huge science fiction reader when I was younger, but when I first got introduced to the work of Octavia Butler was when I... I was like, "Oh, this is really cool." And then I read everything she wrote, [chuckle] and then started to realize, "Okay, it makes sense that I haven't really been interested in this genre before." Because everything I had been introduced to was the dominant science fiction that has been part of the colonial process, and so much of it dominated by white men. And I was like, "Okay, that makes sense why I haven't been really super interested in it."

[laughter]

33:39 NG: But absolutely, just completely loved Octavia Butler's work. And so then when I started to see that indigenous writers were doing science fiction short stories and novels, I was like, "Oh, this is something that I would love to explore a little bit more."

33:57 JEL: Get into.

33:58 NG: Yeah.

34:00 JEL: Are there Polynesian-Hawaiian, or Hawaiian or Polynesian authors who are operating in this vein or writing in this vein that you know of?

34:10 NG: Well, not a whole lot. But I would say, Star Waka is one of those coming out of Aotearoa that I had been aware of, by Robert Sullivan. Solomon Enos, the artist here, has done some really great things around his Polyfantastica series. I don't know if you seen that. But I think there's more interest in it recently, so I hope we'll be seeing more. And I think the work that Kamaoli Kuwada and others are doing to create, not only written short stories and that kind of text, but that also other sorts of media, is really exciting. Yeah, so those are... I think it's an area that we're being inspired by the work that's been done in Afrofuturism and indigenous futurisms and other places.

35:12 JEL: Was there... And so... How would you articulate the connections between Afrofuturism and Indigenous Futurism? Or where they learn from each other and form from each other.

35:27 NG: Well, I just kinda take from what people like Grace Dillon have said about, this really is the genealogy of where indigenous science fiction has drawn inspiration for... Not that the work that... Not that our forms of storytelling haven't been futures-oriented, but that taking on particular forms of technology... And reclaiming them for ourselves and writing stories and narratives about that, comes from that relationship and inspiration.

36:07 JEL: Right.

36:09 NG: But I think as many folks who are working in Indigenous Futurisms have talked about, our traditions have... Our oral traditions, our written traditions, our performance arts traditions are also futures-oriented. And they are technological in other kinds of ways. It may not be computers or digital technology, but there are other kinds of technologies that... So I think what I was trying to say is that, that these categories, science and technology, have been colonized, right? And they've been claimed by a particular kind of science and technology. And so when we look at the ways that our ancestors have lived and the stories that they told about the ways they lived, that it's full of their forms of science and technologies. And that they're futures-oriented in the sense that they were always thinking about how we can continue to live in a healthy way, in a good way in this place and in relation to each other. So one of the forms of technology that I would say that I think is much more sophisticated than private property land tenure, which I think is a major part of what continues to sustain settler colonialism in the ways that it does. Because it says that... It really can only acknowledge certain kinds of ownership and attachment to land, and it's really based on excluding all others.

37:49 NG: And Hawaiian land tenure systems were much more complex in the ways that boundaries and access were allowed. And oftentimes this is expressed through the concept of kuleana, which acknowledges that if you are in a place, you have kuleana to it. But there can be various layers of kuleana that come from residents over many many generations, and the development of knowledge and relationships that come from residents in a place for hundreds of years. And that kind of kuleana is different from someone who has just arrived or who is a visitor. But still, everyone has different kinds of kuleana. So there's this way that it allows for complexity that I think private property in a settler colonial kind of land tenure system doesn't allow for. And I think that's what we need to really consider, moving forward. Because we know that settlers are not leaving, right? And It's not like for Kanaka Maoli, we want people to lea... I mean, our families are fully mixed. We're not trying to get rid of certain kinds of people or anything. But how can we acknowledge that we're here together, but we're still different? We have different genealogies, different histories. And what should that mean when we're in places where we're trying to control, manage our relationships with each other, and the ways that we use the resources that are... For some of us are ancestors.

39:33 JEL: Right. So second-to-last question.

39:37 NG: Yeah.

39:39 JEL: So we're gonna compress the timeframe down. What is your sort of kind of big project over the next five years?

39:51 NG: Well I'm working on... Right now gathering stories with some women of the generation right above me. So many of these women were people who got activated in the '60s and '70s, and then spent the majority of their lives doing work organizing Hawaiian communities against militarization or around self-governance and those kinds of issues. And they're now in their elder kupuna years. And... Really, because they were doing so much work on the ground fighting, didn't have a lotta time [chuckle] to put all of these stories down. So I'm working with a small group of them to gather some of those stories, and...

40:38 JEL: Is that where the stories from Sunday came from?

40:40 NG: Yeah.

40:40 JEL: Yeah? Okay. I was wondering what the sources, or the source was.

40:43 NG: Yeah. So a lot of that's interviewing, and for a couple of them it'll... One of them just recently passed, another is dealing with memory issues. So some of that is also piecing together, but really just documenting their stories for future generations.

41:06 JEL: And actually, can you... Can you actually just describe the event on Sunday?



41:10 NG: Yeah.

41:11 JEL: It was so lovely, it'd be nice to have it.

41:13 NG: Yeah.

41:13 JEL: A little bit of it in this.

41:14 NG: Sure. So Na Hua Ea is a part of the La Hoihoi Ea series of events that happened in July. La Hoihoi Ea is Sovereignty Restoration Day. It was the day when the Hawaiian flag was raised again after having been under a few months of British occupation, where the Hawaiian flags were pulled down, the Union Jack was raised. And then Hawaiian diplomats had gone abroad to secure international recognition, particularly from Britain, France, and the US; of Hawaiian independence. So La Hoihoi Ea was celebrated as a holiday in the Hawaiian kingdom. A national holiday for 50 years until the beginning of the US occupation and then it was reanimated in the 1980s... Mid-1980s. So that's La Hoihoi Ea. And then Na Hua Ea is a part of a series of events around La Hoihoi Ea that try to reach different audiences, and be expressions of Hawaiian independence and Ea in different forms. So whether that's club night for music... Na Hua Ea is our spoken-word sort of community-based event. It's kinda like Unplugged, 'cause we've had hip-hop artists and musicians as well, but more in an Unplugged sort of a setting. So it's one of these community events that are trying to get people to think about all the ways that Ea can be lived and practiced.

42:49 JEL: Right, okay. Great. So the last question is, if there is a question that when you're interviewed or people are talking to you, whatever it might be, that you wish they would ask but they never ask or rarely ask?

43:06 NG: I think I might say that a question like, "Who are the ones who came before you?" So often when you're doing... I mean, even though so much of academic work is about citing the ones who came before you, oftentimes when we're talking about the work that we do, or asked about it, that it's really sort of focused on the individual. And for me from a Kanaka Maoli perspective, and I think this is true for many Pacific Islanders, it's a bit uncomfortable to talk about yourself and your work and really wanting to situate yourself in a context of genealogy. And... So when I think about the ones who came before me, you know who I think about?

[chuckle]

43:55 NG: These women, these Pacific Islander women who have done such an amazing blending of scholarship and community activism, and poetry and creative expression. So Haunani-Kay Trask, she probably needs no introduction. [chuckle] But the kinds of things that she modeled for me were about how essential it is to bridge activism and academic scholarly production, and the kinds of analyses that she had about always questioning the settler state. I mean, she was talking about... The state and the settler state and settler colonialism before anybody that I knew, and before it became the thing that it is today in academia. And she was just unapologetic in her critique of those things. And so I always carry that with me.

44:57 NG: And then these women that I was mentioning, I think about Aunty Terri Keko'olani, who is someone who is not an academic, but has spent most of her life organizing against militarization in Hawaii. But also really importantly, just like Haunani Kay did in her academic work, really seeing that in the context of a larger critique of imperialism. And so the need to make connections with activists in Okinawa and Guam and the Philippines, and to nurture those relationships. And to always bring up a new generation of activists, understanding that it can't be just about your narrow view of the struggle. That it's important to speak from your experience, but it's also really essential to make these connections to other movements who are engaged in fighting the same system of power that you are. So I think about people like that. Yeah.

46:02 JEL: Great. That was lovely. Thank you.

[pause]