Hawaiian Perspectives on Video Games:
Oppression, Trauma, Politics and Pedagogy

A THESIS SUBMITTED TO THE GRADUATE DIVISION OF THE UNIVERSITY OF HAWAI'I AT MĀNOA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS
IN
HAWAIIAN STUDIES
MAY 2018

by

Daniel Kauwila Mahi

Thesis Committee:
April A.H. Drexel, Chairperson
Kekailoa Perry
Lia O'Neill M.A. Keawe

Key Terminology: Hawai'i, Ludology, Video Game Studies, Imaging, Politics, Decolonial Futurity
Dedication:

I ola nā pulapula i kēlā me kēia au.
Nā Mahalo:

To my mother and grandparents, Leināʻala, Linda and Kauwila for letting the roots of our family tree be the ever expanding branches for our knowledge. To my ipo, Kamaluonālani and our kamaiki Kupuaikamakalehua for the outpour of affection, inspiration, drive and patience you have given me during this research project.

My sincerest gratitude to April Drexel, Lia O’Neill Keawe and Kekailoa Perry for sitting on my committee and patiently helping me to stand this ahu. Every interaction we have made together has coded and grit our teeth for exploring what it means to be Hawai‘i, our kuahu will not falter.

Finally, mahalo to my cohort for being an ahupua‘a of resources. Every single one of you has helped me cognitively map this scape of Hawai‘i scholarship.
Abstract

This thesis deals primarily with imag(in)ing Hawai‘i in video games. The displacement of our people, natural resources, language, culture, religion, history, sounds, values and practices have become so normalized that it seeps into various aspects of modern pop-culture of Westerners and Japanese alike. These people and their structures have continued to be infatuated with the brochure version of Hawai‘i while making efforts to prostitute our culture leaving lasting impacts on the cognition of Hawai‘i. Recently, video-games have become participatory in this form of oppression and have attempted to, on multiple occasions, strip us of our power and authority to self-determination because foreigners’ depictions of Hawai‘i have become the foreground image. However, acknowledging that the highest form of critique is creation, this piece focuses on de-constructing foreign imag(in)ings as well as re-constructing appropriate cultural protocol for depiction of this place, Hawai‘i.
Table of Contents

Nā Mahalo: ......................................................................................................................... iii
Abstract................................................................................................................................ iv
List of Tables .......................................................................................................................... vi
List of Figures ........................................................................................................................ vii
Introduction/The Walkthrough: ......................................................................................... 1
  Theoretical Framework ....................................................................................................... 7
  Research Questions ........................................................................................................... 12
  Research Methods & Procedures ...................................................................................... 14
  Research Design ................................................................................................................ 16
-Pae Mua: The First Level- ................................................................................................. 18
  O ke ola loa o ke au kō mākou e noho nei: The long-life of the au is what
  we’re living. ......................................................................................................................... 18
  I ‘ike kākou he lehua: ‘Til we see a lehua ..................................................................... 22
  Noho a kupa i ke alo o ka pā‘ani wikiō: Occupying Game-Scapes ................................. 33
  He hāme’e mākou: We are characters ......................................................................... 40
-Pae ‘Elua: Level Two- ......................................................................................................... 42
  Pulapula ‘ia a huli ke alo: Rehabilitated until the front has turned. ................................. 42
  Ka ihu pī a ka ‘aokanaka: The elongated nose of the ‘aokanaka. ................................. 44
  Ho‘omau ‘ia mai kēlā mua aku: Continuing from last save ........................................... 47
  Pio ka pā‘ani wikiō!: Turn off the video game! ............................................................... 53
  Nā Holo Ao: The Realm Runners ................................................................................... 56
  No hea mai ‘oe? Where are you from? .......................................................................... 61
-Pae ‘Ekolu: Level Three- .................................................................................................. 64
  Ua huli maoli ‘ia, he mau pulapula ke koe koena: Flipping the decolonial
  imperative, more pulapula remains ................................................................................. 64
  Na wai lā ke kuleana? E pale i nā ‘apo lelo!: Whose responsibility is it? Parry the
  voice snatchers! (Calling out all MCs) ........................................................................... 66
  Na mākou nō ke kuleana: It is indeed our responsibility ............................................... 68
  He aha ke kumukū‘ai?: What is the cost? .................................................................... 71
  ‘Ike ‘ōiwi na waho no Hawai‘i Nei: Native informants for the Neitive model ................ 73
  Ho‘omau?: Continue? ...................................................................................................... 78
  Na ka ‘ōiwi o Hawai‘i nei no Hawai‘i nei: Hawai‘i Neitives developing for all of
  Hawai‘i .................................................................................................................................. 81
-Ho‘opulapula Lāhui Hawai‘i: Rehabilitative Intervention Theory for Hawai‘i-........... 83
  Thesis One .......................................................................................................................... 83
  Thesis too ........................................................................................................................... 84
  Thesis Tree, He Ao Hou .................................................................................................... 86
Glossary: ................................................................................................................................... 92
Bibliography............................................................................................................................ 93
List of Tables:

Table 1: Video Games Displaying Hawai‘i..................................................................10

Table 2: Sample Talk-Story Session Questions.........................................................17

Table 3: Games in Review.........................................................................................34

Table 4: Pā‘ani wikiō Hawai‘i..................................................................................91
List of Figures:

Figure 1: “Shoe Slapping”. Screen Capture by Author ..................................................37

Figure 2: “Recovery”. Screen Capture by Author ..........................................................39

Figure 3: “Dreams of Lē‘ahi”. Screen Capture by Author ..........................................40

Figure 4: “Driving Me Coconuts”. Screen Capture by Author “ ...................................50

Figure 5: “Kaimana Hila”. Screen Capture by Author” .............................................51

Figure 6: “Kūnuiākea”. Screen Capture by Author ......................................................52

Figure 7: “Warm Embrace”. Screen Capture by Author .............................................75

Figure 8: “Hui ‘ohi’a Initializer”. Screen Capture by Author ...................................87

Figure 9: “Space Wa’a”. Screen Capture by Author ....................................................88

Figure 10: “He inoa nō Hi‘iakaikapoioloele”. Screen Capture by Author ....................89

Figure 11: “Stay Woke”. Screen Capture by Author ....................................................90
Introduction/The Walkthrough:

During the Christmas of 1998, I received a Yellow Gameboy Color\(^1\) and fell in love with gaming. As a young child, I was infatuated by a video game\(^2\) creating a diegetic\(^3\) world that I could become immersed in. I was equally awestruck by my ability to influence the process of an outcome of a storyline despite false image restrictions. I could make the story easier, more difficult, or create a never ending story. Eventually, I learned that the study of this process was known as ludology\(^4\) in the early 2000’s. Video games are a means of expressing the languages of sound, imagery and story telling. Video games are a literal interpretation of a visual text because they are assigned a compilation of many codes in the form of words and numbers placed into a ROM\(^5\) system. The function of the ROM in an emulator\(^6\) or video game system is to output


\(^2\) Mark J. P. Wolf, *The Medium of the Video Game*, 1st ed. (Austin: University of Texas Press, 2001), 14. “Defining what is meant by ‘video game’ is more complicated than it first appears. . . In its strictest sense, we might start by noting the two criteria present in the name of the medium; its status as ‘video’ and as ‘game’. For further definitions about video games, see pages 14 – 19.

\(^3\) Ibid., 13: “This is the ‘world’ seen on-screen, where the characters exist and where the story’s events occur.”


functions and imagery. I invested countless hours playing many video games, but one
game in particular actually angered me as a child, the game was *Pokémon Blue*.\(^7\)

*Pokémon Blue* is a game where a young child traverses the world in search of new
Pokémon (a shortened name for Pocket Monsters). There are many quests that deal
largely with developing friendships, battling monsters to empower one’s self, and
combating others while discovering ways to answer riddles and puzzles.

What angered me about this game is that, I would make a lot of progress in the
storyline but I would have to constantly regress because I did not know how to save the
game state. The reason I did not know how to save it is because I could not speak,
read, or write in English. At that point in my life I only spoke, read and wrote in ‘ōlelo\(^8\)
Hawai‘i.\(^9\) This level of exclusion from the experience of the game angered and

\(^7\) Nintendo and Game Freak. *Pokémon Blue Version (United States Edition)*, Nintendo

\(^8\) Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary: Hawaiian-English,
Language, speech, word, quotation, statement, utterance, term, tidings; to speak, say,
state, talk, mention, quote, converse, tell; oral, verbatim, verbal, motion.

According to *Chicago Manual Style Handbook*, the footnote entry of this publication
should be that of a dictionary. However, in this document, I will intentionally cite this
footnote entry as a book as it serves as an invaluable cultural publication by these
revered scholars which far surpasses the expectations of a dictionary.

\(^9\) Abraham Fornander, *Fornander collection of Hawaiian antiquities and folk-lore ...*,
Memoirs of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural
History; v. 4-6 (Honolulu, HI, Bishop Museum Press, 1916), 21 - 22. Eia Hawai‘i, he
moku, he kānaka. Here is Hawai‘i, a land, a people. I use this definition of Hawai‘i to
illustrate that we are connected genealogically to this place and to state that the way the
land continues to be abused, so too have our people. An equivalent English terminology
to illustrate this concept is strata. As Hawai‘i, we use many different identifiers because
terminology like Hawaiian was projected unto us by foreigners. Some examples of
identifiers include: Po‘e ‘Ōiwi Hawai‘i, Po‘e Hawai‘i and Kānaka Maoli. The many
different descriptors we use are also exemplary of the diversity of Hawai‘i.
frustrated me because I always felt that I had the potential and ability to connect to the story on a deeper level. However, I did not initially have this opportunity because of language barriers. At that point in time, I began to ponder whether or not somebody would develop a Video Game in 'ōlelo Hawai‘i about mo‘olelo. I found that a void of Hawai‘i Video Games created an internal tension for students, who wanted to immerse themselves in a progressive society while normalizing a linguistic practice of speaking primarily or exclusively in ‘ōlelo Hawai‘i.

Twenty years have passed. Platform games of many different genres have begun to display Hawai‘i. However, none have been made exclusively in ‘ōlelo Hawai‘i. Like colonialism, video games have integrated and depicted Hawai‘i as a destination for military warfare, sports enthusiasts and tourism while neglecting our language and experiences. None of these games have made a conscious effort to depict an experience of Hawai‘i for its Indigenous people nor have they followed appropriate protocol for Indigenous people and landscapes to be depicted. In fact, the lack of research by developers manifested into the mistranslation of what they believed to be the “authentic” Hawai‘i. Many games that have previously depicted Hawai‘i have normalized structural native historical trauma by providing harsh reminders of military

---

10 Pukui and Elbert, Hawaiian Dictionary, 254: Story, tale, myth, history, tradition, literature, legend, journal, log, yarn, fable, essay, chronicle, record, article; minutes, as of a meeting. Mo‘olelo is both Quantitative and Qualitative in nature because it focuses on correlational surveys of grounded theory and narrative.

11 Laiana Wong, “The Revitalization of Hawaiian,” Anthropology Education Quarterly 30, (1999): 11. “Claiming that only that which has been passed down from a previous time as authentic is problematic for the simple reason that its own authenticity may have been called into doubt by its predecessors.”
occupation and gentrification, cultural drive-bys, language loss, land seizure and appropriation of our culture. Like many oppressed people, my life is a case study; it is a case study of dually opposing forces, namely colonization and rehabilitation. Therefore, this research piece will portray a personal narrative that requires that a colonized people’s research is heavily influenced by knowing more about ourselves.

When we think of our futures, we often remix kūʻē. It is not all together a negative thing. However, we must also acknowledge that terminologies like kūʻē are not ideas of sovereignty or freedom that occur prior to the overthrow of 1893 because it seldom appears in nūpepa Hawai‘i or mele in this time. By stating this point, I emphasize that our futures do not have to be reactionary. This does not underscore a world where colonization has no agency in our lives because it currently does. However, it seems to be a trope that the textual occupation of the land has been forcibly

12 Natalie Avalos Cisneros, “Indigenous Visions of Self-Determination: Healing and Historical Trauma in Native America,” Global Societies Journal 2, no. 0 (January 1, 2014), 9 http://escholarship.org/uc/item/ 6x06c2x6. Historical trauma meaning: “a form of prolonged or chronic grief resulting from forms of genocide, such as, settler state policies of extermination, removal, and forced assimilation. Historical trauma resembles post-traumatic stress disorder (PTSD), however, it results in a psychic and spiritual wounding that persists over generations.”

13 The phrase drive-by is a popular one in Hip-Hop music to describe the slowing-down of a car to commit a shooting, many times anonymously. However, the term cultural drive-by is one I developed in Kumu Lia O’Neill Moanike‘ala Ah-Lan Keawe’s ‘Ike Maka – Visual/Cultural Knowledge class in 2016. It is a term I created to exemplify the violent nature of cultural tourists pointing and shooting at Indigenous knowledge, people, and landscapes with little to no understanding of Indigenous knowledge, people and landscapes and sometimes profiting from these shots. This semiotic experience may trigger different memories for people who have experienced a cultural drive-by.

14 Pukui and Elbert, Hawaiian Dictionary, 172: To oppose, resist, protest.
reactionary to a negative narrative as opposed to existing in its own ea\textsuperscript{15} or pulapula.\textsuperscript{16}

As a colonized society, it is understandable even normative to develop and think in this cycle. Again, this is not all together bad because it does honor a historiocity of Hawai‘i versus colonial lifeways. The issue lays within narratives that procure indigenous future-imaginary or future narrative as contingent upon and reactionary to colonization.

Meaning, we can only express ourselves through “lyric” by flowing on one “master” beat. I posit through this research that this situation should not be our only narrative. We should be able to imagine ea and pulapula before the colony, and we accomplish it by stepping out of the cypher.

By stepping out of the cypher/colony, we create our own agency; we create images of ourselves. By creating this metaphorical honua\textsuperscript{17} of an archive, we can remix how we understand knowledge and relationship schemes. In this introduction, I would also like to emphasize that I walk between different text-styles in this particular textuality. Meaning, I use different textual realms to convey a message and to express that they are not only cohesive, they grow together. The primary textual realms or methodologies that will be the vessel for this journey are ‘ōlelo Hawai‘i, ludology,

\textsuperscript{15} Ibid., 36: Sovereignty, rule, independence; Life, air, breath, respiration; To rise, go up, raise, become erect; To smell.

\textsuperscript{16} Ibid., 352: Offspring; rehabilitation.

\textsuperscript{17} Catherine Tatge and Kekuhi Kanahele, \textit{Holo Mai Pele} (Pacific Islanders In Communications, 2004): in this movie Hālau ‘o Kekuhi suggests that the hula performers as a unit are a wa‘a and should move as a wa‘a; Pukui and Elbert, \textit{Hawaiian Dictionary}, 80: Land, earth, world; background, as of quilt designs; basic, at the foundation, fundamental; Middle section of a canoe; central section of a canoe fleet, as fishing iheihe fish; main section, as of an army. I use the multiplicity of these definitions to illustrate that the honua, the center of the canoe or wa‘a, is the individual practitioner of Hawai‘i Hana No‘eau.
remixology, technology, policy, decolonial futurity and psychology.\textsuperscript{18} I use these terms in conjunction not to alienate but to liberate/translate ideas and concepts into different languascape.\textsuperscript{19} I also assert that these languascape, like the veins of an island, grow on parallels but intersect as an ocean despite attempts to hinder the process. This joint of growth creates a cypher, where people, especially our own should not feel alienated.

In the semiotic languascape of chanting there is a practice referred to as ‘apo leo\textsuperscript{20} or voice snatching. At the end of lines where an a, e, o, or u appears, the line is alternatively extended with i (ai, ei, oi, ui). ‘Apo leo practitioners have made it a game to continue to snatch our voice by extending intimidation and limitations through colonization. It serves as a reason for our text-styles and textualities in the cypher that may “rhyme” or sound repetitous. We are forced to create iterations which incorporate kumu,\textsuperscript{21} kaona,\textsuperscript{22} and kuleana\textsuperscript{23} that are the tree, branch and flower of the same entity.

\textsuperscript{18} For brief descriptions of selected terminology please refer to the Glossary.

\textsuperscript{19} Language and Landscape as the same entity.

\textsuperscript{20} Pukui and Elbert, \textit{Hawaiian Dictionary}, 29: Magical voice snatching (a sorcerer was believed able to snatch a victim’s voice so that he could not chant or sing); to snatch a voice thus.

\textsuperscript{21} Ibid., 130: Bottom, base, foundation, basis, title (as to land), main stalk of a tree, trunk, handle, root (in arithmetic); Beginning, source, origin; Beginning, source, origin.

\textsuperscript{22} Ibid., 182: Hidden meaning, as in Hawaiian poetry.

\textsuperscript{23} Ibid., 179: Right, privilege, concern, responsibility, title, business, property, estate, portion, jurisdiction, authority, liability, interest, claim, ownership, tenure, affair, province; reason, cause, function, justification.
This “i” repetition protects ourselves and our voices. It resembles nehenehe, 24 ʻowē 25 and kīkē ‘alāna, 26 or the repetitive nature of sounds such as the crackling of a new lava flow, or creation. These three types of verses (nehenehe, ʻowē and kīkē ‘alāna) follow the same trinary but the introduction and conclusion are the figurative hook on these songs.

Theoretical Framework

Ua lehulehu a manomano ka ‘ikena a ka Hawai‘i. 27

Today in Hawai‘i, pressured by the hands of colonization, our honua have been carved out by both indigenous and foreign perspectives. These perspectives should be analyzed as individual phenomenon. Although the individual phenomenon exists, they also contribute to the larger identity that is Hawai‘i. These kuana‘ike 28 paradoxically portray the strength of two opposing forces upon indigenization: colonization and

24 Ibid., 264: To rustle, as leaves or the sea; rumbling; groping with the hands, as in searching. Nehe lani, rumbling of thunder in the sky.

25 Ibid., 294: Murmuring, rustling, soughing, whining, as of surf, leaves, water, wind, a bullet.

26 Ibid., 149: Crashing sound, as of lava rock (‘alā) smiting rock, or as made by an active lava flow.


rehabilitation. There is also potentiality for spaces outside and between these opposing forces.

ʻIkena Hawai‘i, as a qualitative research methodology, explores the interconnectedness of many different aspects of Hawai‘i life and knowledge through individual lived experience. Within this theoretical framework, phenomenology of Hawai‘i is tethered together by different forms of colonization. To gather a better understanding...

---

29 Pukui and Elbert, Hawaiian Dictionary, 97. ʻIkena meaning: “View, seeing, knowing, association, scenery, knowledge” The phrase ʻIkena Hawai‘i is the amalgation of the terms ʻikena: a way of viewing, seeing, knowing, associating, scenery, and knowledge alongside the term, Hawai‘i: a term connecting the land and its people. When the phrase is uttered by a fluent speaker of ʻōlelo Hawai‘i, ʻIkena Hawai‘i may have a double meaning which could be visually represented as ʻike-na Hawai‘i, meaning knowledge belonging to Hawai‘i. I am revealing, that ʻIkena Hawai‘i, as a research methodology, is an ancestral knowledge and perspective.

30 Norman K. Denzin and Yvonna S. Lincoln, Handbook of Qualitative Research (Thousand Oaks: Sage Publications, 1994), 2: "Qualitative research is multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them."

31 Merriam-Webster Dictionaries, s.v. “Phenomenologies” accessed February 1, 2018, https://www.merriam-webster.com/dictionary/Phenomenologies: the way in which one perceives and interprets events and one's relationship to them in contrast both to one's objective responses to stimuli and to any inferred unconscious motivation for one's behavior.
understanding of this framework, I am also coding in aspects of semiotics, ontology, and epistemology. The following disciplines are neither comprehensive nor exhaustive, they are simply disciplines that have many different methodologies: Hālau o Laka, Kūkulu Aupuni, Kumu Kahiki, Mālama ‘Āina and Moʻolelo ‘Ōiwi. Through these disciplines of ‘Ikena Hawaiʻi, I will be conducting research on video games which have been previously released that depict Hawaiʻi.

32 Lia O'Neill Moanike'ala Ah-Lan Keawe, *Ki'i Pāpālua: Imagery and Colonialism in Hawai'i*, Theses for the Degree of Doctor of Philosophy (University of Hawaii at Manoa). Political Science ; No. 5043, 2008, http://hdl.handle.net/10125/20844, semiotics is the process of how meaning is constructed and then understood. Later, I will revisit the concept of semiotics in subsequent sections of this text. Perhaps for now, it might be useful to think of semiotics as a means of communication. A kind of communication which includes words, images, gestures, scents, tastes, textures and sounds used as signs or codes to convey a message.


34 Ibid., 194: endemic to place, specific to genealogy, unique to the hopes of passed relatives, and alive within practices of Hawaiians today.


36 Expansive list on next page.
Table 1: Video Games Displaying Hawai‘i

<table>
<thead>
<tr>
<th>Theme &amp; Duration of Impact</th>
<th>Video Games Displaying Hawai‘i</th>
<th>Developer &amp; Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriation/ Military Occupation, Flux</td>
<td>Civilization V</td>
<td>Firaxis Games 2010</td>
</tr>
<tr>
<td>Appropriation, 60:00 – 80:00</td>
<td>Nancy Drew: The Creature of Kapu Cave</td>
<td>Her Interactive 2006</td>
</tr>
<tr>
<td>Appropriation, Flux</td>
<td>Pokémon Sun and Moon</td>
<td>GameFreak 2016</td>
</tr>
<tr>
<td>Appropriation, 60:00 – 80:00</td>
<td>The Sacred Mirror of Kofun</td>
<td>Enteractive Inc 1996</td>
</tr>
<tr>
<td>Appropriation, 60:00 – 90:00</td>
<td>Zak McKracken: Between Time and Space</td>
<td>Lucas Arts 2008</td>
</tr>
<tr>
<td>Military Occupation, 7:00 - 10:00</td>
<td>Battlefield 2142</td>
<td>Electronic Arts 2006</td>
</tr>
<tr>
<td>Military Occupation, 7:00 – 15:00</td>
<td>Call of Duty: Advanced Warfare</td>
<td>Sledgehammer Games 2014</td>
</tr>
<tr>
<td>Military Occupation, 5:00 – 10:00</td>
<td>Eagle One: Harrier Attack</td>
<td>Glass Ghost 1999</td>
</tr>
<tr>
<td>Military Occupation, 2:00 – 15:00</td>
<td>Medal of Honor: Pacific Assault</td>
<td>Electronic Arts, 2004</td>
</tr>
<tr>
<td>Military Occupation, 4:00 – 8:00</td>
<td>Rampage 2: Universal Tour</td>
<td>Midway Games 1999</td>
</tr>
<tr>
<td>Military Occupation, 1:00 – 5:00</td>
<td>Street Fighter IV</td>
<td>Capcom 2008</td>
</tr>
<tr>
<td>Military Occupation, 2:00 – 8:00</td>
<td>Urban Strike</td>
<td>Electronic Arts 1994</td>
</tr>
<tr>
<td>Time</td>
<td>Title</td>
<td>Developer/Year</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Tourism, 4:00 – 5:00</td>
<td>Barbie: Super Model</td>
<td>High Tech Expressions 1992</td>
</tr>
<tr>
<td>Tourism (Sports), 0:30</td>
<td>Big Red Racing</td>
<td>Donmark 1996</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Formula One: Built to Win</td>
<td>Seta Corporation 1990</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Greg Norman's Golf Power</td>
<td>Gremlin Interactive 1992</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Hotline Miami 2: Wrong Number</td>
<td>Denaton Games 2015</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Kelly Slater</td>
<td>Treyarch 2002</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>NES Open Tournament Golf</td>
<td>Nintendo 1991</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Okamoto Ayako to Match Play Golf</td>
<td>Tsukuda International 1994</td>
</tr>
<tr>
<td>Tourism (Sports), 0:40 – 1:00</td>
<td>OutRunners</td>
<td>Sega 1992</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Road Rash</td>
<td>Electronic Arts 1991</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00-5:00</td>
<td>Rush 2: Extreme Racing USA</td>
<td>Ed Logg 1998</td>
</tr>
<tr>
<td>Tourism (Sports), 1:30 – 5:00</td>
<td>SSX</td>
<td>EA Sports 2000-2001</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Sunny Garcia</td>
<td>Krome Studios 2001</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00 – 10:00</td>
<td>Test Drive Unlimited</td>
<td>Eden Games 2006</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00 – 10:00</td>
<td>Test Drive Unlimited 2</td>
<td>Eden Games 2011</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00-5:00</td>
<td>The Blue Marlin</td>
<td>Hot B 1991</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00 – 45:00</td>
<td>Tony Hawk Underground 1</td>
<td>Neversoft 2003</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Tourism (Sports), 3:00 – 45:00</td>
<td>Tony Hawk’s Pro Skater 2</td>
<td>Neversoft 2000</td>
</tr>
<tr>
<td>Tourism (Sports), 45:00 – 90:00</td>
<td>True Golf Classics: Waialae Country Club</td>
<td>Technology and Entertainment Software 1991</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Tiger Woods PGA Tour 07</td>
<td>Electronic Arts 2007</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Tiger Woods PGA Tour 2004</td>
<td>Electronic Arts 2004</td>
</tr>
<tr>
<td>Tourism (Sports), 5:00 – 10:00</td>
<td>Transworld Surf</td>
<td>Rockstar San Diego 2001</td>
</tr>
<tr>
<td>Tourism, 0:15</td>
<td>Utsurun Desu.: Kawauso Hawaii e Iku!!!</td>
<td>Takara 1992</td>
</tr>
<tr>
<td>Tourism (Sports), 45:00 – 90:00</td>
<td>Waialae Country Club: True Golf Classics</td>
<td>Technology and Entertainment Software 1998</td>
</tr>
</tbody>
</table>

Research Questions

The cultural relevance of video games has escalated quickly over the past forty years. Video games started as an abstract concept for play, it has become a popular household technology in the 21st Century. In fact, what had the potential to be the first home computer system was a video game, although the price range may not have seemed attainable for most people at $120,000 it was an important step towards normalizing the use of technology in the household. After years of development, there

---

37 The Medium of the Video Game, 5.
was a heightened attraction for developing narratives in video games that initially did not exist. Today, video games take form in many different genres and as a result video game studies have emerged as an interdisciplinary field of study. Similar to ‘Ikena Hawai‘i, video game studies are interdisciplinary because the ocean of topics range in terms of depth and are often interdependent of acquisition.  

This study will begin by investigating, “what types of pedagogy are present in video games depicting indigenous spaces?” I will begin by semiotically analyzing the role of video games in teaching history, languages and culture. Specifically, I will be identifying both colonial and indigenous aspects of pedagogy through imag(in)ing in video games. This inquiry will explore aspects of historical trauma as well as indigenous healing.

The second part of this investigation will revolve around the inquiry, “what are the effects of video games imag(in)ing of indigenous people?” This part of the investigation will primarily be done through interviews with indigenous gamers after

---


39 Wolf, *The Medium of the Video Game*, 19: “A variety of technologies used to produce video game imagery.” An interpretation of imaging. Eleanor M. Hight and Gary D Sampson, “Photography and the Emergence of the Pacific Cruise.,” in *Colonialist Photography: Imag(in)ing Race and Place*, Documenting the Image (London: Routledge, 2002). “The Western mythologies constructing the Pacific Islander stereotypes were made into practices” (in regards to the use of photography). My use of these two quotes conjoin is to illustrate the ability of the imag(in)ing process to manifest, and then redistribute power structures. The purpose is also to highlight that, similar to tourists on a Pacific Cruise, video game designers are imag(in)ing a version of Hawai‘i whilst removing the opportunity for sovereign imag(in)ing by Indigenous.
playing various games. In addition, I will be supplementing broader concepts about education through language and contrast them with multiple video games.

The last bit of investigation warrants the question, “what are indigenous models for video game studies?” This digital world has the capacity to invite players into an alternative realm and process that is separate from the trauma\(^{40}\) of being indigenous in a colonized world. This investigation will primarily discuss representation of Hawai‘i evident in various video games, and the need for indigenes to self-determine our own identity as a means of identity sovereignty through a video game.

**Research Methods & Procedures**

Every study and discipline is hinged on knowledge and respect. In Hawai‘i, “data” is equivalent to ʻikena. This perspective is a necessary step in understanding the depth of cultural “data.” Some knowledge is not meant for others and is a privilege to know. The sacredness of such knowledge requires permissions that are imperative to the process of dissemination. To know and listen to the signals of permission being halted or granted are equally imperative. Permissions are required for almost all acquisitions of knowledge from an indigenous perspective, if there is no permission there is no true representation.

In order to garner permission from kūpuna\(^{41}\) there must be an offering, a hoʻokupu.\(^{42}\) A hoʻokupu can take on many different forms: sometimes, the voice is an

---

\(^{40}\) Rob Markman, *Logic Visits A Vintage Video Game Vault on Genius’ Interview Series “IRL,”* accessed November 22, 2016, https://www.youtube.com/watch?v=P1UibACaLGQ, 1:40-1:50. “I used to play video games as a way to escape and as a way to be strong or be a superhero because I didn’t feel like I was at the time.”

\(^{41}\) Pukui and Elbert, Hawaiian Dictionary, 186: Plural of ancestors.
acceptable gift and sometimes there is a necessity for just a little more. It is equally necessary to pay attention to hōʻailona\textsuperscript{43} or signs affirming right or wrong for entrance into the realm of the knowledge one is seeking. It must be duly noted that there exists a plethora of knowledge that has been deemed extremely sacred and not to be shared with others. Hence, this sacred boundary will be honored.

Through all my personal encounters with faith in a plethora of akua, being raised in ʻōlelo Hawaiʻi and spending countless hours tinkering with modern technologies, I have realized my kuleana to be a pulapula.\textsuperscript{44} I understand that the perpetuity of knowledge also lives on through documentation. The knowledge is not mine exclusively. However, I also understand that some knowledge is not meant to be documented at all. Removals and protections are also necessary steps after seeking specific knowledge in order to protect all participants.

I will be hosting gaming sessions as part of my methods and procedures. I will be using emulators in order to replicate the experience of both classic and modern games. After a gamer’s session has ended, I will have a talk-story session. The discussion will be based on emotional output of the imag(in)ing evident in gameplay. Following this process, I will compare the data with education acquisition and retention through video

\textsuperscript{42} Ibid., 186: Tribute, ceremonial gift-giving to a chief as a sign of honor and respect; to pay such tribute.

\textsuperscript{43} Ibid., 11: Sign, symbol, omen, portent.

\textsuperscript{44} Ibid., 352: Seedlings, sprouts, cuttings, as of sugar cane; To start seedlings or cuttings; To rehabilitate; rehabilitation; Descendant, offspring; Annoyance, an offense to the eyes.
game studies. With both of these processes finished, I will then analyze and interpret the data according to its purpose, function, and meaning.

Research Design

A research design is a methodology of sampling data. One example utilizes the cross sectional survey design. The cross sectional survey design is popular in research fields because it provides a collection of instantaneous data. It is a method of measuring information in a short amount of time in addition to current attitudes or practices. The discipline ranges in practice from measuring community needs to measuring communal groups on small or large scales.\(^{45}\) This critical ethnographic research design is a method meant to advocate and emancipate a group or population from being marginalized.\(^{46}\) Specifically, I will be using the Multiple Instrumental Case Study method on two individuals who are Hawai‘i.\(^{47}\) I will be using a mixed method design by combining these two methodologies because of the potential to measure raw emotion quickly as it pertains to the overall experience of Hawai‘i. Immediately after playing a game for instance, the body and mind may be intuitively reflecting on the overall ludic experience, this is a perfect time to measure the effects of these games on indigenous cognition.

\(^{45}\) Creswell, Planning, Conducting, and Evaluating Quantitative and Qualitative, 377.

\(^{46}\) Ibid., 467.

\(^{47}\) Ibid., 465.
Table 2: Sample Talk-Story Session Questions:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>What influence do the characters in these games have on your perception of Hawai’i during gameplay?</td>
</tr>
<tr>
<td>1a.</td>
<td>Do the characters remind you of anything in the external world?</td>
</tr>
<tr>
<td>1b.</td>
<td>What similarities do these two characters share?</td>
</tr>
<tr>
<td>1c.</td>
<td>What are differences of these two characters?</td>
</tr>
<tr>
<td>1d.</td>
<td>Do you feel as though these characters share your cultural views or values?</td>
</tr>
<tr>
<td>2.</td>
<td>What influence does the game titles, or map titles have on imag(in)ing of these spaces?</td>
</tr>
<tr>
<td>2a.</td>
<td>Do the images present in the ludic world alter your perception of these spaces?</td>
</tr>
<tr>
<td>2b.</td>
<td>Are the names depicted accurate?</td>
</tr>
<tr>
<td>2c.</td>
<td>If you had to guess where the game is taking place, could you?</td>
</tr>
<tr>
<td>2d.</td>
<td>Do you feel as though these spaces are representative of Hawai’i cultural views or values?</td>
</tr>
<tr>
<td>3.</td>
<td>Is there a difference between video games about Hawai’i and a Hawai’i video game?</td>
</tr>
<tr>
<td>3a.</td>
<td>How well do you believe the video games you’ve played depict Hawai’i?</td>
</tr>
<tr>
<td>3b.</td>
<td>Would you like to have an influence on how Hawai’i is represented in video games?</td>
</tr>
<tr>
<td>3c.</td>
<td>Does playing a video game in ‘ōlelo Hawai’i interest you?</td>
</tr>
<tr>
<td>3d.</td>
<td>Would you like to see a Hawai’i video game?</td>
</tr>
</tbody>
</table>
-Pae Mua: The First Level-

O ke ola loa o ke akua kō mākou e noho nei: The long-life of the akua is what we’re living.

In Hawai‘i Nei our honua are plagued by kolonaio,\textsuperscript{48} naio\textsuperscript{49} which have crawled upward from the rectum into the deepest part of the na‘au.\textsuperscript{50} They feed on our na‘au attempting to rid us of our intuitive feeling, gnawing on the symbologies which bridge the ancestors to future generations. They suckle on our thoughts attempting to bury our minds and bodies into the ‘āina.\textsuperscript{51} Those whose ancestors brought the naio over in western vessels and their allies have a resolute yearning to continue these processes. The direct conflict of these processes is our relationship with ‘āina, a relationship storied by pulapapula being nurtured into the earth. One of many reasons we are called Aloha ʻĀina\textsuperscript{52} is our uncompromising aloha with ‘āina that takes several different forms visible in the various levels of kaona embedded in ‘ōlelo Hawai‘i. We, the vessels that acknowledge the trauma our ancestors have undergone and the trauma our families


\textsuperscript{49} Pukui and Elbert, \textit{Hawaiian Dictionary}, 259: Pinworm, as in the rectum.

\textsuperscript{50} Ibid., 257: Intestines, bowels, guts; mind, heart, affections; of the heart or mind.

\textsuperscript{51} Ibid., 11: land earth.

\textsuperscript{52} Ibid., 21: Love of the land or of one’s country, patriotism; the name of a Hawaiian-language newspaper published 1893–1920; aloha‘āina is a very old concept, to judge from the many sayings (perhaps thousands) illustrating deep love of the land.
experience today, have let our scorned ancestral tongues become ʻulâleo\textsuperscript{53} intensely crying out for our ancestors to live through us vicariously as they akua noho\textsuperscript{54} to parry colonialism. Our ancestors reply in haste like a tirade—giving us signs, signals and signifiers of their presence, their affirmations, or disagreements: in the sun’s rays whose tongue licks our brow and neck during ceremony: in the waves of storm fronts, earthquakes and lava flows welcoming creative encounters: in the slightest aheahe of the makani\textsuperscript{55} and in the poli\textsuperscript{56} of the paka ua.\textsuperscript{57} We see affirmations of what is to come and invitations to share.

In Hawai‘i’s past, present and future, we look to the ʻāina as an element with which we share an “umbilical wisdom.”\textsuperscript{58} Haunani-Kay Trask explains that this connection is “a key force in the interplay of internal and external influences on contemporary Hawaiian identity processes.”\textsuperscript{59} Through collective introspection, we

\textsuperscript{53} Ib. 367: An intense emotional appeal to the gods, as in chant.

\textsuperscript{54} Ib., 16: A spirit that takes possession of people and speaks through them as a medium.

\textsuperscript{55} Ib., 7: Pā mai ka makani aheahe, the gentle wind blows.

\textsuperscript{56} Ib., 338: Bosom, breast.

\textsuperscript{57} Ib., 180: Pakapaka ua, paka ua, kūlokuloku (chant), rain of many drops, drops of rain, running, running in streamlets.

\textsuperscript{58} Haunani-Kay Trask, From a Native Daughter: Colonialism and Sovereignty in Hawai‘i, Rev. ed (Honolulu: University of Hawai‘i Press, 1999), 59.

realize that the same way these islands have been terrorized, so have its Neitive\textsuperscript{60} tenants been terrorized. This bond is more than a feeling, it is genealogical and intergenerational. We often attempt to appeal to the emotional rationale of foreigners by asking them how they would feel if they were in our position, watching ancestors’ bodies being pierced, gentrified, dispossessed, or evicted from what is supposed to be their eternal resting homes. The problem with this emotional appeal to their rationale is that many foreigners do not even see Hawai’i as humans, let alone connect to our kūpuna.

Only in recent years has Western Science realized that humans are literal descendants of stars and earth, we knew this fact from our inception through our mo’olelo and in our mo’okū’auhau.\textsuperscript{61} We seek day in and out to protect Papahānaumoku, the earth mother and care for her as if she is an elder sibling. Wākea, the sky father, who sat with her and shared an affectionate intimate geography of gravity created their daughter Ho’ohōkūkalani. When Wākea slept with Ho’ohōkūikalani, Hāloa nakalaukapalili was still born and planted in the eastern side of their house. Later after becoming pregnant again, a healthy baby Hāloa was born, a chiefly ancestor of po’e kānaka Hawai’i;\textsuperscript{62}

In many ways, our practicum that are lived pedagogies such as hula, ‘ōlelo Hawai’i, giving inoa and hana no‘eau are a critical essence of our larger mo’olelo. Yet,

\textsuperscript{60} Neitive is the amalgation/fusion of the terms “nei” and “native.” The term nei is often a signifier of somebody who is in a place, for instance: Hawai’i nei for somebody who is currently in Hawai’i.

\textsuperscript{61} Pukui and Elbert, \textit{Hawaiian Dictionary}, 254: Genealogy.

\textsuperscript{62} Kanaiaupuni, “This Land Is My Land”, 290; Trask, \textit{From a Native Daughter}, 59.
within our lived pedagogies exists a dichotomy of forces that influence our larger moʻolelo. These opposing forces are relative to the idea that an ancestral life is ours to live, while a colonial force pushes back. As opposed to empowering a hegemonic colonized-decolonized binary in which we share a “true” universality, I posit that rising and resurging within our own practices, within our own ea is our most important process for understanding the affect of colonialism. I again refer to Haunani-Kay Trask to reiterate our identity processes all differ through the path of “refusal, creation and assertion.”

We now look to our surroundings feeling a disconnect because of the effects of imperialism. American Imperialism has brought both commercial and military entities to Hawaiʻi and framed Hawaiʻi as a paradise ready to be violated by foreigners. Framing assent of Hawaiʻi to the trope of a tropical paradise, commercial entities such as tourism and the housing market in Hawaiʻi nei have found a method in which “capturing” Neitive bodies becomes a plurality. Likewise, military entities sought to “capture” Neitive strata and framed military occupation as a “social imperative.” In order to better understand how these entities rose to power, we will begin with a genealogy of military

63 Trask, From a Native Daughter, 89.

64 Ibid., Typology: A total system of foreign power in which another culture, people, and way of life penetrate, transform, and come to define the colonized society. The function and purpose of imperialism is exploitation of the colony. Using this definition, Hawaiʻi is a colony of the United States.

65 Hight and Gary D Sampson, “Photography and the Emergence of the Pacific Cruise.”, 176: “‘capturing,’ the violent effects of the colonized body through representational ‘capture’.

66 Ibid., 173.
impacts in Hawai‘i and move toward commercial entities both of which are proxies for imperialism.

I ‘ike kākou he lehua: ‘Til we see a lehua

The severe impact and influence of military in Hawai‘i nei reminds us of some of the most traumatizing moments in Hawai‘i’s history: the expedition of one British Military vessel to Hawai‘i in 1778, a coup d’état in 1886 and the eventual illegal overthrow of Ka Lāhui Hawai‘i Kū‘oko‘a in 1893 which led to structural violence and a forced annexation in 1898, a coup de grace to sovereignty in Hawai‘i. It is not to tarnish our mo‘olelo by equating the beginning of our history with contact from the West. On the contrary, our mo‘olelo was rooted millenniums ago and continues to grow: settled first by the kumu akua, branching out to every lālā of the tree of life, to the tips of the wēlau who parent us, to where we, the kaulana pua o Hawai‘i realize our kuleana to this space spreading throughout the environment. However, we often reference contact as a central point in time because it also symbolizes a period of rapid detriment and erosion of our sophisticated society and strata.

67 Trask, From a Native Daughter, 4-16.


In this first reference, I have appropriated the chant “Ea mai ke kai mai”, which also features an English translation, to emphasize the connection between the plurality of akua in Hawai‘i that resemble the Tree of Life.

In this reference, a description of us as the famous flowers of Hawai‘i, is an opportunity to posit that we, the famed flowers of Hawai‘i, protest the forced annexation and continued oppression of our people simply by being ourselves. We are the culmination of many gods, chiefs, and guardians from pō, and ua lawa mākou i ka pōhaku!
Our society survived and thrived prior to Western Contact for two millennia. Quite different from that of Western Culture. We exchanged within our ‘ohana, a non-nuclear family, all the necessities of our respective ahupua’a from uka to kai. This exchange developed self sufficient ahupua’a economies that were independent of each other. Makaʻāinana had the freedom to live under different aliʻi who were advised by kahuna who were also quite powerful. It made possible a “mutually beneficial political system” that empowered aliʻi and makaʻāinana. The aliʻi and makaʻāinana honored different kapu which made life flourish in Hawaiʻi. Hawaiʻi feel a connection to all who live around us; these beings are ancestors that took form in different elements. However, this euphoric image would soon near extinction with the arrival of the foreigner.

---


70 Ibid., 9: Land division usually extending from the uplands to the sea, so called because the boundary was marked by a heap (ahu) of stones surmounted by an image of a pig (puaʻa), or because a pig or other tribute was laid on the altar as tax to the chief. The landlord or owner of an ahupua’a might be a konohiki.

71 Ibid., 365: Inland, upland, towards the mountain, shoreward (if at sea).

72 Ibid., 114: Sea, sea water; area near the sea, seaside, lowlands; tide, current in the sea; insipid, brackish, tasteless. ; Trask, *From a Native Daughter*, 8.


74 Ibid., 20: Chief, chiefess, officer, ruler, monarch, peer, headman, noble, aristocrat, king, queen, commander.

75 Trask, *From a Native Daughter*, 6.


77 Kanaiaupuni, “This Land Is My Land”, 285; Trask, *From a Native Daughter*, 59.
In 1778, a military vessel named Resolution made contact in Hawai‘i, the first invasive species to Hawai‘i were none other than Captain Cook and his crew. Their intention was to placate locations to inform and financially empower the expansion of the British Empire. Although they brought with them many weapons and arms, the most dangerous contents of the crew’s cargo were not firearms. It was much more sinister; it was foreign disease. Upon contact with Hawai‘i, they unleashed lethal diseases such as: kolonaio, venereal disease, tuberculosis, scabies, small pox, measles, leprosy and typhoid fever upon the indigenous population.

These diseases brought our population down from roughly 1,000,000 people to between 40,000 to 60,000: a 94-96% population collapse. This population collapse was genocide. The genocide of our strata eventually lowered autonomy of Hawai‘i as waves of foreigners began to move to Hawai‘i for labor. These were the early symptoms to what would eventually infect Hawai‘i autonomy in our own home. With the influx of

---


79 Katrina-Ann R. Kapā‘anaokalāokeola Nākoa Oliveira, “E Ola Mau Ka ‘Ōlelo Hawai‘i”, 79; Trask, From a Native Daughter, 3, 5, 9, 18, 25-26, 43-45, 102-105, 151-153, 170. These multiple readings jointly inform the symptoms, and impacts of kolonaio. Through this information I posit that kolonaio, like other foreign disease which were smuggled in by Captain Cook, is malignant to the well being of all strata of Hawai‘i because it led to eco-cide and genocide.

80 Trask, From a Native Daughter, 9; Niheu, Turbin, and Yamada, “The Impact of the Military Presence in Hawai‘i on the Health of Nā Kānaka Maoli.”, 172.

haole coming to Hawai‘i, land was privatized and indigenous strata were evicted from homes with which we have genealogical ties. In this instance I refer to the indigenous strata as the people, the land, the elements, flora and fauna that once lived in harmony with this land and have either fallen into extinction or become endangered as a result of colonization and through foreign disease.

On February 13, 1874 Kalākaua was elected as the sovereign of Hawai‘i and crowned on February 12, 1883. Kalākaua supported a sugar cane based economy because it brought in profit and deals from the United States. At the time, the United States were allies of the sovereign Kingdom of Hawai‘i. Kalākaua was held captive by “The Hawaiian League” who controlled the Honolulu Rifles in a coup d’état. He was forced at gunpoint to sign over his power during 1887, in what is known as the Bayonet Constitution.

---

82 Pukui and Elbert, Hawaiian Dictionary, 58: "White person, American, Englishman, Caucasian; American, English; formerly, any foreigner; foreign, introduced, of foreign origin, as plants, pigs, chickens; entirely white, of pigs (Malo 37; perhaps Malo actually means of foreign introduction). References in traditional literature are few, but this has been noted: He haole nui maka ʻālohilohi (FS 201), a big foreigner with bright eyes [referring to Kama-puaʻa, the pig demigod]." FS is a reference to the Fornander Collection. I have acknowledged these different definitions to emphasize a recent shift in the identity construction of the word haole, which has framed the term haole as derogatory. This shift in identity construction is problematic because it gives haole agency over our language. We should be the ones making decisions of what our language and its meanings are especially based on its usage in aural/oral performance. These are sovereign practices.

83 Trask, From a Native Daughter, 29.

84 A non-Hawai‘i group made up of descendants of Calvinist missionaries, plantation owners and American Businessmen.

85 Ibid., 10-11.
After a few more years under controlled “power”, Kalākaua passed away. His heir apparent and sister was Liliʻuokalani. In 1891, she made great efforts to “refuse” and “assert” her status in the Hawaiian Kingdom as the sovereign crown. However, in 1893, the “Committee of Safety” plotted to overthrow the sovereign Queen Liliʻuokalani. The “Committee of Safety” was backed by the U.S. Navy and may have been one of the most traumatic moments in Hawaiʻi’s history. With the Queen’s imprisonment within Ka Hale Aliʻi o ʻIolani, many indigenous people felt it necessary to put their own bodies and well being on the line to protect her. By 1898, to the dismay of over 38,000 Hawaiʻi residents who protested via Kūʻē Petitions, Hawaiʻi was forcibly annexed as a strategic military move during the Spanish-American War. Hawaiʻi became a territory of the United States for sixty years. These moments which Hawaiʻi experienced have left lasting impacts on Hawaiʻi strata by forcing us to be hostages of America without being given the universal human right to self-determination. These violations have forced different ideologies upon our nationality and deprived us of property and by extension caused historical trauma resulting in the effects of the “cultural bomb”.

The United States military’s influence on the environment (strata) has continued to be detrimental to these islands. These impacts have literally sickened our people and this land through forced gentrification. When referring to gentrification, I contend that

86 Kanaiaupuni, “This Land Is My Land”, 287.

87 Trask, From a Native Daughter, 76.

88 Ibid., 27-36, 39.

imperialism under the U.S. military has forcibly dispossessed Indigenous families onto the streets, evicting them for the purpose of military testing and housing. The military forces have driven up the housing market to a point where most Indigenous tenants can no longer afford to stay in our homes; they have also simultaneously and forcibly removed, evicted and desecrated our ancestors’ bodies from their sacred homes. In addition to committing gentrification to thought, by forcing us to be constantly reminded of the events which have taken place and continue to take place, we no longer are allotted the freedom to image or imagine Hawai‘i without the military. The U.S. military attempts to justify these heinous acts in the name of national defense without realizing that they are the terrorists and squatters in Hawai‘i Nei.

In 1900 on O‘ahu Kākuhihewa, as a result of the Spanish-American War, a growing presence of military brought destruction to thirty six documented loko i‘a in Pu‘uloa. Quickly thereafter, the military built 7 bases, in order to surround O‘ahu in “a ring of steel.” These events led to a lowering of the diversity of the food culture for residents throughout these areas simply because the land was no longer in Neitive hands, it was occupied. The bombing of Ke Awalau o Pu‘uloa by Japan on December 7, 1941 furthered the “need” for defense and eventually led to “statehood.” The affect of

---


92 Ibid. Interestingly, the “ring of steel” rhymes with ring of steal. With this rhyme I intend to equate America with a crime syndicate stealing the rights to well being for all land it occupies.
this American occupation and “statehood” prevented access to agricultural subsistence lifestyles. Today, 85,718 acres or 22.4% of O‘ahu’s land is occupied by the US Military.93 The military industrial complex continues to lower Hawai‘i’s political autonomy. By piercing ʻāina and drowning the environment in contaminated wastes, the autonomy of more than human lives are at stake.94 Without access to the ʻāina, many Hawai‘i no longer have the opportunity to live healthy lifestyles because we are no longer able to ho‘ohuli ʻāina. If we cannot feed ourselves, we cannot even begin to nourish our minds and bodies, thus denying us the opportunity to reach our full physical and cognitive potential.

It is argued that human diversity leads to biodiversity.96 When foreigners brought their ideology, they sought to frame Hawai‘i as the “other” by labeling our culture as foreign and incorrect by banning our language in schools. Paradoxically, being the “Other”97 gives us a power of separation while also being juxtaposed against structuralized normalization of foreigners. It speaks to the positionality of being the

93 Ibid., 173.

94 Ibid., 173-174. Please refer to page 174 of this book for an extensive list of contaminants.

95 Pukui and Elbert, Hawaiian Dictionary, 81; to turn.

96 Trask, From a Native Daughter, 59.

97 Lia O’Neill Moanike‘ala Ah-Lan. Keawe, Kiʻi Pāpālua, 18: There is a distinct political relationship signifying dominance and domination located in the use of lower case "o" versus capital "O," Historically, Kānaka Maoli have been referred throughout western history as "other."
game designer in Hawai‘i. Being starkly different or sovereign, we *empower* rather than “capture”\(^9^8\) our own.

Cultural diversity is housed under biodiversity. Our cultural sphere in Hawai‘i is as diverse as the sphere of our Neitive species. Culturally, we have neared extinction because of a forced language shift. It began through the idolization of English as a medium to oppress the state of structure in 1896 under the occupation of the Republika o Hawai‘i.\(^9^9\) The 1896 law made ‘ōlelo Hawai‘i medium education illegal because it was not the “master”\(^1^0^0\) language, English. The argument could be made that other languages present in Hawai‘i at that time (like Chinese, Japanese, or Portuguese) would be suppressed too and could have become endangered. However, those languages are foreign languages. It means that if a foreign language were to go extinct in Hawai‘i, it would still survive in its original home nation or other places. However, if ‘ōlelo Hawai‘i were to become extinct in Hawai‘i, it would cease to exist unless it was concealed. Although ‘ōlelo Hawai‘i continued to be published in Nūpepa from 1834 to 1980, it does not change the fact that, language suppression forced ‘ōlelo Hawai‘i to become the “Other” language in Hawai‘i. During this same period, Hawai‘i culture was suppressed and “Other”ed to the point where many Neitive species were replaced by invasive species. Similarly, Neitive cultural practices were replaced with invasive

\(^{98}\) Hight and Gary D Sampson, “Photography and the Emergence of the Pacific Cruise”, 176.


\(^{100}\) Trask, *From a Native Daughter*, 58.
practices.\(^1\) Given that biodiversity in Hawai‘i is housed under ‘ōlelo Hawai‘i, any attempt to “capture”\(^2\) the meaning and function of different indigenous practicums by foreigners will ultimately lead to exodus. Trask provides an eloquently example that parallels these points by stating:

> The land cannot live without the people of the land who, in turn, care for their heritage, their mother. This is an essential wisdom of indigenous cultures and explains why, when Native people are destroyed, destruction of the earth proceeds immediately.\(^3\)

According to a study done by Jonathan Loh that mirrors Trask’s understanding, he contends that there is a correlative trend between biodiversity and cultural diversity. Languages, the carrier of culture, like species “are subject to hereditary transmission.”\(^4\) Loh suggests that hereditary transmission of “culture” is not passed on through “DNA from parent to offspring”; instead, it is passed down through “one individual learning something from another” where it is situated and accelerated by

\(^1\) Jonathan Loh and David Harmon, *Biocultural Diversity: Threatened Species, Endangered Languages*, 2014, 48: “It is the cultural analogue to alien invasive species – language shift – that is the greatest threat to linguistic and cultural diversity. It is not that one human population replaces another population, as is the case with invasive species, it is that one language displaces another language within the same population.” This quote is meant to further impose the idea that our language, like our people, have been displaced, gentrified, and evicted by invasive “master” cultures named imperialism and colonialism.

\(^2\) Hight and Gary D Sampson, “Photography and the Emergence of the Pacific Cruise”, 176.

\(^3\) Trask, *From a Native Daughter*, 60.

“language.”

Our contention with the military exists in multiple forms. It is evident in the form of aloha ‘āina or patriotism for Hawai‘i. We continue to fight for our own livelihood and land using sovereignty as our incentive not because we can definitively say our livelihood will be better, but because we feel that life under American Occupation is the worst possible life we can live in regards to our own (meta) physical health. We seek to emerge sovereign.

Some leaders within the sovereignty fight are houseless and in destitute positions because military occupation has largely contributed to their oppression. Marie Beltran and Annie Pau who are pulapula live a “brutal paradox: they have a genetic and cultural knowledge of belonging but foreign peoples and institutions have been coveting, undermining and criminalizing that belonging for upwards of two centuries” off of the legal and economic grid. They, like some others, choose to be self-determining without permission from state structures who criminalize their livelihood.

---

105 Ibid.

106 Noe­lani Goodyear-Ka‘ōpua, Ikaika Hussey, and Erin Kahunawaika‘ala Wright (editors), A Nation Rising, 38. One issue I have with the phrase resistance is that it actively gives agency and power to the occupier because resistance is reactionary to and contingent of colony. By making this statement I do not intend to demean decolonial research done using resistance as a framework. When thinking of sovereignty, I refer to ho’omana practices: You empower specific akua, specific ‘aumākua, specific kia‘i and specific kūpuna through refusal of the others. They assert agency and mana through your actions, you become the initializer. If I consent to power from colonization, my identity becomes a colonial structure. True sovereignty comes from creating communal and individual engagements which bring the future and the past together today. Normative actions greatly inform sovereignty, normalizing pā‘ani wikiō Hawai‘i for instance has the potentiality to let Hawai‘i, especially keiki Hawai‘i to kūkulu our aupuni, to kāmau for ea, and to create ‘āina.
Marie Beltran has been living on her ancestral land in Mokulēʻia for generations and has chosen “resistance over assimilation.” She has chosen to exist outside of the state system that occupies her rights and land. Beltran has continued to be an aloha ʻāina, a Hawaiʻi patriot, swearing her allegiance to the Lāhui Hawaiʻi Kūʻoko’a and has been consistently adamant about forcing the discussion about illegal occupation by America in the court of law. Beltran has also built support from some Hawaiian communities who also seek a path to self determination and sovereignty.

Annie Pau a long time resident of Waiʻanae, Oʻahu was evicted from her housing complex, in part, through militarization of the area. The United States Department of Defense offered housing stipends for military personnel willing to live off base which drove the cost of rent up to $1,300 in the area. She was forcibly gentrified and evicted. She was eligible for state housing. However, in order to reside there, she would have to relinquish her dog and stop smoking medical marijuana. Although, these may seem like small sacrifices, she would rather not be forced to embrace those changes in order to protect her mental health. As a form of contention, Annie makes the conscious choice to remain off the grid in order to keep her mental stability and maintain her ea.

We can learn a lot from the praxis of these two individuals who exist outside of the system. First and foremost, we should acknowledge that their praxis is an uncomfortable pedagogy of refusal towards military gentrification. Refusal to sacrifice their own mental health creates spatial tags and thought graffiti on the colonial walls that

---

107 Ibid.
108 Ibid., 39.
attempt to hamper, agitate, and illegalize Hawai‘i life. They then create their own pu‘uhonua\textsuperscript{109} through the practice of ‘au’a.\textsuperscript{110} Through ‘au'a, they assert sovereignty regardless of colonial life occurring beside them.

Noho a kupa i ke alo o ka pā‘ani wikiō: Occupying Game-Scapes

Video Games, like other textualities in Hawai‘i, have the ability to either erase our identity and lifeways or to rehabilitate them. I will be semiotically analyzing video games that depict Hawai‘i without Hawai‘i life ways as a colonial pedagogy to inform the potentiality of indigenous gaming and pedagogy. As part of my research process, I conducted gaming and talk-story sessions with two cultural practitioners. Player 1 is a practitioner of ha‘i mo‘olelo, ‘ike pāpālua\textsuperscript{111} and pale based knowledge. Player 2 is an expert practitioner of wai, ‘ike pāpālua and ha‘i mo‘olelo. Player 1 has had limited video game experience, hence a novice gamer. Player 2 would be described as an expert gamer. We jointly did this research by analyzing five video games: Call of Duty:

\textsuperscript{109} Pukui and Elbert, *Hawaiian Dictionary*, 358: Place of refuge, sanctuary, asylum, place of peace and safety; A level area, as used for game sites.

\textsuperscript{110} Ibid., 30: Stingy, selfish, to withhold, detain, grudge, refuse to part with.

\textsuperscript{111} Ibid., 318: To have the gift of second sight.
Table 3: Games in Review

<table>
<thead>
<tr>
<th>Game</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Barbie Super Model</strong></td>
<td>In the game <em>Barbie Super Model</em>, a world renowned avatar named Barbie encapsulates “The American Dream” and begins her journey into stardom from Hollywood, California. After defeating multiple mini-games which pertain to Barbie’s image, the player moves on to the next map. The second map takes place in Waikiki, O‘ahu. Although the name Waikiki is never explicitly stated, it can be inferred from the visual representation of Lē’ahi as secondary in the background.</td>
</tr>
<tr>
<td><strong>COD: Advanced Warfare</strong></td>
<td>In this world renowned “shoot ’em up” game, <em>Call of Duty: Advanced Warfare</em>, there is a continuance of the hegemonic trope of military occupation across many different scapes. In one specific map named “Recovery” two opposing forces, the Russians and the Americans wage war upon a once active volcano, Lē’ahi. Both forces attempt to “recover” the area from the opposition. The volcano erupts and forces the battle into different area where you look down upon Waikiki into the Wai‘anae coast.</td>
</tr>
</tbody>
</table>

---

112 *Call of Duty: Advanced Warfare*, Microsoft Windows, PlayStation 3, PlayStation 4, Xbox 360, Xbox One (Activision, Sledgehammer Games, 2014).


114 *SSX*, PlayStation 2, GameCube, Xbox, Game Boy Advance (EA Sports, 2001).


116 *Upper One Games, Never Alone*, iOS, Linux, Microsoft Windows, OS X, PlayStation 3, PlayStation 4, Wii U, Xbox One, Iñupiaq, English, Never Alone (Upper One Games, 2014).
### SSX
In the game SSX, the player controls a selected character who snowboards professionally. In multiple versions of the game, there is a map named “Aloha Ice Jam.” This map takes place “atop an iceberg being imported to Hawai‘i.” It is visually suggestive that the iceberg will be taken to O‘ahu because of the skyscraper laden view beneath mountainous ranges. However, according to the game announcer, the race takes place just outside of Kaua‘i. In the race, the player must avoid penguins and signs. These signs signify a normalcy of advertisement consumption. By being forced into a certain path in order to achieve any goal, participants/players become consumers. As consumers, there is an option to take a "shortcut" in the Aloha Ice Jam Map, the shortcut allows a successful player to go into the mouth of a ki‘i. It is an attempt to recreate Kūnuiākea as a ki‘i. However, it is referred to as a tiki in the game.

### Utsurun Desu: Hawai‘i e iku!!!
In this game, a popular Japanese Manga Character named Utsurun Desu becomes animated. The character has mass appeal to Japanese youth and adults alike because of the random antics and tasks he performs to move forward with his life. Much like the antics in his Manga books, the game progression is random. However, the end goal is linear and visible before the game is even played. The ultimate goal is to end up in a hammock under a palm tree in Hawai‘i.

### Never Alone
The game *Never Alone* follows the journey of a young woman traversing the snow-scapes of Alaska. She fights then embraces her environment in battles against daunting characters like polar bears and a strange man who burnt her village to the ground. With the aid of her fox friend and ancestral loon spirits, she finds her way home and defeats evils.
We engaged in using semiotics and other textualities to inform the meanings of the visual stimulation in relation to the terrorism that impacts Hawai‘i. The gaming and talk-story sessions sporadically play in different parts of this research paper, in order to mimic a video game experience. The rupture in the flow of narrative and video game specifics is intentional to emulate the trauma and frustrating ludic experience of both “Player 1” and “Player 2” as co-op(erative) during these sessions. Although these two players are co-ops in the narrative session, their actual gaming and talk story sessions were done individually at separate locations and times. The names of both participants in these gaming sessions will be omitted in order to protect their identity while still empowering their narrative.

Instead of offering an in-depth discussion about an individual video game’s mechanics and ludic contract. I felt it was more appropriate that the talk-story sessions explain and set the game play in order for the individual gamer’s experience to be highlighted when reading summaries of the different games. This first section of the talk story sessions pertain to the Call of Duty: Advanced Warfare, Barbie: Super Model, SSX, Utsurun Desu.: Kawauso Hawaii E Iku!!! video games.

When asked “What influence do the characters in these games have on your perception of Hawai‘i during gameplay?”, Player 2 replied, “Quite honestly, I don’t feel that any of the characters affect my own personal perception of Hawai‘i. But it definitely, keys me into what other people’s perceptions of Hawai‘i may be.” Player 2 suggested that people do lots of random act such as “slapping shoes” in the game to get to Hawai‘i which is probably “not unlike what people do to get here now” because it
seems people would do anything to get a “piece of paradise.”¹¹⁷ Player 1 provided that the Barbie game portrayed an image of “strolling” along the street with “no worries, whatsoever, in Paradise.”¹¹⁸ It felt as though it was a “misrepresentation” of not only the ʻāina, but what is going on in our ʻāina.” Player 1 continued by stating that it was another way of “brainwashing” children.¹¹⁹

![Figure 1: “Shoe Slapping” from Takara, Utsurun Desu.: Kawauso Hawaii E Iku!!!, Family Computer (Takara-Shogakukan Productions Co.,Ltd., 1992). Screen Capture by Author.](image)

When asked “Do the characters remind you of anything in the external world?”, Player 2 agreed and felt that the characters were similar to the outside world.


¹¹⁸ Player 1, Sample Talk-Story Session, Personal Communication, August 1, 2017.

¹¹⁹ Ibid.
because the characters mimicked colonial settlers in Hawai‘i today. Player 2 also noted that “we just have a completely different world view” to which I agreed. Player 2 elaborated a bit more by discussing how, like Americans and Japanese on the continent, the characters in the games were worried about how they were “gonna get to Hawai‘i” while we continue to worry about “food on the table for our family.” Player 1 with a grim face contended that it appeared evident that there was a potential “affect the games could have on gamers.” Player 1 continued by saying the “foreign becomes norm” and that it is both “sad and terrifying” because emotionally and mentally the video games were not “fun and games anymore.”

When answering the question “**What similarities do these two characters share?**”, Player 2 commented “they’re all puppets subjected to the whims of the player whose actions are restricted by the parameters that are given.” Player 1 awaited the “trope” that was actualized by the image of “Lē‘ahi.” Player 1 reiterated the notion that video games reinstate how the “foreign becomes the norm” adding that it “parodies” Hawai‘i culture. Player 1 further commented on the Modern Warfare game as specifically “restructuring” the American Military occupation of Hawai‘i to benefit the health and well being of Hawai‘i. Both players felt that foreigners were attempting to make Hawai‘i “into their own image” of paradise.

---

120 Ibid.

121 Player 2, Sample Talk-Story Session.

122 Player 1, Sample Talk-Story Session.
When considering the question “What are differences of these two characters?”, Player 2 said the first set of games did not offer any opportunities to “express your identity”; the games felt “plastic.” In reference to the characters outside of the ludic world, Player 1 felt that they exerted “recklessness” and “carelessness.” Both of those juxtapose Hawai‘i “suffering” and “neglect” Hawai‘i identity. Player 1 associated Hawai‘i with a female entity by calling the ʻāina “her.” With continued inquiry, I realized Player 1 specifically meant “Papahānaumokuākea” who many Hawai‘i draw genealogical ties to.

---

123 Player 2, Sample Talk-Story Session.

124 Player 1, Sample Talk-Story Session.
When asked “Do you feel as though these characters share your cultural views or values?”, both Player 1 and Player 2 said, “No.” Player 2 explained that “cultural views are something changing and valued, we always want to root it into the moʻokūʻauhau of our identity beliefs.” They both agreed that the “most traumatic” portion of the game was that it was “obviously not from us” and that “it’s easily accepted.”

He hāmeʻe mākou: We are characters

We are simply characters in the game of decolonization. Our ludic experience varies by how much effort we put into developing our respective skills in order to take on imperialist regimes and colonization. Atypical of normal ludic contracts (making a game fun), we realize that in the colonial game every move we make impacts our communities. We are characters whose ancestors sit behind game controls challenging

---

125 Player 1, Sample Talk-Story Session. ; Player 2, Sample Talk-Story Session.
colonial genealogies, imperialism, eviction, military gentrification and colonial pedagogy. Every life we lose is a skill and strategy learned that enhances our abilities to fight the artificial intelligence of colonization. We should implicitly state that the pedagogies that exist in these video games pertaining to Hawai‘i are colonial in nature because they remind us of those experiences. However, the potential to inform and empower ourselves is the next emergence for our mo‘olelo through pā‘ani wikiō (video games). The colonial pedagogies we explicitly experience are images of Hawai‘i as a paradise detached from any real cultural values and ideas. The indigenous pedagogy would be the potential to link our Hawai‘i to cultural values and ideas. Our Indigenous diptych of past and future hinges on our refusal, creation and assertion in the present.
-Pae ‘Elua: Level Two-

Pulapula ‘ia a huli ke alo: Rehabilitated until the front has turned.

In the colonial game, we indigenous are the developing characters. We sometimes get stuck in long cut-scenes or pursue side quests. At other times, we progress via bequeathed knowledge shared by characters with the same goal: defeating the colonial game. Our kūpuna, more specifically our kiaʻi, are the players who see both what is behind and in front of us always prepared for activation. This activation protects us, the characters, from further damage. We often think of ourselves as constrained within this single game who are bound within the mechanics of colonialism. However, we should also remember that agency belongs to the player, the kiaʻi. We indigenous characters trust the kiaʻi with our livelihood to assist or guide us in whatever game they feel appropriate.

Our indigenous narrative which has been recorded for upwards of two millenia aurally/orally continues to be adapted into different technologies. Western textualities (writing and drawings) in 1778, ‘Ōlelo Hawai‘i writing in 1820, photography, audio recordings, carbon dating and many other forms of documenting have now been adopted into our repertoire. The most prevalent technologies in current time are film and the diegetic world, talking-story in the written world, and games in the ludic world.127

126 Pukui and Elbert, Hawaiian Dictionary, 146: Guard, watchman, caretaker.

127 Hinematau McNeill, “Maori Models of Mental Wellness,” Te Kaharoa 2, no. 1 (January 22, 2010), http://tekaharoa.com/index.php/tekaharoa/article/view/47, 112: “Although the transition between the different worlds is seamless in ordinary existence, for analytical purposes it is useful to separate them into different entities.”
These technologies are pertinent because of their potential for viral dissemination. Much effort has been poured into decolonizing Hawai‘i over the past 200 years. However, only recently, the diegetic and ludic worlds have begun to rehabilitate the images shot into the minds of Hawai‘i in their respective fields.¹²⁸

Today, as characters in the colonial game, we often “hele nihi”¹²⁹ watching our (mental) health bar in order to sustain our own lives. We find rehabilitation difficult, even traumatic, because of our collective oppression and “dissonance” from cultural values.¹³⁰ This dissonance is a social construct appurtenant to colonial autonomy in Hawai‘i mental wellness. It means that the Hawai‘i mind has suffered immense impacts resulting from historical trauma via loaded “triggers.” The loaded triggers are “clips” crammed into our mind emphatically through different textualities that attempt to “capture”/shoot our culture to remind us of traumatic occurrences and happenings. These “triggers” have been normalized in Hawai‘i media by minimization or attempted erasures of the omnipresence of Hawai‘i identity and lifeways. It has led to generations losing their memory cards and/or removed the option to continue for indigenous life. The

¹²⁸ For instance, there are games that have been coded, designed and completed that bring accurate visions of Hawai‘i.

¹²⁹ Pukui and Elbert, Hawaiian Dictionary, 266: Hele nihi, to proceed with caution and diplomacy.

¹³⁰ A. Kuulei Serna, “The Application of Terror Management Theory to Native Hawaiian Well being.,” Hūlili 3, no. 1 (2006): 127–49, 130; "Culture is a shared symbolic construct … cultural worldviews imbue the universe with order, meaning, predictability and permanence and are constructed so that security can be maintained through the belief that one is a valuable member of the universe. . . Kanahele (1986) stated that values as standards define for a person how he or she should behave in life, what actions merit approval/disapproval, and what patterns of relations should prevail among people or institutions."
colonial game simply resets in the next generation. The indigenous pedagogy we can learn from this narrative is our culture exists in the fore and back ground because it is omnipresent.

Ka ihu pī a ka ‘aokanaka: The elongated nose of the ‘aokanaka.

In Hawai‘i, we value “spatiality” and “Kānaka performative cartographies” which take form in many different text-styles that function like maps of ‘āina.131 ‘Āina text-styles aurally reference/sample deep “spatial understandings” and “features” 132 that orally imbue every direction both “vertically and horizontally” by identifying then personalizing different strata and spaces.133 In ‘ilena Hawai‘i, “all memories are embodied and grounded in place.”134 Coded in the same memories are our own “relationship[‘s] with those places and events”, a bond which establishes a “place and event” memory construction.135 To exemplify a true connection and understanding of place, many Hawai‘i “re[-]cite” its mo‘olelo which in some cases have been passed down through their own ‘ohana.136 Many traditional names for our twelve inhabited

---


132 Ibid., 65.

133 Ibid., 48.

134 Ibid., 66.

135 Ibid.
islands are not well known today. In fact, most of us because of the alienation from our ʻāina have come to understand Hawaiʻi as eight inhabitable islands.\textsuperscript{137}

Those of us who have a “deep consciousness and appreciation” for ʻāina are gifted with “sense abilities.”\textsuperscript{138} Our connection to the ʻāina is an “umbilical wisdom”\textsuperscript{139} from whence our environment is constantly gifting to us signals and information. However, until we empower and “hone our abilities”, the bulk of these sense abilities and informational routes can become “undetected”, “unappreciated” and neglected.\textsuperscript{140} We seek to learn hakilo pono (close observation) to ascend into an ʻaokanaka (enlightened person).\textsuperscript{141}

Hawaiʻi’s essence is in every image, colonial or not. Evidence of our connection to this spatiality is in the many descriptors of our people in proverbs, chants and genealogies. I will echo a source (refer to footnote #9) which I have used earlier, a chant for Moʻikeha done by Kamahualele who along with their crew on a voyage saw

\begin{itemize}
\item \textsuperscript{136} Ibid., 66: "For Kānaka, these moʻolelo are often family treasures handed down to succeeding generations. Some families are still able to perform the same walking oral histories of their kulāiwi as their kūpuna once did."
\item \textsuperscript{137} Ibid., 46-50.
\item \textsuperscript{138} Ibid., 95: "The capacity to receive and perceive stimuli from our oceanscapes, landscapes, and heavenscapes and to respond to these sensory stimuli in ways that contribute to our overall understanding of our world."
\item \textsuperscript{139} Trask, \textit{From a Native Daughter}, 59.
\item \textsuperscript{140} Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, \textit{Ancestral Places}, 95.
\item \textsuperscript{141} Ibid., 96: "A hallmark of an ʻaokanaka is the ability to recognize hōʻailona not commonly noticed by the untrained eye."
\end{itemize}
Hawaii'i and exclaimed, “Eia Hawaii'i, he moku, he kānaka.” This phrase announcing Hawaii'i as a land and a people is vital today because it is one of many reminders of our connection to this place and space as a literal ancestor to whom we belong, not a space of occupation. Similarly, the connection between many of our customary practices have lost a familial continuum because it was not the dominant cultural norm post-overthrow. This loss of continuum has, in some cases, furthered the dissonance of traditional cultural practices, but also furthered dissonance amongst families.  

This dissonance takes form in anxiety, creating a world reminding us of our human and cultural mortality. It is as if our families and peers are the authoritative figures in a Panopticon prison. A prison where all the members are constantly observed by authoritative figures without knowing when we are being scrutinized. For the sake of self-preservation, we regulate our behaviours in order to prevent constant observation. Mamo Kim argues that being an alternative healer has made her feel as though she was in her own “marginalized reality; set apart from western norms and accepted frameworks of [the] real.” This feeling, she posits, if caught by American (colonial) observers would force her to oust herself and be “vulnerable to punishment, more

---


144 Serna, “The Application of Terror Management Theory to Native Hawaiian Well being”, 141.

145 Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*
stringent alienation and abandonment.” This feeling of alienation procured by anxiety has made her feel as though her “alternative” healing techniques are improper, indecent, or imaginary. This “alternative” is a realm where people in the same “alternative reality” find ways to empower and support each other through cultural roots, a grounding life experience and epistemology.147

To expand on what is subjectively “alternative”, a sense of normalcy must also exist and in this case, normalcy is parasitic. What is considered normal today by Western advocates is subjugation, oppression, degradation, sexualization, marginalization, gentrification then pimping/selling of a culture foreign to their own. A way to consolidate this tirade-ization is to state that normalcy through a western framework is empirical colonization of other cultures. So normalized is oppression of marginalized people that, individuals are afraid to share their own narrative and experiences in order to rehabilitate the trauma they have experienced.148

Hoʻomau ʻia mai kēlā mua aku : Continuing from last save

A rupture in the flow of the overwhelming traumatic experience of re-living and re-constructing the alienation from space and place is best done by playing video games! Now, continuing from the previous save mode, we will be viewing sample talk-story session questions 2 – 2d. This section will also refer to the Call of Duty: Advanced

146 Ibid.

147 Ibid., 6.

Warfare, Barbie: Super Model, SSX, Utsurun Desu.: Kawauso Hawaii E Iku!!! and Never Alone video games. The first question in the talk-story session is “What influence does the game titles, or map titles have on imag(in)ing of these spaces”? In reference to “influence” of the titles on both indigenous and non-indigenous, Player 2 introspectively replied, “They definitely influence perception.” Player 2 asserted that we indigenous in the games were “secondary terrestia, relegated to the background” and that “everything else becomes consequential.” When asked the same question, Player 1 with a tinge of aggrevation and twitch of the brow suggested that the games were like the titles intended: a “battlefield” and “one image.” Both insert “foreigner’s” ideas about what Hawai’i is and how they attempt to through video games “make it something that it’s not.” Player 1 still with a twitched brow then blurted, “the name Recovery alone is like when it’s talking about two different forces fighting each other for Hawai’i, that is totally 100% misrepresentation.” It becomes a reference to our continued degradation under military occupation where Neitive bodies have and continue to be used in live-fire exercises. Player 1 continued to say they “make like they are doing us a favor”, depicting Hawai’i as a “magical place where you can just escape to, for your own pleasure”, a “getaway, somewhere that you can do whatever you want and have fun and literally do anything.” “Hawai’i needs recovering” Player 1 stated, “from the military, not by the military.”

A follow up talk-story point moved toward another question: “Do the images present in the ludic world alter your perception of these spaces?” Player 1

---

149 Player 2, Sample Talk-Story Session.

150 Player 1, Sample Talk-Story Session.
responded in haste by stating, “because I live here in Hawai‘i I know that what the images present are definitely false representations of Hawai‘i.” With teeth tightly gritted, Player 1 whispered, “if I wasn't from here . . . I would definitely think of it in a different way, see Hawai‘i in a different way.” Player 1 contemplated for a moment as though reminded of the commercialization of our people and felt that the games could present a tropic allure of “escape to paradise.” Player 1 assessed that the games had the potential to shape and alter the ways a person saw something that they have “never experienced or been exposed to.”\(^{151}\) Player 2 stated, “I don’t think they alter my perception of these spaces, they just reinforce what I thought the game was gonna be like.” With the calmest exhale of breath, Player 2 added that the game felt “plastic.” While playing *Utsurun Desu*, Player 2 “didn’t really know what to think” while continuing to search for a “subsequent stage.” In reference to *Modern Warfare*, with a smirk and a hint of sarcasm Player 2 noted, “Thankfully, the volcano didn’t explode in a way that it ruined the fantastic views and the fantastic landscape cause those are valuable, the number one industry in Hawai‘i.” Player 2 felt as though the bulk of the games were an “insult to us as a perpetual identity.” Player 2 also detected that we continue to be framed as “the background, the dressing, the umbrellas in rum that’s in the coconut.”

\(^{151}\) Ibid.
In reference to the games *Barbie*, *SSX* and *Utsurun*, Player 2 offered a distinct thought that "people were whining and bitching about trying to get to Hawai‘i, doing whatever they can to get themselves in a position where somebody will give them a sip of paradise.” Player 2 also felt that the symbolism asserted that we indigenous were “latent and fore [grounds] as well because it is like getting a big slap in the face without the courtesy of a real slap.” There was “no consent” Player 2 remarked, but the image of Hawai‘i was “just there for the taking.”\[^{152}\]

The players were asked, “Are the names depicted accurate?” Player 2 replied, “Are the names depicted, accurate? Depends on who’s receiving them and how we

\[^{152}\] Player 2, Sample Talk-Story Session.
perceive these names.” Alternatively, Player 1 felt compelled to discern that the images of Hawai‘i, specifically Waikīkī and Lē‘ahi, were featured in multiple games were transformed from “kānaka” to a “staple for escape.”

Mirroring the thoughts of Player 2, Player 1 enunciated the “traumatizing” effect of “kānaka struggling” to survive. Both gamers were appalled by the name “Recovery”, and the irony of a map where two military entities Russian and American were fighting to “recover” Hawai‘i as a territory from each other.  

Another question posed was “If you had to guess where the game is taking place, could you?” Player 1 replied that “Lē‘ahi and Waikīkī” were instantly recognizable. Strangely, Player 1 could not make a connection to the home island of  

---

153 Ibid.  
154 Player 1, Sample Talk-Story Session.
Kaua‘i referenced in the SSX game. While Player 2 also could not recognize Kaua‘i, both discussed imitations of “ki‘i.” Player 2 went on to state that it was personally difficult because “any kind of portrayal of what is essential in this culture that has bee embedded within this ‘āina for generations [and instead] was broadening the foreign gaze” in the context of the ludic experience.

A final question in this sequence posed “Do you feel as though these spaces are representative of Hawai‘i cultural views or values?” Player 2 replied, “No, they don’t represent our views or values, I don’t find many things that do represent our views or values.” With a slight leer Player 2 continued, “All I see are really impressive and

155 Ibid.


157 Player 2, Sample Talk-Story Session.
creative ways to recreate the prostitution of our people, so kudos to them for that.”

Player 2 assessed that “It’s definitely, appropriation, extraction, a taking of culture without ever placing anything else in there.” Player 2 contended that the situation has become “problematic” because there is a “selfie society” which has “existed for thousands of years” and “now we have the technologies to spread the image.” Player 1 agreed that the games were void of Hawai‘i culture, and they “absolutely do not depict any parts of our cultural values.” Player 1 felt saddened that people were able to manifest their own idea of what Hawai‘i is while we indigenous simultaneously “fight for our existence.” Player 1 expressed that the game designers “do whatever they want [to] our stories.” These critically stinging points confirm how the normalization of traumatic experiences have been positioned in video games to heighten a colonial agenda. The experiences show prostitution, exploitation and disregard of Native people and our culture without us.

Pio ka pā‘ani wikiō! : Turn off the video game!

All of these images have been reinforced by a code of normalcy to permit a Western cultural dominance over Hawai‘i culture. It also trivializes akua that we share a connection to since time immemorial. For those of us who continue to ho‘omana akua, they are real! Ea exists, the ocean exists, Kaho‘olawe exists, and therefore Kanaloa

158 Ibid.

159 Player 1, Sample Talk-Story Session.

160 Ibid.
exists.\textsuperscript{161} Lava exists, persistence exists, creation exists, and therefore Pele exists.\textsuperscript{162} Rain exists, lightning exists, thunder exists, and therefore Kāne exists.\textsuperscript{163} The list of these akua and some of their body-forms are provided to inform the reader that, when Hawai‘i look to the world, we look to the akua. These akua, whose likenesses have been or continue to be pierced, bombed and injured have a huge influence upon our daily life because our “cultural traditions were critical to healing the trauma.”\textsuperscript{164} Now, visualize those of us who continue or aspire to use cultural traditions, cultural protocol and practices viewing these signs and signifiers of our akua, being trampled upon by a dominant group of people. The “clips” we view shoot semiotic codes into Neitive bodies which (meta)physically afflict us. In Kim’s dissertation she stated,

\begin{quote}
I have found that more than just the physical factors involved, emotional, psychological and spiritual components of a person’s psyche have as much and sometimes more influence over the well being and strength of their immune systems.\textsuperscript{165}
\end{quote}

These clips we feel in ludology can hinder rehabilitation. In the Western culture,


\textsuperscript{162} Ibid., 186-187; June. Gutmanis, Na Pule Kahiko, 194-195.

\textsuperscript{163} Ibid., 220-230; June. Gutmanis, Na Pule Kahiko, 7-8.

\textsuperscript{164} Ibid., 169.

\textsuperscript{165} Claudia Mamo Kim, What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?, 23.
our Hawai‘i culture holds no real significance except as a space to appropriate and “capture.” This process frames hegemonic images of Hawai‘i without cultural meaning as “our story.” Although “clips” of cultural images may be represented in video games, they are seldom accurate. The foreign culture attempts to “capture” traditional Hawai‘i culture in cultural drive-by shots shooting “clips” that frame themselves as authoritative figures who objectify our culture and bodies via forceful assimilation and normative structural violence.\textsuperscript{166} The stories they share are about us are inaccurate. They are not us.

Forced assimilation of identity is normalized by media. As Anne Keala Kelly states in her article about “Resistance to Empire, Erasure and Selling Out”: “The danger of Hawaiian resistance not appearing in forms of media where most people get the story of Hawai‘i is that our absence codes as consent to being American; we appear to want to assimilate.”\textsuperscript{167} We do not cede, we do not consent to being American. However, we are forced to acknowledge that most of us who live as subjects within the colonial “imaginary” (American culture) have some core blockages within our na‘au via

\begin{flushright}
\textsuperscript{166}Normative structural violence is similar to a very difficult arcade game in that the player invests resources, be it time, wealth or wellness in attempts to reach the final stage, sovereignty. However, the Artificial Intelligence in the game is so well designed that no player has defeated the final boss Colonization. It becomes normal for the player to attempt again and again, or even watch others attempt to defeat the game with the same result, a loss. These losses often drain all resources of the player. The trick of the game is that the player is designed to lose. Only hacking the structure may yield a victory over the colony.
\end{flushright}

\begin{flushright}
\textsuperscript{167}Noelani Goodyear-Ka‘ōpua, Ikaika Hussey, and Erin Kahunawaika‘ala Wright (editors), \textit{A Nation Rising}, 37.
\end{flushright}
Therefore, our imagination is in-finite. Our collective imaginations are a compilation of memories and happenings attempting to create, innovative, and better futures. However, the imagination or imaginary for indigenous people are based in historical and ancestral memories of skills passed down genealogically and later nurtured/influenced by our own cultural-survival skills in our day-to-day life. I know that for many generations, especially in times of deep seeded trauma, my ancestors prayed for me as I have prayed for my child and future generations to be protected while actively creating ways to protect them. Our ancestors seek to free us from a colonial imposition by neccessitating the culture we attempt to rehabilitate. It has become difficult to conceive what exactly our cultural universality/norms were prior to contact. However, as Noe Goodyear-Kaʻōpua posits in the introduction of *A Nation Rising*, ea is a concept that has existed since pre-contact and continues to be shaped today. Ea is not contingent or reactionary to oppression, it simply exists, emerges and resurges.

---


169 Noelani Goodyear-Kaʻōpua, Ikaika Hussey, and Erin Kahunawaikaʻala Wright (editors), *A Nation Rising*, 5: "1. The ea of fish is water. 2. The ea of humans is wind. 3. The ea of earth is the people. 4. The ea of a boat is the steering blade. . .5. The ea of the Hawaiian Archipelago, is the government."

170 Kumu Kekailoa Perry brought to my attention, we may often react to opposition and express it through ea.
Nā Holo Ao: The Realm Runners

Hawai‘i positively indicate a strong reliance on ‘ohana.\(^{171}\) Maladaptive behaviors and negative social outcomes are products of a disconnect between traditional Hawai‘i cultural values, whilst a dominant western culture mentally gentrifies and oppresses traditional values by building over them. For Hawai‘i, land alienation separates people from the social processes that organize cultural knowledge. To “succeed” in Western School settings, many Hawai‘i haumāna\(^{172}\) conceal their own culture or reserve the concepts for home.\(^{173}\) This displacement of traditional culture by western culture may be an integral part of cultural death: part of the 6\(^{th}\) mass extinction suggested earlier by scholar Loh.\(^{174}\) At-risk-students tend not to notice a disconnect from their culture because of the conditions they are living in which is structured, imaged, and imagined by the west.\(^{175}\) These students often live on “borderlands” because they are forced to “turn off” or conceal their culture in order to succeed in the western world which values individual success over the success of the whole compound of indigene.\(^{176}\)

---

\(^{171}\) Noelani Goodyear-Ka‘ōpua, Ikaika Hussey, and Erin Kahunawaika‘ala Wright (editors), *A Nation Rising*, 177; Serna, “The Application of Terror Management Theory to Native Hawaiian Well being.”, 128.


\(^{173}\) Serna, “The Application of Terror Management Theory to Native Hawaiian Well being.”, 129.

\(^{174}\) Loh and Harmon, *Biocultural Diversity*, 22.


\(^{176}\) Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 27.
In Serna’s article about culture and its function in aiding people under oppression, she discusses TMT or terror management theory. It is an empirical framework that offers a methodology to defend against anxiety and existential terror. The TMT abbreviation is also satirical in nature because it parallels the name of a device that has been proposed to occupy the top of Mauna Kea which has gained viral attention and has been contested. Serna’s TMT is contingent on two practices: “faith in a culturally derived worldview” which organizes the meaning of realities, and the conviction to become a “significant contributor” to the multiple realities of culture. She suggests that “Self-esteem is obtained when one is successful at achieving the standards of culture.” Therefore, culture is a psychological pale that has the ability to ward off anxiety caused by historical trauma and the realization of cultural mortality by building and sustaining self-esteem. However, there exists a maladaptive anxiety management. Maladaptive anxiety management grows when (traditional) cultural worldviews are “challenged, fragmented and not believed. . . self-esteem is not achieved, thus providing no cultural anxiety buffer.” Our traditional cultural worldviews have the potential to ward off the “paralyzing terror associated with the awareness of

177 Serna, “The Application of Terror Management Theory to Native Hawaiian Well being.”, 129.

178 Pukui and Elbert, Hawaiian Dictionary, 311: To ward off, thrust aside, parry, fend off, bar, shield, defend, protect. ; June. Gutmanis, Na Pule Kahiko, 2.


180 Ibid., 132.
our mortality.”\textsuperscript{181} Without autonomy we again are reminded of our cultural mortality.

Autonomy is necessary in rehabilitating the trauma we as indigenous people have and continue to experience. We have the right to define our own notions of health, our own ea.\textsuperscript{182} It is difficult to define wellness and because of this difficulty, it is arduous to define one practice which empirically tests intervention strategies. Our Māori cousins have created multiple mental wellness models. The WHO or World Health Organization attempted to assist Māori. However, Māori relationships with western health professionals and health systems generally become strained because of feelings of alienation. The feeling of alienation was caused by poor access or inadequate care. However, the main issue was a lack of shared decision making and a limited recognition of a Māori world view.\textsuperscript{183} Perhaps, what would have been considered “alternative medicine”\textsuperscript{184} by the west were the traditional cultural practices and models shaped by Māori spirituality. Therefore, the limited recognition of a Māori world view would displace empowering Indigenous in order to cater to western needs.\textsuperscript{185} “Models shaped and endorsed by consumers, is preferable to one that is imposed” because it offers a sense

\textsuperscript{181} Ibid., 145.

\textsuperscript{182} McNeill, “Maori Models of Mental Wellness.”, 109: "each culture has the right to devise paradigms that are relevant to their own unique cultural experience."

\textsuperscript{183} Ibid.

\textsuperscript{184} Claudia Mamo Kim, \textit{What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?}, 29: “alternative medicine” today emanates from knowledge which has been subjugated within the modern/colonial world system.”

\textsuperscript{185} Ibid., 27-28: "distribution of power for foreign over Indigenous as alternative medicine is historically inscribed, political definition that demonstrates both the colonial and modern stratification of knowledge."
of ea.\textsuperscript{186}

Another mental wellness model named “Te Ao Tūtahi”\textsuperscript{187} provides qualitative methods for effective epistemological analysis. It deconstructs the different cultural “realities” by quantitatively adapting four realities. The four realities which compose Te Ao Tūtahi include: “Te Ao Whakanekeneke (Global world) Te Ao Pākehā (European world), Te Ao Hou (Synthesis of cultural elements from Māori and Pākehā worlds), Te Ao Tawhito, (Māori world –origins in pre-contact Maori existence).”\textsuperscript{188} Te Ao Tūtahi offers what the WHO model does not by encompassing “all Māori, irrespective of their life experiences.” This inclusion procures autonomy (ea). Whakapapa in Māori, or moʻokūʻauhau in Hawaiʻi, is not the key that opens the door to traditional cultural values, it is what stands on the other side. It is up to the individual to take action and open the door. It is up to both those behind the door and the one who opened the door to allow others entrance. It is posited by research amongst Tūhoe kaumātua that “Māori requiring mental health intervention are alienated from their tribal roots.”\textsuperscript{189} The Te Ao Tūtahi model is extremely pertinent in understanding what other cultural influences have in terms of impacting the Māori world view. It can be used as a resource to “extrapolate

\textsuperscript{186} McNeill, “Maori Models of Mental Wellness”, 109. While it is not our present economy there is possibilities that it lean more toward ea.

\textsuperscript{187} Ibid., 111: “This model emphasizes Māori agency in mental wellness by accounting for different cultural influences on Māori, while at the same time retaining deference to traditional Māori thought demonstrated by the placement of Te Ao Tawhito in the central position.”

\textsuperscript{188} Ibid., 110. In 'ōlelo Hawai‘i these terms could be translated as Ke Ao Ho‘one‘ene‘e, Ke Ao Haole, Ke Ao Hou, and Ke Ao Kahiko.

\textsuperscript{189} Ibid., 114.
and identify”¹⁹⁰ the source of conflicting intervention processes. The Te Ao Tūtahi model which was originally used to analyze Māori mental wellness suggests applying itself to “different contexts and for different purposes.”¹⁹¹ Māori seek similitude and fluidity between realms. I posit that because Hawai‘i have similar experiences in regards to alienation from our culture, identity and langua-culture, we should look to this model as exemplary praxis. The ability to walk comfortably in multiple realms allows us to be “more likely to be mentally well.”¹⁹² It is based on re-familiarizing ourselves with our culture and languaculture. For Hawai‘i, we can appropriate this model for mental wellness created by our Māori cousins because we also intersect with colonial and non-colonial influences within our culture.

No hea mai ‘oe? Where are you from?

In the west, we are not afforded the luxury of only representing ourselves as individuals. We have to represent the collective identity of all our people for every generation past, present and future. Since its inception many video game consoles have envisioned ways in which to view the game environment as a separate, sovereign reality. Players enter a different world when they begin to play. This ludic process compliments sovereignty as it attempts to hinder colonialism through resurgence.¹⁹³ Sometimes, escapism is necessary because it is truly traumatic to live the life we live.

¹⁹⁰ Ibid., 113.

¹⁹¹ Ibid., 114.

¹⁹² Ibid.

¹⁹³ This sovereignty boost is a resurgence critical to the sovereign reality as it becomes a tool for surge forth.
today as consumers of kolonaio. Many of us have been displaced from our ancestral houses and as a result have been forced to re-place our cultural beliefs. Individuals in Neitive communities are not a part of the American “melting pot”, we share similitude with a kuahu.\textsuperscript{194} Instead of simply being stones in an ahu,\textsuperscript{195} we become the teeth in a kuahu. We collectively contribute to a greater purpose, building a connection to akua as an altar.

Pā‘ani wikiō has potential to span our traditional culture across the spectrum of realms—Ke Ao Kahiko, Ke Ao Hou, Ke Ao Ho‘one‘ene‘e and Ke Ao Haole (different types of cultures)—as a teaching technology. For Hawai‘i in video games, the normative aspect of showing Hawai‘i spaces in the background formulates, advertises and codes our culture as ornamental, concealed and assenting to our traumatic oppression. In the foreground lies the haole-dom shifting, moving, whilst poisoning our strata. The norm that has been portrayed in video games featuring Hawai‘i are primarily rooted in Ke Ao Haole, even though the ludic experience has an audience reach which spans all spectra. These advertisements and codes are consumed by Hawai‘i who experience fragmented realities and lead to further displacement and alienation of Ke Ao Kahiko. Without rooting ourselves in Ke Ao Kahiko, we will not have access to Nā kini kia‘i o ka pō and there is no “true” Ao Hou or Ao Ho‘one‘ene‘e.

With Hawai‘i agency and autonomy in pā‘ani wikiō Hawai‘i, we have the potential

---

\textsuperscript{194} Pukui and Elbert, \textit{Hawaiian Dictionary}, 169: Altar.

\textsuperscript{195} Pukui and Elbert, \textit{Hawaiian Dictionary}, 8: Altar, shrine, cairn. The difference between an ahu and a kuahu is the presence of the akua. When an akua has presence themselves the ahu becomes a kuahu.
to influence modern mental health wellness in a positive way. Ea will give the opportunity for our hands to heal our minds, through ludology in the ludic world. We will be able to “flip the script” with our hands on the trauma ‘āina has experienced.196 The effect of normalizing our culture and framing it as able to move fluidly in multiple Ao will normalize de-colonial futures. Our normative existence is sovereign, a glitch in haole reality. These pāʻani wikiō are an intervention strategy to pale those who wish to colonize us by turning the pedagogical colonial technologies into our own moʻolelo. Rupturing colonial futurity through indigenous imaginary is a positive step towards decolonial life.

196 Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 31, laying healing hands into the ‘āina means we all have the potential to heal Papahānaumoku.
Ua huli maoli ʻia, he mau pulapula ke koe koena: Flipping the decolonial imperative, more pulapula remains

An intergral part of my life has been hip-hop. I am grateful to my mother for showing me what true hip-hop and MCs\(^\text{197}\) entails. Hip-hop is a viral form of sharing ʻike amongst MCs and crowds whose contemporary iterations began in New York City. To contextualize what I mean by contemporary iterations of hip-hop, it is first important to understand what hip-hop does. Hip-hop is a forum for building, unifying, and feeding communities and their knowledge. This goal is achieved by creating “flux, breaks, ruptures, rhythms and repetition.”\(^\text{198}\) Flux,\(^\text{199}\) breaks, ruptures, rhythm and repetition are how we flip the system. These soundscapes sample archives of cultural memory in different eras and iterations.\(^\text{200}\) Hip-hop pedagogies, like contemporary indigenous identity, are the multiplicity of high definition semiotic scapes for “re-emergent rhythmological reflection of the world as it is: contradictory, celebratory, passionate, urgent, unapologetic and always on the move.”\(^\text{201}\)

---

\(^\text{197}\) MC is an abbreviation of Master of Ceremonies relevant in both Indigenous and Hip-Hop communities.

\(^\text{198}\) Jarrett Martineau, “Creative Combat: Indigenous Art, Resurgence, and Decolonization” (DOCTOR OF PHILOSOPHY, University of Victoria, 2015), 143.

\(^\text{199}\) Hinematau McNeill, “Maori Models of Mental Wellness,” \textit{Te Kaharoa} 2, no. 1 (January 22, 2010), \url{http://tekaharoa.com/index.php/tekaharoa/article/view/47}, 126: Like an organism, identity evolves. It is in a constant state of flux and as it comes into contact with another element its form is changed.

\(^\text{200}\) Martineau, “Creative Combat”, 143.

\(^\text{201}\) Ibid.
Hip-hop MCing is an iteration, a remix of haʻi moʻolelo202 “that is not simply derived from originary sources in African societies and the Indigenous nations of Turtle Island, but exists within an ongoing continuum of Indigenous creativity.”203 We have always archived and documented our histories rhythmically as indigenous people through the text-styles of hula, mele, moʻolelo, “talk-story, celebration, feast,” and the mastering of ceremonies.204 All of these text-styles re-mix, “re-imagine”, “re-world”, “re-awaken”, “re-write and re-right”, “re-claim, re-cover and perpetuate the realities of our own identity.”205 Hip-Hop and MC’ing can be understood as “assembling rhythmology in which layered histories and multiple subjectivities are broken open, sampled, looped, reconfigured and fed back into endlessly recursive forms.”206 Like kaona in ʻōlelo Hawaiʻi, "Hip-hop composes countervailing codes of communicative articulation that encrypt semiotic flows and resist algorithmic surveillance and illumination.”207 We have

202 Lia O’Neill Moanikeʻala Ah-Lan. Keawe, Kiʻi Pāpālua: Imagery and Colonialism in Hawaiʻi, Theses for the Degree of Doctor of Philosophy (University of Hawaiʻi at Mānoa). Political Science ; No. 5043, 2008, http://hdl.handle.net/10125/20844, 28: "From our community, the haʻi moʻolelo (storyteller) is thought of as a person of power. This position is also accompanied with tremendous kuleana (right, responsibility and authority) because 'the storyteller is the living memory of her time, her people.' For Kanaka Maoli, the storyteller does not receive any monetary compensation. They gain mana (power) and earn valued respect from our community by celebrating the enjoyment of "an immense [communal] gift that thousands of people benefit from each past or present life being lived."

203 Martineau, “Creative Combat”, 144. The originary is the native, the original that cause existence, the initiator and initializer.

204 Ibid., 144-146; Lia O’Neill Moanikeʻala Ah-Lan. Keawe, Kiʻi Pāpālua, 30.


206 Martineau, “Creative Combat”, 152.
witnessed the traumatic effects of desecration, bone gentrification and attempted expedited extermination, for generations and that is the reason why we occupy different realms and their iterations. We become the rejuvenation!\footnote{Pukui and Elbert, \textit{Hawaiian Dictionary}, 352: Seedlings; To start seedlings; To rehabilitate; Descendant, offspring; Annoyance, an offense to the eyes. After the rehabilitation there is a renewal and rejuvenation.} It becomes increasingly clear that we have a kuleana to empower and share our mental archives of culture while remembering to pale and ‘au’a knowledge that is sacred.

\textbf{Na wai lā ke kuleana? E pale i nā ‘apo leo!:} Whose responsibility is it? Parry the voice snatchers! (Calling out all MCs)

\textit{Kuleana}\footnote{Ibid., 179: Right, privilege, concern, responsibility, title, business, property, estate, portion, jurisdiction, authority, liability, interest, claim, ownership, tenure, affair, province.} has been a term often linked to responsibilility and activity. Today, kuleana should be interpreted as being ana\footnote{Ibid., 23: To measure.} (measured) by our kule\footnote{Ibid., 179: inactive.} (inactiveness) rather than our activeness. Kuleana in the current praxis of Hawai‘i is not a narrative composed by decolonization. It is constructed, created, and sampled from ea. Ea is the emergence, movement, initialization and activation of sovereignty. It has been this way since pre-colony. Pulapula, the intergenerational preparation for sovereignty, rehabilitates the next kalo’s first ea. The stalks that existed before me regenerated over thousands of years. My ancestors have grown to survive the invasive thoughts and
diseased processes by which my family has been traumatized. These two concepts ea and pulapula predate colony or empire in Hawai‘i.

Today, kuleana is also associated with burden: a result of not actively taking responsibility of actions for the betterment of Hawai‘i. On a personal level, I know my kuleana is inherited from my family name. One name is often called upon during battle as an emergent warrior clan, part of an elite group of assassins, the ‘ālapa. This name is often called upon to awake. I assert that because I am given the space to critically analyze and critique, I am realizing the opportunity to actively take up this responsibility that my ancestors prepared and trained me to do: fight against opposing forces. If I were to consolidate this idea into a Hip-Hop lyric it ain’t about waking up, it’s a conscious effort to “stay woke.” Kū‘ē is the consecrating force against colony; pulapula and ea are the preparation and emergence of sovereignty by staying woke.

As scholar Lia Keawe states in her dissertation, “Mo'olelo (storytelling) was how our people expressed our ideas and thoughts of our identity, culture, religion, politics, history, etc. It is the means that transferred this information from one generation to the next.” Mo'olelo continues to be an archive and repository that we sample to discover our individuality as Hawai‘i. The Kumulipo is a cosmogonic genealogical form of mo'olelo that explains the origins of chiefdom in Hawai‘i nei: it records and identifies royal kinship with the environment, with the stars, with nature and with each Other. Mo'olelo is the instrumental that our MC’s rhyme on to manage “the realities of our

---

existence, our culture and our history.”213 “There are numerous mele, oli and hula honoring our wahi pana (legendary place) and ali‘i which become the foundation of place memory for us. It is precisely through mele, oli and hula that we are able to ‘re-enter, re-visit and re-live our particular place.’214 These moʻolelo are called upon by the names of the space in which they occur. The names of these spaces reconnect us to our moʻolelo through mele, oli, hula, kaua, ali‘i and akua: they are reason enough to, without discrepancies, label these sites sacred.

Na mākou nō ke kuleana: It is indeed our responsibility

It is important that our moʻolelo be told by ourselves. Our kuleana as indigenous people is to haʻi our moʻolelo and ward off the ‘apo leo.215 The ‘apo leo are foreigners who make great efforts to alienate Indigenous people from our own language by attempting to create new nations and perpetuate the cycle of silencing Hawai‘i through degradation while many of our people do not know our language.216 This is a remix of the rhetoric structured by these ‘apo leo for over 120 years. It removes any opportunity we have to image our own sovereignty, as if we do not already face great opposition within our community for continuing our own sovereign acts.217 These ‘apo leo (who are

213 Ibid., 28.

214 Ibid., 30.


216 Ibid., 75.

217 Ibid., 84.
identified as oppressors) believe they should have a higher role than Indigenous people in making decisions about policy just because they speak our language and ensure that we, Hawaiʻi, never have the opportunity to decolonize our own minds.\textsuperscript{218} This oppressive cypher creates a cycle of American control; this American control is synonymous with the American Dream that was imposed upon us, without our consent; we continue to be subjugated socially, politically and economically by the American Dream.\textsuperscript{219} These are hegemonic models brought forth by a myth of “cultural superiority” and “assimilation” which have also structured and normalized language-cide, culture-cide and historicide.\textsuperscript{220} Non-Hawaiian\textsuperscript{221} educators are adamant about the rhetoric of ʻōlelo Hawaiʻi being separate from Hawaiʻi identity and argue that the Hawaiʻi are also foreign to Hawaiʻi because we migrated over 2,000 years ago. This is an effort to situate the “dominant language/culture” to control ʻōlelo Hawaiʻi.\textsuperscript{222} They are attempting to “save” our language which mimics the trope that we are force fed in diegetic world movies about Indigenous people, where Indigenous people need saving and haole are the only ones who can save us.\textsuperscript{223} As poʻe Hawaiʻi it is imperative to recognize “the right

\begin{flushleft}
\textsuperscript{218} Ibid., 69: “This position, which may strike some as essentialist in its critique of nonIndigenous control over Indigenous language revitalization, has evolved out of a long and complex history of struggle over land, sovereignty, and now culture.”

\textsuperscript{219} Ibid., 73.

\textsuperscript{220} Ibid., 73: “often confused with and reinforced by military superiority.”

\textsuperscript{221} People who live in Hawaiʻi who do not descend from Papa and Wākea, and have no genealogical ties to Hawaiʻi prior to 1776.

\textsuperscript{222} Warner, “Kuleana”, 76.

\textsuperscript{223} Ibid., 78.
\end{flushleft}
and, more important, the responsibility” to take back authority to speak and make decisions about ‘ōlelo Hawai‘i. From a Neitive perspective, our “language and culture (not to mention history, literacy, and oracy) are all kuleana of our own people.”

Preparation for the emergent sovereignty comes from intergenerational creation. Creating for Hawai‘i is “emergent” and “integral to life”, we attempt to make text-styles which mimic our ancestral practices and ceremonies in different au. Hana no‘eau are creators whose skills and “cultural production” have always aligned with “movements toward freedom.” Indigenous creation “cannot be neutral” because we have struggled through times of torment, degradation and subjugation to create. It should be noted though that the invasive colony “orders but does not define our reality”; it continues to gentrify our Neitive bodies and mind, but we still RISE. “Inhabiting emergent spaces” is a step toward sovereignty and self-determination that structures us as the actualization of a de-colonial potentiality. We are the famous flowers, the tree waited generations to create. Our 400,000+ ancestors greatly outweigh our fear.

Indigenous nationhood is a “regenerative and restorative structuring” of lifeways which re-distribute power from settlers to Indigenous. Settlers have done everything to empower themselves and continue to use new technologies to normalize their

---

224 Ibid., 80.


226 Martineau, “Creative Combat.”, 3.

227 Ibid., 4.

228 Ibid., 4-6.

229 Ibid., 28.
oppression on Indigenous strata. However, like any good lyricist, we Indigenous “evade being captured and coded” by creating semiotic experiences which may sound like we are “happy natives” complacent with our conditions while also creating movements for ea.

He aha ke kumukū‘ai?: What is the cost?

The way we have been “re-presented” in history is a dichotomy because the current iterations surrounding academ(edi)ia is “non-indigenous” and therefore “can not present an indigenous point of view.”230 Having our own point of view, an indigenous point of view, allows Hawai‘i to re-dress “recovery” to include the voices of women and must be performed “from our own locus of enunciation.”231 Words and codes are triggers that remind us “of the centuries of colonization that have ‘othered’ our people.”232 Today, we no longer tolerate stories being “re-created by non-indigenous people” because for extended periods of time they were given the ability to “dominate and subjugate our ancestors.”233 However, to parry this silencing, we are beginning to become ha‘i mo‘olelo who are “managing the realities of our existence.” Although as Indigenous we may experience “many salient themes shared in the politics of storytelling”, diversity exists amongst all of us.234 Even our colonizers were not all


231 Ibid., 31.

232 Ibid.

233 Ibid., 32.

234 Ibid.
identical, although they “often lumped us into one category, “other.””235

For non-indigenous foreign cultures, countless stories about hula have deliberately imaged and understood it as a “commodity, an identity that can be purchased, or worn like an accessory to an outfit” that is hip, cool and fresh like the flavor of the month that rotates with time.236 The “Hawaiian hula girl”237 trope in Hawai‘i is an identity construction of Hawai‘i as an “Edenic paradise”238 while her subjects are constructed as a desired object through imaging and colonial imaginary.239

The re-mixing and re-creation of our culture has been done through many text-styles and media. Seldom do we have the opportunity to represent ourselves because foreigners have catalogued our culture, trivialized our ritual instruments and normalized through repetition the “taking of our land” by sexualizing the “Hawaiian hula girl” through the capturing lens of the camera and Hollywood.240 By way of these captures, “we

---

235 Ibid., 32: “This particular category disallows reflection into the importance of our diversities.”

236 Ibid., 32-34.

237 Ibid., 33.

238 Ibid.

239 Ibid., 39-42.

240 Ibid., 42-46, 53-54.
inherit fragmented realities” but these inherited mo‘olelo became a “currency of knowledge” that are now “published as history.”

Tourists commit cultural drive-bys when they flock to Hawai‘i assuming they are truly experiencing “Kānaka Maoli culture” by setting their sights or preconceived lenses on authenticating our cultural “performers.” However, indigenous bodies are a by-product of colonialism where the “real” is shaped and created by colonizers. We are again reminded of agency and power which is shaped by the colonial process that “[W]ithin this process, we are managed by colonialism and kept imprisoned by it. I don’t think we ever end the process of decolonization.” However, acknowledging agency lies within us, we can actively engage in our kuleana through a “different orientation”, like thinking in a different language, “we can break free from an imposed reality of the colonizer” and be self-defining.

ʻIke ʻōiwi na waho no Hawaiʻi Nei: Native informants for the Neitive model

This section provides Native models that currently exist. These Native models are views and games that inform protocol in developing and coding a video game.

---

241 Ibid., 57.

242 Ibid., 58, 59.

243 Ibid., 59-60.

244 Ibid., 60.

245 Ibid ,66-76: "shoulder shrugging our oppression and the ancestral alarms we get" is impossible when we realize our kūpuna are attempting to signify our kuleana through the naʻau.

246 Ibid., 64.
Although, the intention of the talk-story and gaming sessions were to view what other people had to say about Hawai‘i, I found that because of the traumatic triggers the games emulated, it was necessary to provide an alternative game. The game they played was *Never Alone*. The game *Never Alone* is based on *Iñupiaq* mo‘olelo and emphasizes indigenous narrative and hana no‘eau. It is astonishing that the game mechanics, environment, ludic contract and other visuals were informed primarily by mo‘olelo being told by kūpuna of the place. Both members of the sessions felt a greater attachment to the game.

Both Player 1 and Player 2 noticed a “reciprocal” relationship with the environment and ancestors. Player 1, who originally felt detached from the games depicting Hawai‘i, felt a greater attachment to this game because of the detailed nuances such as an embrace of the young woman and the fox in the storm. Player 2 likened the experience of a polar bear to “something bigger” or even “colonialism.”

---

247 Harsh reminders of colonial imaginary such as imaging Hawai‘i being fought for between Americans and Russians. Imagining Hawai‘i communities with zombies before imaging Hawai‘i could be there.

248 *Upper One Games, Never Alone.*

249 A nation, people, and language within Alaska.


251 Player 1, Sample Talk-Story Session; Player 2, Sample Talk-Story Session.

252 Player 2, Sample Talk-Story Session.
Our Māori cousins also have done research on video games that display themselves. Those games were made by foreigners and identify the processes of multiple ao. In the article “Māori in Video Games - A Digital Identity”, the initial statements revolve around migration and identity structure. The migration by Māori to Aotearoa then the colonial migration to Aotearoa created a “collision” of worlds which allegedly shaped Māori identity. However, author Dean Mahuta felt it necessary to “integrate aspects of a new world” into their own. Thus, “Māori identity continued to

---


254 Ibid.
grow, to develop, to evolve”\textsuperscript{255} by way of their own autonomy. Māori tattoo practices such as “tā moko”\textsuperscript{256} and the “native deity” Rongo exist in \textit{The Mark of Kri}.\textsuperscript{257} However, these “markings” are named and used as a method to unlock achievements in the game. \textit{Brink}, another video game featuring Māori developed by Bethesda, “covered themselves culturally” by using the term “kirituhi”\textsuperscript{258}. Using this specific term instead of tā moko is exemplary of what was culturally appropriate, it showed that the developers invested in deep care to research. However, we must constantly immerse ourselves into these spaces “with culturally appropriate indigenous ways of knowing.”\textsuperscript{259} In other words, it is important that we continue to engage in into these digital spaces and infuse them with “appropriate cultural knowledge and epistemologies” in order for us to have control over how our own semiotic codes and “digital identity is formed.”\textsuperscript{260}

In the opening discussions about United Sugpiaq Alutiiq, the author mentions that indigenous youth “mimic the dress of hip-hop artists” and “spend countless hours playing video games.”\textsuperscript{261} It seemed natural that “video games” became another strand

\textsuperscript{255} Ibid., 127.

\textsuperscript{256} Ibid., 129.

\textsuperscript{257} Ibid., 130.

\textsuperscript{258} Ibid., 131: “The term used by Māori tattoo artists for the art form, particularly when tattooing someone who isn’t Māori. Kirituhi is without meaning, it is without whakapapa, or genealogy, it is not tā moko, but is body art..”

\textsuperscript{259} Ibid., 131.

\textsuperscript{260} Ibid., 133.

for traditional knowledge and Sugpiaq Alutiiq language to thrive. However, much to the dismay of the Native people, the developers of the “United Sugpiaq Alutiiq (USA)” video game attempted to be the dominant culture and steal “the right to define the experiences of the disempowered.” Contention persisted, the “cross-generational and cross-cultural collaboration” came to a stand-still. The Native community was forced to inform the developing team through “explanations” and “readings” to parry the “hegemonic” statements and actions made by those steeped in the dominant Western culture.

As development progressed, a final game was achieved; there seemed to be a cross cultural compromise. In the compromise, the gamers used natural phenomena and created items important to the “traditional subsistence life-style of their people.” One of the key features was to keep a journal of natural phenomena and items of subsistence relevant to certain names. As a stark alternative to the hegemonic trope of colonial quests, the journey of the game focused on “traditional knowledge, environmental concerns and health issues.” This simulation was a non-invasive way

---

262 A group of Pacific Yupik, or Southern Coastal Alaskan Natives.

263 Hall and Sanderville, “United Sugpiaq Alutiiq (USA) Video Game.”, 22.

264 Ibid.

265 Ibid., 24.

266 Ibid., 23.

267 Ibid., 22.
to explain the “historic policies and social issues” that led to the near extermination of Native cultures and languages.

Hoʻomau?: Continue?

The discussion about colonial narrative in video games that depict Hawaiʻi has primarily expired. If one should continue, the narrative will shift towards building a protocol for a Hawaiʻi video game. The protocol is initiated by posing a pointed question: “Is there a difference between video games about Hawaiʻi and a Hawaiʻi video game?” Player 1 nodded in agreement that a game about Hawaiʻi has the capacity to project “foreign view” because it has the great potential to portray “desecration of our culture.” Player 2 felt, that a video game about Hawaiʻi would most likely include “convenient utilization”/“appropriation.”

When asked, “How well do you believe the video games you’ve played depict Hawaiʻi?”, Player 2 with winced eye stated, “They perpetuate this perspective, askew as it may be of our ʻāina.” Player 2 then stated that “I think intent is very important, especially when it comes to hoʻokupu. What is the intended result, what is the intended action, what is the intended makana?” Player 2 continued, “What you’re doing, what you’re giving, all of that [should be] kūpono.” Player 1 noted the personal inability to depict Hawaiʻi. However, Player 1 stated that video games project what

268 Ibid., 24.
269 Player 1, Sample Talk-Story Session.
270 Player 2, Sample Talk-Story Session.
271 Ibid.
Hawai‘i has become. Specifically, Player 1 referenced the change Waikīkī has undergone to be similar to the image depicted in *Barbie*. Player 1 reflected, “when I play it and I think about it, it's sad because it's like it's kind of true.” Player 1 felt that the capturing and framing of Hawai‘i was a “place where they can like just insert” their own ideas into our own console/mind. Player 1 contended that our home had become synonymous with the “the tourist industry” so much so that “we see these games projecting it too.” With a reluctant shutter, Player 1 sighed when saying that “We struggling to stay alive, but we staying” and further reasoned that video games were “real” for them but “not real for us kānaka.”

When asked “**Would you like to have an influence on how Hawai‘i is represented in video games?**”, Player 2 initially rejected the notion. However, after more introspection, Player 2 realized that it would not be done solely for the self. Player 2 suggested that “In just one analysis of the word au, current, also myself, the current iteration of kūpuna before me and moʻopuna after me. . . That's still not all of us. There's so many more of us and we need to open that up.” Player 2’s participation to influence how Hawai‘i might be represented would be contingent upon the ability “to bring the voices out that should be heard.” Player 1 stated, “I would love to see a (Hawai‘i) video game made.” Player 1 felt that because of the impact on “kids”, “young adolescence” and “youths’” lives, there should be “video game[s] tailored” to our own moʻolelo. Player 1 feared that an opposing “impact” could result by showing youth the

---

272 Player 1, Sample Talk-Story Session.

273 Player 2, Sample Talk-Story Session.
“foreigner’s version of Hawai‘i.” Player 1 revealed that the power of foreigners controlling our own mo‘olelo was “really scary” and “dangerous. Player 1 pleaded for a game that showed “the truth” because the bulk of the games available caused worry. Player 1 went on to imagine a world where “we replaced all their [foreigners’] games that have been released,” then play games which view “Hawaii for real.”

When asked “Does playing a video game in ‘ōlelo Hawai‘i interest you?” Player 2 stated that “the answer no matter what is yes, whether that is a game about Hawai‘i or a Hawai‘i video game.” Player 2 further elaborated that “I’d like to experience what’s being said about us. What words are being used, cause words are more than just words. I ka ‘ōlelo no ke ola, i ka ‘ōlelo nō ka make.” Player 2 then proceeded to state that “In this reaction too, the assumption that a game in ‘ōlelo Hawai‘i would be a Hawai‘i game as we discussed [would] probably be amazing.” Player 1’s interest peaked when the question was posed and stated, “yes, it interests me because some people don't even know we have a language”; Hawai‘i “has a language, like it's really a thing.”

When asked “Would you like to see a Hawai‘i video game?”, a chill in the room strengthened as Player 2 readied to speak. As the interviewer, my senses were all heightened and attentive. Player 2 profoundly stated that a Hawai‘i game by definition

---

274 Player 1, Sample Talk-Story Session.
275 Player 2, Sample Talk-Story Session.
276 Ibid.
277 Ibid.
278 Player 1, Sample Talk-Story Session.
on a personal level would be a game "by the people of the people of this place whose ancestors are from here, who have a deep understanding of all that they have done."

Player 2 felt that moʻolelo in the form of video games would be “effective in engaging people,” and in order for moʻolelo to exist in a continuum “We need to be in control of our stories in every aspect, in how it is written, in how it is told, and how it is portrayed in the sense of video games too.” As the ambience of television whirred, Player 1’s voice seemed to dim the lights in the room. With a smirk, Player 1 expressed “I would love to see [Hawaiʻi] video games” because of growing tired of seeing “garbage video games.” Player 1 further described a game that was different from those “made from people who doesn't [don’t] even know what's going on”, “from people who probably hasn't [have not] even been here." Player 1 felt that the game designers were “amplifying” and projecting their own view of Hawaiʻi by “coding” “terrorists and the military” into our mind. “We need one”, Player 1 contended.280

Na ka ʻōiwi o Hawaiʻi nei no Hawaiʻi nei: Hawaiʻi Neitives developing for all of Hawaiʻi

We need to continue to develop our own pāʻani wikiō, it is the truth. A pāʻani wikiō Hawaiʻi made by Hawaiʻi nei-tives is our kuleana. It is our kuleana because we have seen the detrimental, oppressive effect of others being in control of our narrative. We are growing. When I first started researching this project only two pāʻani wikiō Hawaiʻi existed. Now there are three released and two in-progress. We are emerging in Indigenous technologies and territories; we will continue to do so. By using other Indigenous models for developing video games, we can realize that the

279 Player 2, Sample Talk-Story Session.

280 Player 1, Sample Talk-Story Session.
experience of colonialism is not isolated to video games: our subjugation has been imprisoned by foreigners whose cultural drive-bys have captured, imaged and imagined Hawaiʻi as a place void of our own voice and our own identity. We are not latent, silenced, secondary voices; we are omnipresent in Hawaiʻi nei. Creating spaces with emergent traditional identity or ea is necessary for us to decolonize.
Thesis One

Kai nō kāmau iki nō kō kākou ea,
Hānai 'ia kēia a momona i ka waha hewa,
Aia a kau ka pe'a, holo ka wa'a,
'o ka 'ilau hoe ke ea a ka lāhui kānaka,
mai ke kai mai, 'o ia ihola ka 'o ia 'i'o,
a kahiko i liko ka pua ali'i a kau a kani ko'o, hele mai nō,
'Auhea 'oukou!
Huli ka lima i lalo 'o ka lo'i pō'ālima,
'o ia kō kākou e mahi'ai, ka 'ai mane'o a nā atua e 'ai ai,
ke kumulā'au mākaukau mai nei kākou i ka hana kaua
ho'olei i ka lei niho palaoa.
Aia i ala i ka hāku'i a ka hālāwai ke ea a ka lā pēia pū ta mahina,
'a'ole a'e kākou e inoa 'ālina,
kū kilakila i kau ka hāli'a
see I grew up partyin, drinkin 'ōmole ka'au,
tryna find kinolau, i loko o nā ko'olau,
But they been here all along, in the kaua we prolong,
Throwback Verse Day, ola i kēia song,
E nā mamo a Kauauanuamahi,
Mess with my welo 'ohana yeah, that's highly unlikely,
Kia'i noho my body both daily and nightly,
'a'oe haki 'o kēia 'ike ku'una,
waha manō a'ela kākou kū i ke kupua,
On these colonial blocks we keep baggies in socks,
They don't see us kupa 'āina,
Dem boys skraaaa,
cultural driveby we shot,
Do it without our permission,
we matchin description,
no get our 'āina prescription,
e nā mauliauhonua o kēia au,
nānā maka, kilokilo, 'a'ole e hāmāu,
o lilo loa i pio o ka lo'i pa'ahao,
let your kūpuna live through you and hāloa say Wow!
Cause we all just tryna stay kānaka conscious,
Kāmāu for the ea until we all conscious,
Open your piko 'ī, not just the peripheral,
My 'ālelo le'a would open up any piko 'ō,
So your kūpuna enter you,
keiki too through your piko 'ā,
Kauluwela ka moana i nā ‘au wa’a kaua,  
Aia i ala ka pua kūlewa,  
Eō mai e ka po’e nalukai, nu’a mai,  
E kolonaio mā ‘a’ohe ou hope e ho‘i ‘ku ai,  
Holomoku ke aloha, he waha, he o‘a,  
E kai noho hewa make i kīolaola  
Lei ‘ia Kohala, ho’okahi niho palaoa,  
He lei milimili nō ka’u keiki pūlama,  
   E ala ē ka ‘Ī, nā ihu pī,  
   E ala ē ka Mahi, nā ‘ia‘i ahī,  
   E ala ē ka palena, nā makani e ‘ena  
   E ku‘u Hawai‘i kū ha‘aheo  
E kini o ke ‘kua, eia a’e ka ‘ulâleo,  
   E ‘eu, e ‘oni, e ‘īnana  
   E nānā mai i kāu pulapula  
eia kou tuha ola polapola  
   ‘Āmama ua noa!

Thesis too
From the time we made contact with the western world, we have had oppositional perspectives on indigenous text-style management. Our moʻolelo and ‘āina that was passed down genealogically like DNA eventually became distorted because some of our ancestors were led to understand our knowledge systems as dangerous through the colony. This distortion and alienation made traditional normative cultural practices anomalies that imparted a process by which our colonization was able to seep into every aspect of Indigenous lifeways. Non-indigenous bodies possess philosophies which portray themselves as the main character in the political game system: all Others are simply latent terrestia in their view. This ludic contract structures then normalizes the colonial game.

We are now moving passed reactionary hegemonic tropes towards sovereign thinking because our power and agency was stolen from us. We have crossed multiple levels of struggle which attempted to bring our ‘āina into extinction via Hawai‘i
oppression. Our Nei-tive body systems were for extended periods of time reactionary to
our recent experiences instead of re-searching and re-understanding our older ones to
level-up. We now continue to emerge, ea, into different realms to evade capture using
the lyrical initializing codes of moʻolelo from our own people to inform and understand
sovereignty as relative to our ancestral/terrestrial experiences.

Instead of refusing the tugs of our ancestors on our naʻau, we now seek
practicum to master ceremonies like kapu kai to let go of the deities who wish to silence
and harm us. Our current iterations of text-knowledge and text-styles rhythmically
sample our cosmogonic genealogical connection to the moʻolelo cypher. In order to pale
the oppressive ludic nature of academ(ed)ia by non-Indigenous, we must emerge and
claim the new iterations of text-knowledge-y of game-scapes like other Native people
have done.

The highest form of critique is creation; we assert sovereignty through our own
refusals. The Hawaiʻi game console emerged through the womb of Papahānaumoku,
and Wākea's pulapula bequeathed these islands. Different development companies
have created games which occupy the repository of shelves in the game stores
throughout Hawaiʻi. As time has progressed, we often forget and neglect vintage games
developed by indigenous people prior to the attraction of the colonial development
companies. Although there exists a flux in game development by Indigenous, there
continues to be publishing done by colonial development companies. We, Nei-tive
people, are now re-emerging into the Hawaiʻi game-scape by developing companies
that supply moʻolelo iterations to the masses. This intervention of Neitives developing
for Hawaiʻi nei is an iteration of pulapula and ea that gives the ancestral gamers the
opportunity to guide and instruct us, the hāmeʻe, into what ʻikena Hawaiʻi is in Ke Ao Hou. We are now waʻa kaulua using ʻilauhoe of past and future to navigate today’s waters.

**Thesis Tree, He Ao Hou**

Recently in Hawaiiʻi nei, there was a workshop titled “He Au Hou: Telling Moʻolelo through Video Games” sponsored by Kanaeokana, IIF and Abtec.281 The IIF and Abtec teams have years of experience in video game development. The two groups are partially made up of Kanien'kehá:ka (Mohawk) and French-Canadians from Tioťia:ke (Montreal, Québec). The objective of the workshop was to show a continuum of moʻolelo across generations. I was chosen amongst a group of entrants to participate and become part of the team that would develop a Hawaiʻi-centric moʻolelo based pāʻani wikiō named He Ao Hou. After an initial week of skill development and classes, the group came to be known as Nā ʻAnae Mahiki, or The Flying Mullet Fish. I suggested this name to represent Oʻahu people (ʻanae) ascending into different realms: from water to air. The name was sampled from a moʻolelo named Mākālei that I spent time reading in a graduate level ʻōlelo Hawaiʻi class.282

Bearing in mind the colonial nature of narrative that exists about Hawaiʻi specifically, the Nā ʻAnae Mahiki team jointly came to the consensus that our game would not be about colonizing other places, but about sharing ʻike in places that ea mai

---


282 Samuel Kekoʻowai, “Mākālei, ka lāʻau piʻi ona a ka iʻa.,” Ka Nupepa Kuokoa, Kekemapa 7, 1922- Pepeluiali 1, 1923, sec. MAKALEI, KA LAAU PII ONA A KA IA.
ke kai mai. Playing with the concept of navigating emergent spaces, we came up with the idea to make a game where Indigenous practices exist in the future: Hawai‘i in space! The next discussion we had was how to develop kaona in a game. While some other ʻōlelo Hawai‘i practitioners felt it would be better to use specific ʻōlelo no‘eau to explore in-depth kaona, I suggested that the images and experience of the pā‘ani wikiō were the pedagogical kaona. We literally code-in ʻōlelo Hawai‘i practices and mo‘olelo. The game which can be played in either ʻōlelo Hawai‘i or English operates only because of ʻōlelo Hawai‘i codes. Coding ʻōlelo Hawai‘i necessitates and sustains the language in new in-dig-i-nous tech-territories. This ʻōlelo Hawai‘i coding perpetuates the use of our language while continuing to help it grow. Rather than exploiting and appropriating mo‘olelo without extensive research of visions of the spaces, we brought akua and their kinolau from famed mo‘olelo into the digital space.

Figure 8: “Hui ʻohi‘a Initializer” from Nā ‘Anae Mahiki, He Ao Hou, Microsoft Windows, OS X, ʻōlelo Hawai‘i, English (Nā ‘Anae Mahiki 2017). Screen Capture by Author.

In the game, the player takes the role of an androgynous character in a space suit, whose family lives in a space-ahupua‘a. The player with a twin sister, Lehua, are the grandchildren of a kilo who becomes sick. Lehua goes on a journey to become a kilo and the player goes in search of Lehua imparting ‘ike in different ao while traveling
on the player’s own space-wa’a. The player experiences familiar akua and their kinolau in new spaces. This concept was based on perpetuating an ‘ōlelo no’eau, “Nāna i waele mua i ke ala, mahope aku mākou, nā pōki’i’: He [or she] first cleared the path and then we younger ones followed. Said with affection and respect for the oldest sibling (hiapo).” The hiapo, in this case, is Kamo‘oinānea who has guided us in finding emergent realms of honua in different spaces.

Figure 9: “Space Wa’a” from Nā ‘Anae Mahiki, He Ao Hou, Microsoft Windows, OS X, ‘ōlelo Hawai‘i, English (Nā ‘Anae Mahiki 2017). Screen Capture by Author.

In different ao, the player encounters Pele, Hiʻiakaikapiolepele and Kamapuaʻa. A cultural trope of video games that have a strong narrative enhances the ludic contract or game play. This game is special because ludic movements made by the player in the game impacts the game community. The player helps multiple Hawaiʻi communities, and the community aids the player rather than perpetuating rhetorical tropes of taking, stealing and gentrifying ʻike. In the realm of Pele, the player learns to hula from Hiʻiaka directly.

Figure 10: “He inoa nō Hiʻiakaikapiolepele” from NāʻAnae Mahiki, He Ao Hou, Microsoft Windows, OS X ‘ōlelo Hawaiʻi, English (NāʻAnae Mahiki 2017). Screen Capture by Author.

Within the Kamapuaʻa realm, the player throws kukui nuts at his eyes because Kamapuaʻa is in a dream state destroying his loʻi pōʻalima; it is intended as a joke I made about “staying woke.” It was intensely rehabilitative to vision and create
subsistence components of our culture in a pā‘ani wikiō. We see kalo which connects us genealogically to the stars and earth; the lehua flower is a reminder of our own lives as kaulana pua and i’a to think of protocol for subsistence living. We use our moʻolelo to inform us as we always have to navigate our way to our akua, away from colonialism even in the future. The whole point of the androgyny of the character is that any Hawai‘i, kāne, wahine, māhū, keiki, ʻelemakule, everybody and I mean every Hawai‘i can imagine themselves in the future.

![Figure 11: “Stay Woke” from Nā ‘Aina Mahiki, He Ao Hou, Microsoft Windows, OS X, ‘ōlelo Hawai‘i, English (Nā ‘Aina Mahiki 2017). Screen Capture by Author.](image)

It was very relieving and exciting that the teams from elsewhere did not attempt to slow, direct or control our narrative. It felt really empowering to have autonomy based in our own moʻolelo. Where some other Native creators had to compromise ‘ike with
non-indigenous developers, we had the opportunity to learn their techniques to make pā’ani wikiō. The bulk of the creation came in the form of developing game-design, level-design, moʻolelo design, sound-design by Neitives and Natives. The final polishing of the game was finished on fall equinox, a sign of what was to come. This ally-ship helps us to navigate decolonial futures in different technologies. After the release, I have been asked to be a consultant on the two projects in progress for pā’ani wikiō. One at Ke Kula Kaiapuni ’o Ānuenue, my own immersion school as a youth; and one which was released by the University of Hawai‘i at Mānoa. I plan to continue and make my own pā’ani wikiō as well!

Table 4: Pā’ani Wikiō

<table>
<thead>
<tr>
<th>Theme &amp; Duration of Impact</th>
<th>Pā’ani Wikiō Hawai‘i</th>
<th>Developer &amp; Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wai Practicum, 20:00 – 30:00</td>
<td>Waiwai</td>
<td>Halepili 2017</td>
</tr>
<tr>
<td>Moʻolelo in Flux, 20:00 – 30:00</td>
<td>He Ao Hou</td>
<td>Nā ‘Anae Mahiki 2017</td>
</tr>
<tr>
<td>Moʻolelo in Flux, 20:00 – 30:00</td>
<td>Kamehameha</td>
<td>Ke Kula Kaiapuni ’o Ānuenue 2018</td>
</tr>
<tr>
<td>Moʻolelo in Flux, 20:00 – 30:00</td>
<td>Pili</td>
<td>Studio Moemoeā 2018</td>
</tr>
<tr>
<td>Pre-K education via ʻōlelo Hawai‘i, 20:00 – 30:00</td>
<td>Feed Me!</td>
<td>Edutainment Resources Inc. 2015</td>
</tr>
</tbody>
</table>
## Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decolonial Futurity</td>
<td>The motive and capacity to imagine then create a decolonial future by embodying the past to prepare for the future today.</td>
</tr>
<tr>
<td>Languascape</td>
<td>Language and Landscape as the same entity.</td>
</tr>
<tr>
<td>Ludology</td>
<td>A methodology of studying video games through play as oppose to the study of video games through narrative.</td>
</tr>
<tr>
<td>Neitive</td>
<td>Neitive is the amalgation/fusion of the terms “nei” and “native.” The term nei is often a signifier of somebody who is in a place. For instance, Hawaiʻi nei for somebody who is currently in Hawaiʻi.</td>
</tr>
<tr>
<td>Remixology</td>
<td>Derived from the term “remix”, remixology is the practice of sampling work which has been put forth and adding content to it.</td>
</tr>
<tr>
<td>Sample</td>
<td>A terminology used to reference the semiotic meaning of another term. An example of a Hawaiʻi sampling is Kaulana nā Pua a famed song in Mele Hawaiʻi that Sudden Rush a Hawaiʻi Hip-Hop group sampled and added their own flavor to.</td>
</tr>
<tr>
<td>Stay Woke</td>
<td>Derived from the phrase “Stay Awake”, stay woke is a Hip-Hop term used when telling another person to stay informed and attentive. It also bares a striking resemblance to the ‘ōlelo Hawaiʻi phrase ala.</td>
</tr>
</tbody>
</table>
Bibliography


Kekoʻowai, Samuel. “Mākālei, ka lāʻau piʻi ona a ka iʻa.” Ka Nupepa Kuokoa. 1923 1922, sec. MAKALEI, KA LAAU PIʻI ONA A KA IA.


http://skins.abtec.org/skins5.0/.

SSX. PlayStation 2, GameCube, Xbox, Game Boy Advance. EA Sports, 2001.


