

SINGING IN THEIR GENEALOGICAL TREES:

THE EMERGENCE OF CONTEMPORARY HAWAIIAN POETRY
IN ENGLISH

DANA NAONE HALL

WAYNE KAUMUALI'I WESTLAKE

JOSEPH P. BALAZ

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Makalo nui!

Richard Hamasaki
1990

We certify that we have read this thesis and that, in our opinion, it is satisfactory in scope and quality as a thesis for the degree of Master of Arts in Pacific Islands Studies.

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For He Who Wears the Sea Like a Malo
(for Wayne Westlake 1947-1984)

When winds bend the tips of branches,
and salt air lingers on the tongue,
with voice never faltering,
steady in the eye of the sun,

Listen for a while,
in the night that surrounds all our days,
to he who wears the sea like a malo.
wrapping the oceans around.

As ulu grows branches for leafy shade,
and fruits for voyages home,
listen to our ancestors speaking,
and to those who know ways to heal.

Finish what has been started,
placing one stone then another,
to never again be defeated,
and begin rebuilding shelter.

For he who wears the sea like a malo,
gathers about him infinite inspiration,
as we continue a journey within,
that empties the heart of sorrow.

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CHAPTER I

INTRODUCTION

Since the 1950s, a creative literary movement has emerged in the Pacific islands. The literature is unique in the sense that for the first time, indigenous Pacific islanders have produced a significant body of creative writing based upon modern literary genres in fiction, poetry and drama—literature written primarily in non-vernacular languages such as English, French, and Spanish.

In 1985, Subramani, creative writer, scholar, former literary editor, administrator, and a noted teacher of new literatures at the University of the South Pacific (USP) in Fiji, published a major study titled South Pacific Literature. His work examines the contemporary literature produced by writers from the eleven nations served by USP (Subramani 1985).

In his introduction, Subramani identified six geographic regions where an indigenous Pacific literature has emerged. Although dividing the vast Pacific in such a manner can be deemed convenient at best, Subramani has isolated these regions based upon contemporary, historical, political and national boundaries within Melanesia, Micronesia and Polynesia (Subramani 1985).

According to Subramani, the Pacific island literary regions include Papua New Guinea, a recently established nation in Melanesia which gained its independence from Australia in 1975. The second region is French Polynesia and New Caledonia (Kanaky), both overseas territories of France. The third region comprises eleven Commonwealth countries served by the University of the South Pacific: the Cook Islands, Fiji, Kiribati, Nauru, Niue, Solomon Islands, Tokelau, Tonga, Tuvalu, Western Samoa and Vanuatu. The fourth region

is Easter Island, now a colony of Chile. The fifth includes the literature of Australia and New Zealand; and finally, the sixth is what Subramani called the "American Pacific," and includes: the former U.S. Trust Territory of the Pacific Islands (the Republic of the Marshall Islands, the Federated States of Micronesia, Belau and the Commonwealth of the Northern Marianas), Guam, American Samoa and Hawaii (Subramani 1985).

Although a study of the indigenous and local literary developments in the "American Pacific" would certainly be challenging, it is far too large and complex a "region" for this paper. Subramani himself admitted that Hawaii alone:

...has a long and complex literary history. Like other Pacific islands, it has a rich oral literature. The contemporary Hawaiian literature reflects the diverse ethnic and cultural life of the islands (Subramani 1985, xi).

The sheer immensity of this sixth region as identified by Subramani, warrants separate, and localized studies. An indepth examination of specific aspects of Hawaii's contemporary literature, will hopefully encourage others to expand current research on the literature throughout Hawaii and the Pacific islands. Elements of Hawaii's literature and complex literary history are indeed discussed in this introduction; however, this study is primarily an examination of three contemporary Hawaiian poets. The three poets, Dana Naone Hall, Wayne Kaumuali'i Westlake (1947-1984) and Joseph P. Balaz, are of Hawaiian ancestry, and they are among the first ethnic Hawaiian writers to publish a significant body of contemporary poetry written primarily in English.

There are several reasons why such a study is necessary. First, Dana Naone Hall, Wayne Kaumuali'i Westlake and Joseph P. Balaz are among the first poets, writing and publishing in English, to emerge as Hawaiian writers utilizing poetic forms and genres of

modern literature. They have each produced a significant body of contemporary poetry spanning from the early 1970s to the present. Although contemporary Hawaiian poets such as John Dominis Holt, Mahealani Ing, Michael McPherson, Leialoha Apo Perkins, and Haunani-Kay Trask, have also produced significantly, much of their poetry was not published until the late 1970s and early 1980s, thus making an examination of the earlier published works of Hall, Westlake and Balaz essential.

Second, a close examination of their work as poets and literary editors, and in the case of Hall and Westlake, as teachers, reveals that over the years, their poems move from apparent non-regional and non-Hawaiian themes toward a more explicit Hawaiian consciousness. These poets demonstrate, that, through their writing, editing and teaching, evolving consciousness of their Hawaiian ancestry as writers enabled them to produce works whose themes are unique to modern literature. By utilizing elements of contemporary poetry and its many forms and possibilities, they express a Hawaiian consciousness, in English, which no group of writers had done before them. This is significant because ethnicity and identity are inextricably linked to the emergence of contemporary Hawaiian literature produced in the English language. Furthermore, the reader is provided with new perspectives which examine ethnic identity and cultural consciousness, both integral to the study of Hawaii's literature.

By limiting this study to three major Hawaiian poets, several goals are accomplished: (1) selected works by each of the three poets are closely examined and interpreted; (2) development in their writing, such as themes, poetic styles and literary influences are discussed and identified; (3) literary-related experiences such as editing and teaching, which influenced their own writing and that of others, are examined and noted.

Finally, this study enables future students of Pacific literature to further link contemporary Hawaiian poetry in English with the development of recent indigenous

Pacific island literature also produced in English. The emergence of contemporary Hawaiian literature can be examined both independently and within the context of the emergence of indigenous literature throughout the Pacific islands.

USE OF THE WORD "HAWAIIAN" IN LITERATURE

Before continuing further, the term "Hawaiian," must be briefly discussed. In Part I of the General Provisions of The Hawaii Revised Statutes of 1985, Hawaiian is defined:

"Hawaiian," any descendent of the aboriginal peoples inhabiting the Hawaiian Islands which exercised sovereignty and subsisted in the Hawaiian Islands in 1778, and which peoples thereafter have continued to reside in Hawaii. (State of Hawaii 1985, 252).

In this paper, the word "Hawaiian" refers to the above definition. This study recognizes that the term "Hawaiian" applies to any descendant of native Hawaiians--arbitrary blood quantum percentage requirements notwithstanding. Therefore, the term "Hawaiian writer" is used to refer only to writers who are of Hawaiian ancestry. Furthermore, the term "Hawaiian literature" refers specifically to the imaginative literature produced by Hawaiians of Polynesian descent, whether written in the native language, in Hawaii Creole English (often called "pidgin" in Hawaii today), standard English, or a combination of the above. Finally, the term "Pacific islander" refers to anyone who is a descendant of the indigenous peoples of the Pacific islands (Hamasaki 1987a).

BACKGROUND--HAWAII, A MULTI-CULTURAL STATE

Based upon a recent study of population estimates in Hawaii before Western contact, University of Hawaii professor David E. Stannard, conservatively estimates that approximately 800,000 native Hawaiians populated eight major islands in the multi-island

archipelago which stretches 1,523 miles from Kure Atoll in the Northwestern Hawaiian Islands to the island of Hawaii in the south. According to Stannard's assessments, native Hawaiians, descendants of Polynesians, first arrived in Hawaii around the turn of the western millenium, and at the latest, in the first century A.D. (Stannard 1989; see also Griffon 1983; Wostencroft 1983). Hawaii's present population is approximately a million. While the native Hawaiian population reached its lowest point--below 40,000 persons in the 1890s--today, there are approximately 211,448 people of Hawaiian descent living in the islands, or just over 20 percent of Hawaii's total population (Stannard 1989; Schmitt 1988; Wisniewski 1979).

Hawaii is located about 2,400 miles from the Marquesas (presently in French-controlled Polynesia); about 3,900 miles from the Republic of the Northern Mariana Islands in Micronesia; and approximately 3,100 miles from Fiji, which borders Melanesia to the west, Micronesia to north and northwest, and Polynesia to the south, east and northeast. Hawaii is also geographically isolated, by thousands of miles, from the west coast of the U.S., from Japan, China, and the Philippines (Armstrong 1983).

Life in the state of Hawaii is unique to the rest of the United States. Joseph R. Morgan, in the Atlas of Hawaii, noted that in Hawaii "there is no majority [ethnic] group, and Hawaii's society reflects the influence of many cultures, such as in the diversity of languages, religions, and architectural styles." (Morgan 1983, 10). The Atlas also demographically identifies twelve ethnic groups in Hawaii: Blacks, Portuguese, Hawaiians, Part-Hawaiians, Chinese, Filipino, Japanese, Korean, Puerto Rican, Samoans, "Other Whites," and "Mixed (excluding Part-Hawaiian)" (Schmitt 1983). Other, more recent arrivals such as the Vietnamese, Laotians, and so on, were not cited in the second edition of the Atlas of Hawaii (1983). While there is an ongoing debate about differentiation between so-called "native Hawaiians" and "part-Hawaiians" (debate often

rooted in U.S. and Hawaii state government and department regulatory policies), it is important to reiterate that in this paper Hawaiian refers to anyone who is ethnically related to the descendants of the early Polynesian settlers to Hawaii--as long as there is some fraction of blood quantum (ethnicity) present (Hamasaki 1987a). The basis for this perspective is made clear throughout this study.

TRANSITION FROM ORAL TO WRITTEN LITERATURE

Although the Polynesian settlers in Hawaii prior to western contact did not possess a written language, they did have a complex oral tradition, which included the verbal arts--poetry, chants, stories, legends and genealogies. John Charlot, author of Chanting the Universe, discusses at length the complexities of the Hawaiian oral tradition.

Utilizing an extensive and precise vocabulary, Hawaiian oral composers were close observers of their environment and of individuals and objects around them. Poetic devices such as onomatopoeia, metaphor, and allusion were employed commonly and with imaginative alacrity. Charlot reminds his readers that for the early Hawaiians, whether in daily life or in esoteric circumstances, language itself was linked to both life and death:

Speech was employed as carefully and effectively as poetry and oratory....Speech evoked images and emotions in the listener, and the images were considered no less real presences than the emotions. A word for a thing was like a name for a person. One called and received a response. Moreover, names themselves were not arbitrary, but had meanings, which could be revelations of the character or destiny of a person or the nature of the thing. At the birth of a child, a respected family elder, usually the grandfather, would prepare himself spiritually and then receive the name of the child in a dream....

The power of words could render them dangerous. Words hurt. Curses killed. Careless speaking could unleash terrible forces.

I ka 'ōlelo ke ola, i ka 'ōlelo ka make.
In the word, there is life; in the word, death.

(Charlot 1983, 41;42).

Professor Ruby Kawena Johnson of the University of Hawaii's Indo-European Languages Department teaches a course titled "Hawaiian Literature in Translation." Johnson distributes to her class an unpublished outline called "Introduction to Hawaiian Literature" (Johnson 1987a). In the first section of her outline, "Periods of Literature," Johnson distinguishes between Hawaiian oral tradition prior to the introduction of the written word and the tradition as it existed after the arrival of the mission press. She notes that scholars have used the term "oral literature" to indicate the presence of the verbal arts among peoples who possessed no writing tradition. Hence, the word "literature," which denotes a verbal written tradition of a people's best works of prose and poetry, can still be assigned to oral cultures (Johnson 1987a).

Johnson and others before her such as Samuel H. Elbert, Martha Beckwith, and Samuel Manaiakalani Kamakau have identified and categorized many of the Hawaiian "literary" genres of the oral tradition (Beckwith 1918, 1970; Kamakau 1961; Johnson 1987a, 1987b). In less than half a century since Captain Cook's arrival in the Hawaiian islands in 1778, elements of the Hawaiian oral literature became part of a Hawaiian written literature. After the Hawaii mission press was set up in 1822 by the New England missionaries, along with the introduction of a standardized Hawaiian orthography in 1826, and the informal introduction of mass education by 1831, native Hawaiian scholars and writers of the 19th century not only recorded their own histories, but they also began to produce a written, imaginative literature based on oral genres of their ancestors (Bingham 1847; Beckwith 1918; Pukui et al. 2:1972; Day 1973).

Johnson also explains that the transition from orality to literacy in Hawaii was brought about primarily through the efforts of American missionaries who sought to establish

"...a society literate in the native language. Their emphasis was upon the reading of Christian texts in the Hawaiian language in order to displace loyalty to the older, established spoken law and to reinforce Christian ethics through written texts....they pursued Christianizing the Hawaiians by giving them the tools of literacy, reading and writing, which ultimately enabled a liberation through which commoners could eventually assert themselves in political, religious, and expository journalism on their own terms. The missionaries, correspondingly, had to become fluent in Hawaiian to a degree beyond the standards of casual, everyday conversation... (Johnson 1987b, 9).

Ironically, as mass education in Hawaii increased dramatically after the 1820s and into the late 1800s, the Hawaiian population continued to plummet, due largely to the introduction of devastating diseases beginning with Cook's arrival in 1778. By 1896, three years after the overthrow of the Hawaiian monarchy, when the Hawaiian population was at its lowest point (down from 800,000 to less than 40,000), English was declared the official language of the public schools (Stannard 1989; Pukui et al. 2:1972). By mid-1930, Hawaii Creole English (HCE), known more commonly today as "pidgin," had become the primary language of the children of plantation workers, and the mother tongue common to the majority of Hawaii-born children of various ethnic groups (Hawaiians included). The dramatic rise of HCE speakers in the mid-1930s was inadvertently encouraged after the establishment (in the 1920s) of two separate categories of public schools: English standard schools which admitted only students who successfully passed standard-English language exams; and common schools, for students who would not be admitted into these elite public

schools primarily because of their non-standard English speaking ability (Sato 1985). In the meantime, the Hawaiian language was tragically neglected.

Today, according to Johnson:

Appreciation of Hawaiian culture in the contemporary social environment has been restructured mentally from Hawaiian into English. The typical Hawaiian does not think as a native Hawaiian, or, to put it in another way, acts as a native Hawaiian who thinks in English (Johnson 1987b, 10).

Understandably, transitions from orality to literacy (and from predominantly Hawaiian language usage to HCE and standard English speakers) have certainly affected literary activity, theme and structure among contemporary Hawaiian writers. Johnson's observations quoted above reveal that the tremendous impact of population decline, language loss, and culture change continues to pose a considerable challenge to all Hawaiian writers.

BACKGROUND TO HAWAII'S LITERATURES

Hawaii's literatures have both evolved from and reacted to (and undoubtedly helped to influence) various aspects of the socio-political, economic, and ethnic conditions in Hawaii. A brief overview, based upon Professor Johnson's classroom handout (Johnson 1987a), helps to delineate periods of Hawaii's written literature by dates and divisions according to Hawaiian monarchs and by significant events in Hawaii:

1778-1819 Literature of European explorers, "observer literature"--journals, logs, diaries written by "observers" and visitors to the Hawaiian Islands. Captain Cook first arrives in the Hawaiian Islands in 1778. 1819 marks the death of Kamehameha I, and the overturning of the kapu system--the basis of the Hawaiian indigenous religion.

1820-1854	"Missionary Period": a continuation of "observer literature" which includes missionaries and visiting writers. Native Hawaiian writers begin writing and publishing in their own language. Kamehameha II (Liholiho) and Kamehameha III (Kauikeaouli) are the reigning monarchs.
1855-1875	The rise of Hawaiian journalism and literacy of native Hawaiians: competition between the mission presses, government and independent presses. Visiting writers continue to produce literature about Hawaii. Kamehameha IV (Alexander Liholiho) and Kamehameha V (Lot Kamehameha) are the ruling monarchs.
1875-1900	"Kalākaua Period": King Kalakaua influences revival of the dance/literature of hula; a flowering of Hawaiian song composition, and collections of Hawaiian myths and legends. Visiting writers continue to produce literature about Hawaii. The Hawaiian monarchy is overthrown (1893) and Hawaii is annexed by the U.S. (1898). Queen Lili'uokalani is the last ruling monarch.
1900-1950	Folklore, linguistic, anthropological scholars begin compiling, translating and working with native Hawaiian authors. English standard schools established. Visiting writers continue to produce literature about Hawaii. Contemporary ethnic writing emerges.
1950-present	Contemporary ethnic writing continues, and visiting writers continue to produce literature about Hawaii. Hawaii becomes a U.S. state in 1959. Contemporary Pacific literature emerges.

Using Johnson's chronology above, it is possible to examine Hawaii's written literature by assigning four "phases" to its emergence and development. Although the word "phase" connotes a specific period of development, it must be noted that the four phases noted here are ongoing in nature. First, a brief description loosely based on the above chart is presented, then a more indepth discussion follows.

FOUR "PHASES" IN HAWAII'S WRITTEN LITERATURE

1) The emergence of the first phase of written literature in Hawaii, the so-called "observer literature," was developed mainly by European and American writers visiting Hawaii from 1778 to the present. This literature, written by non-residents, continues to be

produced today. Note that Johnson begins her chronology with Captain Cook's arrival; this phase began with the arrival of the first non-Polynesian foreigners in Hawaii, over 200 years ago.

2) A second phase of literature in Hawaii began with the emergence of writing produced in the Hawaiian language. In the early to mid-1800s, approximately fifty years after Cook's arrival, the New England missionaries introduced an orthography for the Hawaiian language, and native Hawaiians and others (including missionaries) began to produce a literature written in the Hawaiian language, a literature which continues to be produced in contemporary Hawaii. Johnson indicates that this emergence began in 1820, with the arrival of the missionaries. The first Hawaiian words printed in Hawaii took place on January 7, 1822 (Day and Loomis 1973). This phase began with introduction of the printing press and the development of a writing system for the Hawaiian language--well over a 150 years ago. Creative literature written and published in the Hawaiian language by both Hawaiian and non-Hawaiian writers continues today.

3) A third phase of literature emerged as more ethnic groups, primarily Chinese, Portuguese, Japanese, Filipino, Korean, Puerto Rican, and others (including whites) arrived in the islands as working residents, temporary laborers and immigrants. This literature began around the turn of the 19th century, and is comprised of many languages, including the work written in the native languages of the immigrants, Hawaiian Creole English, or pidgin, and standard English.

Johnson dates the emergence of "contemporary ethnic writing" at 1900. According to historian Gavan Daws, one of the earliest accounts of Chinese in Hawaii was recorded by explorer Vancouver in 1794 (Daws (1968). While there can be little doubt that the earliest immigrants to Hawaii began producing a creative literature before the turn of the century, albeit minimally, research based upon Arnold Hiura and Steven Sumida's bibliography on

Asian-American literature in Hawaii indicates that most of the documented work (thus far) did indeed begin to be published in the early 1900s. Until more comprehensive studies are completed on early writing by writers of all ethnic backgrounds in Hawaii, Johnson's date is a good reference point. This phase of literature began approximately 100 years ago.

4) Finally, a fourth phase of literature, composed in English by writers of Hawaiian ancestry, has also emerged. This literature can be compared to, and is a part of, the emerging contemporary literature of the Pacific examined by Subramani in 1985. Some of the earliest recorded examples of Pacific islanders writing and publishing creative literature in English can be found in Papua New Guinea in the 1940s (the poems of A.P. Allen Natachee), and in New Zealand (Aotearoa) in the mid-1950s specifically by Maori poet Hone Tuwhare (Hamasaki 1987b; Metge 1976). Again, Johnson's date, 1950, is quite accurate; however, it was not until the late 1960s and early 1970s that writing in English by Pacific islanders throughout much of Polynesia and Melanesia began to emerge. Of all of the phases of Hawaii's literature, this is the youngest.

By referring to Johnson's chronology and comparing it to the following analysis, the reader can better determine the emergence of different themes and concerns of writers in Hawaii. Ethnicity and identity are themes that should be addressed, especially in regard to the significance of this literature's historic evolution, and in the emergence of specific writers from their individual ethnic groups in Hawaii.

A FIRST PHASE IN HAWAII'S LITERATURE

"Observer literature," or literature by visiting writers, consists of journals, diaries and logs written by explorers, sailors, and transients in Hawaii, from sea captains to beachcombers. "Observer literature" is produced to this day, in the form of contemporary journals, day books, guides and so forth, published by modern sailors, other visitors, and

residents. Perhaps one of the best examples of "observer literature" can be found in the journals produced by many of the officers and crew members who first voyaged to the Hawaiian islands under the command of Captain James Cook between 1776-1779. Cook and Lieutenant King's journals are especially fascinating and significant; though obviously written from a non-Hawaiian point of view, they provide invaluable documentation detailing aspects of Hawaiian civilization and culture "on the eve of Western contact." Hawaiian as well as non-Hawaiian creative writers have utilized these journals as valuable reference material. For example, locally born novelist O. A. Bushnell produced a convincing work titled Return of Lono. Without access to the Cook and King journals, Bushnell's novel--written from a naive midshipman's point of view onboard Cook's ship--would have been much less convincing (Bushnell 1971).

Visiting creative writers added an imaginative literature to this "observer literature," producing fiction and poetry inspired by their brief sojourns in Hawaii. For example, between the early 1840s to the early 20th century, writers such as Herman Melville (1819-1891), Mark Twain (1835-1910), Robert Louis Stevenson (1850-1894), Jack London (1876-1916), and W. Somerset Maugham (1874-1965) visited and produced work in, and about, Hawaii. In 1959--when Hawaii became a 50th state--co-editors Professor A. Grove Day and UHM librarian Carl Stroven published an anthology, A Hawaiian Reader. This particular collection introduces many of the visiting writers who landed on Hawaiian shores and produced an imaginative literature based upon their experiences here (Day and Stroven 1959). It should be noted that this literature generally offers very little insight into realistic Polynesian characters and genuine indigenous cultural experiences. Samoan novelist Albert Wendt, and USP literature professor Subramani, have both written critically of the works of these "South Sea" writers (Wendt 1976; Subramani 1976; 1985).

In the 1940s, novelist James Jones (From Here to Eternity) lived and worked in Hawaii--in Schofield Barracks--during World War II. In 1959 James Michener published his best-selling novel Hawaii. Since the mid-1960s creative writers from the U.S., Europe, Asia and the Pacific islands have visited Hawaii either independently or were invited, usually under the auspices of the University of Hawaii at Mānoa's (UHM) English Department, the East-West Center, or the Hawaii Literary Arts Council. Visiting writers--among others--include W. S. Merwin, John Logan, Galway Kinnell, Lawrence Ferlinghetti, Allen Ginsburg, Tomas Tranströmer, and Kenzaburo Oe and Yasunari Kawabata of Japan; as well as Pacific island novelists and poets Albert Wendt, Konai Thaman, Epeli Hau'ofa and Hone Tuwhare. In 1986, UHM's Pacific Islands Studies Program invited several Pacific island writers to Hawaii for a Pacific literature seminar and lecture series (Judd 1961; Stewart 1978; Literary Arts Hawaii 1984; Pacific Island Studies Program 1986).

Contemporary visiting writers such as Logan, Kinnell, Denise Levertov, William Stafford and others have written a fair share of works about Hawaii. Unlike Stevenson and Twain, however, the Hawaii-inspired literature produced by more recent visiting writers has not yet been examined beyond a superficial level. The first phase of literature produced in Hawaii began as "observer literature," as Johnson has noted. This literature is perpetuated as visiting writers continue to write and publish their Hawaii-inspired work.

A SECOND PHASE

Not long after the arrival of the New England missionaries in 1820, a second phase of literature emerged. Aided by initial contact with adventurous Hawaiians (several eventually became Christian converts) who had arrived in New England before the missionaries had embarked on their voyage to Hawaii, the missionaries, along with other educated Hawaiians, began the task of translating passages from the Bible (Dwight 1968; Benedetto

1982; Pukui et al. 2:1972). About a decade and a half after the first mission school and press were established, native Hawaiian writers began publishing in their own language (Johnson 1987b); the Hawaiian language had been reduced into written form. Perhaps for reasons unfathomable to both Hawaiian and non-Hawaiian scholars, pronunciation symbols were not incorporated into the missionary orthographic system. More recently, due to the alarming dearth of Hawaiian language speakers, lexicographers Mary Kawena Pukui and Samuel H. Elbert felt compelled to employ pronunciation symbols in their Hawaiian Dictionary which specifically indicated the presence of essential glottal stops and long vowel sounds for each appropriate Hawaiian language entry (Pukui and Elbert 1965). Also, by creating a standard orthography, the missionaries further contributed to the "reduction" of the Hawaiian language by generally ignoring different elements of pronunciation of similar words (disregarding Hawaiian-language dialects as well as idiomatic and regional pronunciation), thus creating an inaccurate perspective that spoken Hawaiian was fixed and generic.

Despite problems noted above, the development of a Hawaiian orthography and the establishment of the mission presses empowered early Hawaiian writers to record a significant body of works from their indigenous oral literature. Native Hawaiian writers also utilized western literary forms--letters, journals, informal histories. Significant native Hawaiian-language historians include David Malo (circa 1793-1853), John Papa I'i (1800-1870) and Samuel Manaiakalani Kamakau (1815-1876). Both Malo and I'i composed Hawaiian poetry (Malo 1898; I'i 1959). Writers, S. N. Haleole and G. W. Kahiolo, wrote and published imaginative literature based on the Hawaiian genre, ka'ao, a narrative "rehearsed in prose and interspersed in song" (Beckwith 1918, 9). Kahiolo's work--featuring the story of the legendary half-man, half-pig demigod, Kamapua'a, in He Mo'olelo no Kamapua'a--appeared in serial form from 1856 to 1861 in the Hawaiian

language weekly, Ka Hae Hawaii (Kahiolo 1856-1861, 1978). Haleole's work, Laieikawai, a story of a high ranking chiefess and her supernatural encounters and tragic romance, was first published in serial form in the independent press, Nupepa Kuokoa. In 1863 Laieikawai was published in book form, and later reprinted in 1885 (Beckwith 1918). Both examples of imaginative Hawaiian literature cited above, had been handed down orally, taken from ancient poems, stories and legends; the authors then created their own work based upon specific legendary characters, settings and themes, and published them as legitimate examples of Hawaiian literature, written in the Hawaiian language.

English translations of both Haleole and Kahiolo exist. Polynesian metaphors, complex literary allusions, riddling, punning, and metamorphosis are present in both. Unlike many of the works by contemporary Hawaiian and other Pacific island writers, these early examples are characterized by mythological themes and characters. In both Haleole and Kahiolo, descriptions of mundane life in ancient Hawaii are avoided, and action between gods, kupua (so-called demi-gods), and supernaturally gifted creatures and mortals are more common; encounters with the spirit world are also prevalent, especially in Haleole. Although both ka'ao by Haleole and Kahiolo are considered to be major works produced in the Hawaiian language, over a hundred Hawaiian language newspapers were published between the early to mid-1800s and mid-1900s. Only a fraction of the extant work has been translated (Mookini 1974; Johnson 1987c).

The works of these early native Hawaiian writers represent a significant shift from an indigenous oral literature to an indigenous written literature. Contemporary literature has also influenced this unique phase of literature in Hawaii. One recent example is the bilingual representation of Hawaiian-language poems. Poems carefully composed in Hawaiian are often presented side by side with a refined English rendering, both produced by the same poet (Hall 1985).

Despite the fact that there are fewer than 2,000 native speakers of the Hawaiian language today (Kimura 1983), Hawaiian language writers continue to compose and publish in the native language. Contemporary writers utilize styles and genres which are based upon indigenous oral traditions and/or contemporary innovations. In this second developing phase of Hawaii's literature, which began well over 150 years ago, a growing body of contemporary songs, chants, poetry and prose continues to be produced annually in the Hawaiian language (Hamasaki 1987a).

A THIRD PHASE

After the arrival in Hawaii of Pacific island, Asian, Caribbean, and European immigrant-laborers in the mid-1800s to late 1800s, another significant body of written, imaginative literature began to emerge in Hawaii. This third and perhaps most complex phase has been identified by Professor Johnson and others as Hawaii's "ethnic literature." For many of the writers of this literary period, one common denominator of this imaginative literature is the English language. English, however, was not used exclusively, and ethnic languages of the immigrants as well as Hawaii Creole English were and continue to be utilized by the numerous writers in this complex phase of emerging literature.

In 1979, Arnold Hiura and Stephen Sumida edited Asian American Literature of Hawaii: An Annotated Bibliography. In this comprehensive work, the editors noted that this Hawaii Series of annotated bibliographies published by the University of Hawaii Social Sciences and Linguistics Institute

...cover a wealth of publications and documents pertaining to Hawaii's Asian immigrants and their descendants...These bibliographies...should be consulted not only to locate nonfictional studies of Hawaii's Asian American cultures, but also to help identify works of Asian-language literature

written by Hawaii's Asian immigrants (Huiira and Sumida 1979, vii).

Much research and further translations need to be done in this field of Hawaii's literature, not just among writers of Asian descent, but among writers from all ethnic groups in Hawaii.

Another component of this emerging literary phase is the literature of pidgin English, or Hawaii Creole English (HCE). The origin of HCE in Hawaii's written literature is hazy, but HCE usage seems to have first begun in the form of dramatic plays written by students at the University of Hawaii just prior to and immediately after WWII (Hiura and Sumida 1979). From the early 1960s to the present, "pidgin theater" emerged as a viable vehicle, primarily for locally born playwrights (Carroll 1983). The 1960s seem to be a demarcation point for the emergence of HCE writers. Locally born playwright Edward Sakamoto, novelist Milton Murayama, and Hawaiian novelist and short story writer John Dominis Holt, have produced a body of works combining both pidgin and standardized English. Bamboo Ridge, The Hawaii Writers' Quarterly, founded in 1978, has also published a substantial body of literature written in pidgin.

Overall, this third phase is by far the most complex and controversial. Darrell H.Y. Lum and Eric Chock, co-editors of Bamboo Ridge, have both attempted to define aspects of this literature, by identifying literature produced by locally born residents of Hawaii as "Local Literature." (Chock and Lum 1986). In an article titled "What Is Local Literature? Part I," Lum tried to explain the goals of their magazine: "...we have a particular interest in local writers--writers whose work reflects the multicultural composition of the islands." (Lum 1984, 9). He also noted that by publishing local writers, a definition for this writing would eventually emerge.

We see Bamboo Ridge as helping to define what a local literature is. We, as local people and people of the Pacific, have a long history of literature. Literature that isn't talked about, isn't taught in schools, isn't available to the people in the community. It's a subtle kind of oppression that is perpetuated in the educational system and the publishing industry here and across the nation (Ibid 1984, 9).

In 1979, editors Hiura and Sumida, in their annotated bibliography of Asian American literature in Hawaii, noted that among Asian American writers alone, between the early 1900s and the late 1970s, they had annotated 744 entries of creative literature (Hiura and Sumida 1979). Writing in 1986, with hindsight, Sumida added:

As we were to find, it is a literature that goes back at least three generations, in some instances more, with hardly a break in the activity of writing imaginative works since the immigrants' arrivals in Hawaii from Asia through the later 19th and early 20th centuries.... Our bibliography, with some twenty pages of introduction, a subject index, and other apparatus, ended up being 210 pages long. We found nearly 750 works ranging from novels through two-act dramas to individual lyric poems and poetry collections (Sumida 1986, 305).

To reiterate, while Hiura and Sumida's research focused only on Hawaii's Asian-American literature written primarily in English, more research needs to be done in all areas of Hawaii's literature produced by its residents: works by immigrant writers who have produced literature in their native languages, works by contemporary "local writers," works by non-Asian, local resident writers who have produced a significant body of literature published between the early 1900s and the present. Whether writing in their ethnic languages, in standard English, HCE, or any combination of the three, the written works of all Hawaii resident writers need to be examined more thoroughly.

Trying to characterize this third phase of literature without going into great detail would be pretentious. Themes of this literature range from exclusively mono-ethnic treatments (the writer is concerned with only his/her particular ethnic group) to exclusively Hawaiian characters and settings. It should be noted, however, that in the majority of these works, the Hawaii experience is nearly always a factor. Sumida, now teaching at Washington State University, will soon publish a compelling study, And the View from the Shore: The Pastoral and the Heroic in Hawaii's Literary Traditions (forthcoming: University of Washington Press 1990). Sumida's 1982 doctoral thesis, which is the basis of this future publication, examines the literature of both Hawaiian writers and locally born, non-Hawaiian writers. Sumida examines how the "pastoral" and the "heroic" have shaped Hawaii's literature, "how peculiarities of the Hawaiian setting and her culturally diverse peoples have given rise to distinctive features...." (Sumida 1982, 1). While Sumida's dissertation "analyzes one aspect of a sweeping Hawaiian renaissance which, while based in part on the teachings and heritage of the Islands' ancients, is coming to encompass all of Hawaii's people" (Sumida 1982, 439), it is without doubt that Sumida's interpretations will be examined with care and scrutiny by all concerned members of Hawaii's writing community.

The third emerging phase in Hawaii's literature pertains to literature written primarily by local residents of Hawaii--residents who have and/or continue to produce creative writing primarily about Hawaii, and who are not ethnically Hawaiian.

A FOURTH EMERGING PHASE OF LITERATURE IN HAWAII--REGIONAL PACIFIC LITERATURE

The fourth phase of literature in Hawaii is the most recent, and is identified with the emergence of contemporary Hawaiian writers writing and publishing in English. Writers in

this fourth phase of Hawaii's written literature are ethnically Hawaiian, which distinguishes them from literary phases one and three. Since these Hawaiian writers use English almost exclusively, their writing is also distinct from the second phase of Hawaii's literature in which the Hawaiian language is used exclusively.

Perhaps the most significant factor in this phase of Hawaii's literature is that this emergence is not entirely local. For the first time in over 400 years of western colonization of the Pacific islands, indigenous Pacific islanders have begun to produce a body of imaginative literature in English, French and Spanish (Easter Island). Pacific islanders in all three geographic and cultural regions of the Pacific--Melanesia, Micronesia, and Polynesia--have contributed to this regional literature with varying degrees of enthusiasm. This fourth phase identifies a regional literary development and movement--Pacific islanders writing and publishing creatively in English.

Despite the overall infancy of indigenous Pacific island literature in English, the literary history behind this recent emergence is complex. Consider the following topics: oral traditions in the contemporary Pacific; the arrival of missionary presses; orthography of native languages; themes of romantic Pacific settings and characters perpetuated by visiting colonial writers; the English language as a vehicle for mass communication in the Pacific; and the establishment of universities in New Zealand, Hawaii, Papua New Guinea, Guam, and in Fiji (including USP's extension campuses elsewhere in the region). Finally, political, economic and social factors unique to each Pacific area both suppressed and facilitated the emergence of this literature (Arvidson 1976; Wendt 1976; Subramani 1985; Hamasaki 1987b).

Subramani has identified several common elements which can best explain why the indigenous literature in several major Pacific island regions has emerged simultaneously:

The literary movements discussed here have origins in the progressive dissolution of oral traditions and literatures (united through the simultaneous and harmonious integration of poetry, music and dance), and the fragmentation of the accompanying world vision, followed after a time by the development of the borrowed forms of the short story and the novel. In the broadest sense, the creative background consists of diverse traditional structures, modified by colonialism, the introduction of literacy and Western education, and the ferment of recent independence movements. The literature evolved in interaction with changing cultural and institutional conditions, and developed through innovative transformation of the entire corpus of existing literatures in the region, including both the autochthonous oral literatures and the European fictional writing that treats [sic] of South Pacific (Subramani 1985, ix).

Like other indigenous Pacific island writers, Hawaiian writers comprise a broad field: composers of songs, playwrights, scriptwriters, novelists, short fiction writers, essayists, chanters and poets. The emergence of contemporary Hawaiian writers coincides with the emergence of Pacific island writers. The next section briefly introduces indigenous Pacific literature as it developed primarily in English, in four major centers of indigenous literary activity in the Pacific: in New Zealand (Aotearoa), Papua New Guinea, Fiji, and finally Hawaii. Although these four literary centers will be discussed individually (and very briefly), it is important to keep in mind that Pacific island literature is by no means limited to the areas mentioned above.

Before examining the emergence of this literature any further, it is important to briefly discuss (albeit broadly), some of the common characteristics involved. Epeli Hau'ofa, Tongan professor of anthropology at USP and creative writer, identified many significant indigenous Pacific island values in a paper titled "Pacific Islands in the Year 2000: The Future of our Past" (1984). These values, according to Hau'ofa, are rooted in four primary

factors: 1) values rooted in subsistence economies with non-metal, non-mechanical tools, and with generally high-perishable products; 2) values rooted in transportation methods based on foot and canoes; 3) values rooted in a scale of society generally small and intimate; 4) values in exclusively oral methods of communication (Hau'ofa 1984).

As societies in the Pacific islands inevitably continue to transform and change, the four primary factors noted above, upon which Pacific island values are rooted, have undoubtedly altered. Despite this, the following values identified by Hau'ofa remain significant to many Pacific islanders today, and emerge as themes and subthemes found in the literature of many contemporary Pacific island writers: a) group interests over those of individual interests; b) sharing of goods and services; c) sense for place (physical locality) and sense for past ancestors and future generations; d) personalized relationships between people based on closeness and intimacy; e) flexible creative, and highly politicized recording and communication of ideas, laws, genealogies, historical events, and rights and obligations; f) self-sufficiency and self-reliance; g) care for members of society--especially for the elderly and the otherwise disabled; h) arts and entertainments integrated into the community life; sense of beauty imprinted on objects of utility; tools, housewares, canoes, buildings, sacred images; poetry, music, and dance mostly integrated into and usually performed as part of some religious festivals or ceremonies; entertainment and fun found in group activities--in gardening, fish drives, construction of buildings, even religious ceremonies (Hau'ofa 1984). These values continue to emerge as significant themes when examining contemporary Pacific island literature, despite the fact that many Pacific island societies have undergone culture transformation for centuries.

A two-volume work, Nānā I Ke Kumu (Look to the Source), published by the Queen Lili'uokalani Children's Center, is an invaluable reference, and is referred to throughout this paper. Nānā I Ke Kumu is essential in helping interested Hawaiians and non-Hawaiians

alike better understand and analyze prevailing cultural stereotypes of Hawaiians in contrast to their genuine traditions. Co-edited by Mary Kawena Pukui, one of Hawaii's most respected contemporary resource persons of Hawaiian oral traditions, this publication is a "source book of Hawaiian cultural practices, concepts and beliefs...[which] illustrates the wisdom and dignity contained in the cultural roots of every Hawaiian child." (Pukui et al. 1972, vol. 1, vii).

NEW ZEALAND (AOTEAROA)

In New Zealand, creative literature written in English by the indigenous Maori did not develop until the 1950s, about 110 years after the British proclaimed sovereignty over New Zealand in 1840. However, not until the 1970s did Maori literature in English begin to flourish in the form of novels, plays, short fiction, and poetry. The editors of Into the World of Light, An Anthology of Maori Writing, identified several factors which led to this flowering: "psychic trauma of Europeanisation after the last century's Land Wars"; a realization that "integration did not automatically make for integration of culture"; a younger 1960s-educated Maori generation "trained in European techniques and aware of the personal price paid in Maori cultural terms for such training"; and finally, a "sense of loss--magnified by memories of past injustices and the resolve to assure cultural regeneration for Maori children being born within a Pakeha [white European] framework--coalesced into a period of political and cultural protest." (Ihimaera and Long 1982, 1-3). Maori writers such as Witi Ihimaera, the co-editor of Into the World of Light, became literary pioneers of their own culture, writing in English for both Pakeha and Maori. Poet Hone Tuwhare, was one of the first Maori poets to begin publishing in English in the 1950s and 1960s. Ihimaera, author of three novels to date, was the first Maori to publish a short story collection and a novel (1972 and 1973). The first Maori woman to publish a collection of short stories was

Patricia Grace (1975). In 1974, Harry Dansey became the first Maori to publish a play, and in 1978, Vernice Wineer Pere became the first Maori woman to publish a collection of poetry (Ihimaera and Long 1982). The 1970s opened a floodgate of imaginative literature produced in English by the Maori which has since gained international attention, especially since Maori writer Keri Hulme won the 1985 Booker McConnell Prize for her novel, The Bone People (1984).

Like their contemporary Hawaiian counterparts, the majority of Maori writers, writing in English, have comfortably utilized western literary forms. Writers like Maori novelist Witi Ihimaera and Hawaiian novelist John Dominis Holt can both be compared thematically within a Pacific island context, especially in contrast to Hau'ofa's thesis. For example, both write about indigenous family values and address themes of assimilation and ethnic consciousness in changing, westernized island societies. Pacific island values emerge as significant themes in the works of the two novelists. Both writers have also utilized three contemporary languages in their novels: their native languages, standard English, and for Holt, HCE or pidgin, while Ihimaera utilizes a Maori English dialect that is indeed reminiscent of HCE. Contemporary Maori and Hawaiian poetry in English are also thematically linked (unlike many contemporary Hawaiian writers, however, several Maori writers have found major publishers in New Zealand [Aotearoa]).

Maori writers, writing and publishing in English, like Pacific island writers elsewhere, have emerged both locally (in New Zealand--Aotearoa) and regionally; the emergence of contemporary Hawaiian literature written in English should not be examined merely as an isolated phenomenon.

PAPUA NEW GUINEA

In the late 1960s, indigenous writers began to become very active in Papua New Guinea (PNG), independent since 1975. Because of PNG's cultural diversity--between 700 to 800 separate languages spoken--both standard English and Melanesian PNG pidgin (Tok Pisin, actually a creole language) continue to play an important role in politics, education, media and business. English and Tok Pisin, therefore, are the languages which many contemporary PNG writers utilize.

Soon after the University of Papua New Guinea was established in 1966, a dynamic literary movement was born. Anthologies, literary magazines, book reviews, literary essays, criticism, and individual works of poetry, fiction and drama document the emergence of the indigenous writer in this recently independent nation. Individual writers from PNG, however, have generally not published as consistently as writers in New Zealand or elsewhere in the South Pacific. Albert Maori Kiki and Vincent Eri, as indigenous writers in PNG, are often credited with publishing the first autobiography (1968) and novel (1970) respectively, but they have not published any significant creative literature since then. Some exceptions are novelist and poet Russell Soaba, who has published two novels, Wanpis (1977) and Maiba (1985), along with a collection of poems; Paulis Matane has also published six novels.

Currently, various writers' organizations meet sporadically and continue to publish literary magazines on uneven timetables (Hamasaki, 1987b). While there is also evidence of veteran PNG writers working with the younger, more inexperienced student writers, research published in the late 1970s and early 1980s reflects a concern regarding problems all indigenous writers face in PNG: 1) copyright laws do not exist; 2) there is a scarcity of willing publishers as well as a lack of an interested reading public; 3) there is a drift of talented writers toward jobs in the government bureaucracy or in business-related

occupations; 4) there exists very little funding or support for the literary arts from either the government or other sources (Hamasaki 1987b). Though the picture may appear gloomy, the existence of at least three literary-oriented publications, Ondobondo, New PNG Writing, and Bikmaus indicate substantive literary interest and activity within the country.

PNG has the lowest per capita income of the four literary centers discussed here. While publishing opportunities for PNG writers continue to be problematic, there is a special vibrancy present in PNG literature produced in English. Unlike Hawaii, New Zealand (Aotearoa) or Fiji, PNG has a standard orthography for its regional creole English, known as Tok Pisin. With so many languages spoken in this country, and because the majority population is so far removed from urban centers, the contemporary literature retains strong ties to oral tradition. PNG novelists like Russell Soaba--reminiscent of Holt and Ihimaera--also utilize three languages in their works.

Thematic similarities exist in contemporary PNG literature which make comparative studies of Pacific literature both essential and fascinating, especially in light of Pacific island values identified by Hau'ofa. Each literature is unique unto itself however. PNG, for example, is an independent indigenous nation, struggling in its attempt to establish national identity among peoples of diverse backgrounds. PNG's literature reflects this cultural diversity. An abundance of literary themes and a variety of genres can be found in this literature--as oral traditions continue to flourish in communities throughout PNG. Nevertheless, like contemporary Maori and Hawaiian writers, PNG's literature is inextricably linked to the Pacific region, especially in regard to the fact that PNG's writing has helped to contribute to the emergence of other writers in the Pacific. This will be discussed below.

UNIVERSITY OF THE SOUTH PACIFIC: FIJI

In 1985, Subramani of the University of the South Pacific (USP), published South Pacific Literature, a major critical work which not only helped to shed further light on the scope and complexity of contemporary Pacific island literature, but also provided a fascinating perspective of another center of Pacific literature. Subramani focused on the literature of eleven Commonwealth countries served by the University of the South Pacific (the Cook Islands, Fiji, Kiribati, Nauru, Niue, Solomon Islands, Tokelau, Tonga, Tuvalu, Western Samoa and Vanuatu). (Subramani 1985).

USP was established as a regional university in 1968, with its main campus located in Fiji. The centralization of large numbers of faculty, students and staff helped to make Fiji another focal point for an indigenous literary movement in English. The 1970s were crucial years in which this literature, produced primarily by indigenous writers, began to emerge. Aided by both indigenous and non-indigenous faculty, creative written literature in the South Pacific grew. Teachers like Samoan poet and author Albert Wendt; Cook Islands author and administrator Marjorie Tuainekore Crocombe; Fiji-born author/teachers of east-Indian ancestry such as Subramani and Stendra Nandan; teachers and editors of European descent at USP such as Ken Arvidson and Ron Crocombe, and a number of talented Pacific island student authors, helped to create an environment in the 1970s which rivaled PNG's earlier literary flowering. Pacific island writers from the entire region began publishing widely, first in the regionally published Pacific Islands Monthly magazine, then in the journal, Mana, and still later, under two imprints: the South Pacific Creative Arts Society and Mana Publishing, both independent of USP, but founded by USP teachers, students and administrators (Crocombe 1977).

In Fiji, Pacific island creative writing in English emerged fairly recently. The emergence of a strong literary movement in Fiji which eventually spread throughout USP's

extension campuses is in many ways beholden to PNG's literary achievements. Marjorie Crocombe, Cook Islander and early proponent of literary activity in Fiji has noted:

Then came the first South Pacific Arts Festival [in 1972]....there was no USP participation in dance, poetry reading, and drama despite a student and staff body which then numbered about a thousand people from all over the Pacific and beyond. A varied display on campus of poetry books, plays and stories published between 1967-1972 by Papua New Guineans ...brought home most clearly to many of us at USP that any meaningful attempt to encourage creative writing in the University's catchment area of the South Pacific had to be done predominantly by islanders (Crocombe 1977).

Crocombe's observations are especially significant as evidence which attests to the beginnings of a regional literary movement by Pacific islanders. What began as an exclusively local emergence of creative writing by indigenous writers in the 1950s and 1960s primarily in New Zealand, Papua New Guinea and Hawaii, soon gained momentum as Pacific island writers consciously began to share their works regionally throughout the Pacific in the 1970s, 1980s, and beyond.

HAWAII--JOHN DOMINIS HOLT AND THE EMERGENCE OF CONTEMPORARY HAWAIIAN WRITERS

Any study of contemporary Hawaiian literature in English cannot proceed without first acknowledging a lone figure in the field--landscape architect, author, editor, and publisher--John Dominis Holt. Born in Hawaii in 1919, of Hawaiian, Tahitian, English, Spanish and Corsican ancestry, Holt grew up in a multi-cultural, multi-ethnic household. He is the first of his Hawaiian generation to write and publish a significant body of creative literature in

English. His writing, in light of his multi-ethnic background, reveals a deep regard for his Hawaiian heritage, and all of his literary publications focus on Hawaiian characters, settings, and themes.

In 1964, Hawaiian author John Dominis Holt published a personal essay on Hawaiian identity and place called "On Being Hawaiian." A year later he published his first collection of contemporary stories primarily featuring Hawaiian and local characters, titled in pidgin, Today Ees Sad-dy Night and Other Stories. In 1974 he established Topgallant Publishing Company, which published his play on the overthrow of the Hawaiian monarchy titled, Kaulana Nā Pua (Famous are the Flowers), originally performed at the Kennedy Theatre in 1971. In 1977 Holt published a second collection of stories, primarily a revision of his earlier work, titled Princess of the Night Rides. Perhaps his most accomplished literary work to date is a novel about a fourteen year old boy of Hawaiian ancestry, Mark Hull, who spends his summer vacation on the island of Hawaii. This 1976 novel, Waimea Summer, utilizes three languages--standard English, Hawaii Creole English (pidgin), and Hawaiian. The novel is a complex study of relationships between contemporary Hawaiians of various ages and socio-economic classes.

Holt was sixty when his first poem was published, and it was not until 1985 that he published several more poems in a locally published literary magazine, Ramrod. A year later, Holt brought out a long poem dedicated to Queen Lili'uokalani, titled Hanai. In the same year, Holt also wrote and published a semi-autobiographical, historical account titled The Art of Featherwork in Old Hawaii.

Although Holt emerges as the first Hawaiian to write and publish a novel in addition to two collections of short stories in English, he was not alone in his efforts. In the 1960s and early 1970s, younger Hawaiian writers who had entered universities in Hawaii and elsewhere became actively involved in literary activities. Literary magazines published in

Hawaii help document evidence of this emerging Hawaiian literature written by both university and non-university educated Hawaiian writers. Literary magazines also stimulated writing among all ethnic writers in Hawaii as well. Hiura and Sumida were able to ascertain trends in early Asian American writing in Hawaii by examining student magazines such as the Chinese Students' Alliance Annuals (1920-1930?) and a journal published by Japanese-American students, Students' Annual (1929, 1930). In 1928 the University of Hawaii published its first literary journal, The Hawaii Quill Magazine (1928-1937). Hiura and Sumida noted a significant change with the birth of the UHM magazine:

...The Hawaii Quill Magazine, marks a significant change from the early romances characteristic of the Chinese Student Alliance Annuals. The explicit concern with intercultural conflict, along with other significant developments, seems to document the emergence of a local Asian American literary identity (Hiura and Sumida 1979, 8).

After 1937, when The Hawaii Quill Magazine ceased publishing, the University of Hawaii appears to have discontinued support of student literary magazines. It was not until 1951 when another UHM magazine, The Lit, was published. It lasted until 1952. Between 1963 to 1972, a third university magazine, Kapa, appeared. The last two issues of Kapa mark an important emergence of both Hawaiian and locally born writers. Among them were Hawaiian poet Dana Naone Hall, and locally born, Chinese-American author Darrell H.Y. Lum. Both authors have persisted with their writing and publishing for over a decade and a half. Unlike past authors published in the earlier student journals, many of Hawaii's contemporary writers--like Hall and Lum--have continued to write, edit, and publish literature in a variety of publications both within the university and without.

After 1972, Kapa's name was changed to the Hawaii Review (1973 to present)-- originally titled Hawaii Literary Review. Between 1965 and 1975, alternative publishing opportunities in Hawaii were rare, and only two other small press literary magazines provided a vehicle for local writers. They were Mele (1965 to present?), edited and published in mimeo by Stephan Baciu, professor of European languages at UHM, and Tantalus (1974), published independently by locally born poet Bob Lamansky. In the late 1970s, however, a plethora of small press literary magazines emerged. Inevitably publications appeared and sometimes disappeared; dates of publication for each magazine will help give the reader a sense of when independent literary magazine publishing in Hawaii began to address a literary demand among both Hawaiian and non-Hawaiian writers and editors: Seaweeds and Constructions (1976 to 1984), Haleakala Poetry Journal (1977 to ?), Plumber's Inc. (1977 to ?), Hanai (1977), Shitashi (1977), Bamboo Ridge, A Hawaii Writers' Quarterly (1978 to present), Lilikoi (1978), Kane Lehua (1979 to present?), The Paper (1981-1987), and Hapa (1981-83).

Literary magazines like Ramrod (1980 to present), The Chaminade Literary Review (1987 to present), and the University of Hawaii's biannually published Hawaii Review (1973 to present) as well as other literary magazines continue to provide publishing opportunities for many of Hawaii's writers. Small press magazines, community newsletters and newspapers, as well as individual small press collections, have helped to encourage literary publishing in Hawaii. These publications and others are essential in documenting the emergence of indigenous Hawaiian writing.

Hawaiian poets such as Dana Naone Hall, Michael Among, Wayne Kaumuali'i Westlake, and Larry Lindsey Kimura were first published in several of the above-mentioned small press literary magazines in the late 1960s and early-to-mid-1970s. In the late 1970s, Hawaiian poets such as Cecilia Kapua Lindo and Tamara Wong began

publishing their early poems in the Native Hawaiian, a community newspaper. Of important note, Hawaiian poet, essayist and fiction writer Leialoha Apo Perkins has self-published a substantial number of works since the 1980s. Although Perkins began to publish quite recently, her work should be given further attention. In what appears to be her first collection of essays and poems, titled Kingdoms of the Heart (1980), Perkins notes that her earliest set of poetry--"Love Poems"--in this volume was composed over a 20-year period.

Ironically, the English language enabled Pacific islanders to share their creative visions regionally. In the summer of 1979, the University of Hawaii sponsored "Interchange, A Symposium on Regionalism, Internationalism, and Ethnicity in Literature." Albert Wendt and Subramani were included in this symposium which eventually led, in part, to several publications which helped to facilitate regional Pacific island literary consciousness in Hawaii. Works published in Hawaii such as Interchange (Spalding and Stewart 1980)--based on the 1979 conference cited above--included significant panel discussions from various authors (and members of the audience), Samoan writer Albert Wendt and Subramani among them. Asian Pacific Literature (1981), a three volume textbook published by the State of Hawaii's Department of Education (Harstad and Harstad 1981), contains work by many contemporary Pacific island writers; this textbook has been used by a number of Hawaii students. Also, cooperatively published literary anthologies, Mana (Hawaii edition, 1981) and Seaweeds and Constructions, A Pacific Islands Collection (1983), opened new avenues for this emerging regional literature.

Literary anthologies published between 1973 and 1986 have also featured a number of Hawaiian poets and writers. For example, in 1973, Hawaiian poet and lyricist Larry Lindsey Kimura published a bilingual poem in Hawaiian and English titled "The Legend of Kapalaoa" in an anthology, Manna-Mana (Kimura 1973). From the late 1970s, other

literary anthologies followed, such as Talk Story: An Anthology of Hawaii's Local Writers (1978), Poetry Hawaii: A Contemporary Anthology (1979), Seaweeds and Constructions, Anthology Hawaii (1979), the Hawaii edition of Mana, A South Pacific Journal of Language and Literature (1981), Ho'i Ho'i Hou: A Tribute to George Helm and Kimo Mitchell (1984), Malama: Hawaiian Land and Sea (1985), The Best of Bamboo Ridge (1986), and Passages to the Dream Shore (1987). Hawaiian poets and writers such as Michael McPherson, Haunani-Kay Trask, Leialoha Apo Perkins, Imaikalani Kalahahele, Joseph P. Balaz, and Mahealani Ing have appeared in one or more of the anthologies cited above. Also, many of the editors of the above literary anthologies were locally born; three of the editors and co-editors are Hawaiian. In the summer of 1989, John Dominis Holt's newest literary venture, Ku Pa'a Press, will publish an anthology titled Ho'omānoa edited by Joseph P. Balaz. This is the first literary collection produced in English which will feature works published, edited and written exclusively by Hawaiian writers (Balaz 1989).

Finally, while the fourth phase of literature in Hawaii recognizes the recent emergence of contemporary Hawaiian writers writing in English, it is important to associate this phase with a larger regional literary movement. Pacific island literature in English represents an emergence of indigenous writers whose works address a variety of similar themes-- identity, ethnicity, colonialism, among them--and values which are rooted in local and regional experiences and traditions; universal themes are also present.

DEBATE OVER LITERATURE

Before concluding this introduction, it is important to note that many Hawaii writers and scholars have raised provocative questions regarding Hawaii's literature--its definitions,

directions, and origins--in numerous writers' conferences, in brief articles, essays, criticisms in literary magazines, journals, newspapers and newsletters.

In 1986, co-editors Eric Chock and Darrell Lum published a special issue titled Best of Bamboo Ridge--an anthology of "best" works published between 1978 and 1986 in Bamboo Ridge, The Hawaii Writers' Quarterly. Both co-editors also included separate essays as an introduction to this collection. In 1981, Chock had written an essay, "On Local Literature." At the time, he was president of the Hawaii Literary Arts Council, and had just helped to organize a 1980 conference called "Writers of Hawaii: A Focus On Our Literary Heritage." (Chock 1981). Five writers of various ethnic backgrounds--John Dominis Holt, Aldyth Morris, O.A. Bushnell, Maxine Hong Kingston, and Milton Murayama--were featured. Approximately six years after the conference, Chock reprinted the same essay in the Best of Bamboo Ridge--in which he stated:

We know there exists a body of writings which we identify as the Modern Hawaiian Literary Tradition. We admit that it's a confusing conglomeration of writers representing a variety of cultures and view points. We admit that much research must be done, much scholarship completed, before a working understanding of the literature becomes common knowledge here. (Chock 1986, 9).

A year later, in an emotionally charged essay heavily critical of the Hawaii edition of Mana, A South Pacific Journal of Language and Literature, co-edited by Wayne Kaumuali'i Westlake and myself, Michael McPherson raised several questions regarding the definitions and future directions of Hawaii's "local literature." McPherson, a Hawaiian poet and editor of a locally published literary magazine Hapa (1981-1983), asked:

Will someone please tell us what it is about the literature of these islands that makes it

so different from other literature and still worthy of the name, so that we can get back on course and under way? (McPherson 1982, 5).

In 1985 University of Hawaii at Mānoa (UHM) English professor Joseph Chadwick, in an essay titled "Literature from the Third World," suggested that Hawaii's literary history was similar to that of Third World nations. He also briefly identifies why any analysis of Hawaii's literature is indeed challenging:

...Hawaii has a colonial history, a strong indigenous tradition of myths and stories, mythic and literary traditions imported from a wide variety of other cultures, diverse and sometimes rivalrous dialects and languages, and a somewhat marginalized position vis-a-vis the 'metropolis' (in this case, the [U.S.] mainland). And this situation is bound to create confusion in anyone accustomed to thinking of literature as tidily wrapped packages called poems, plays, novels, or essays. (Chadwick 1985, 1).

A few years earlier at a book reception, then Hawaii Literary Arts Council (HLAC) president and present UHM English professor Craig Howes wrote a brief article about a conference called "Traditions in Hawaii's literature":

What we were talking about seemed to shift and shudder as Hawaii literature became a literature of the Pacific, an Asian American literature of social and racial injustice or justice, and yes, even a literature seeking the respectability of academic papers and course numbers in university catalogues. (Howes 1983, 1).

In the same article, Howes also referred to his own "fifteen second speech" made at a book reception for a local literary magazine held at the Hawaii governor's mansion: "I said that Hawaii's literature has a past and a present, and second that Hawaii is lucky in not having a

literature, but literatures. This year's conference taught me a great deal more about the first. I'm still thinking about what I meant by the second." (Howes 1983, 1).

In 1982, long-time resident of Hawaii and author of Woman Warrior and China Men, Maxine Hong Kingston responded to a question "Who Is an Ethnic Writer?" first by declaring that she wanted "English professors to put my books on regular reading lists." (Kingston 1982, 5). She emphasized that she is "an American writer." But Kingston also pointed out that various peoples and communities have claimed her for their own:

I love it when the Chinese Americans give me banquets. (I've been honored for being their own ethnic regional hometown writer by the Chinese and/or Asian Americans in Stockton and in San Francisco and in Los Angeles, and I expect to go to New York's Chinatown soon for another such honor.) I love being a Living Treasure of Hawaii. I love being the Asian American and Pacific Islander Network's Woman of the Year....I love it when people in Hong Kong and Singapore and Kuala Lumpur and Bangkok welcome me "home"....Of course, I'm an ethnic writer, and only benighted people see ethnics as not partaking of the macrocosmic. (Ibid 1982, 5).

Kingston, in other words, largely because of her acclaim and the ethnic themes in her works, has become a writer of many peoples and groups of peoples both American and not. While castigating readers who have "boring preconceptions of what a story is about just because its author is 'ethnic,'" and while arguing that the terms "'ethnic writer' and 'feminist writer' have been used dismissively," and at the same time identifying herself as an American writer, Kingston, ultimately acknowledges that she is indeed an ethnic writer, who is specifically Chinese American; however, "...only Chinese Americans who are very mad would kick an admirer of Henry James and William Carlos Williams out of our family." (Ibid 1982, 5).

Hawaiian writer and editor Michael McPherson, while unsure about defining "the aesthetic foundation and parameters of local writing," stated in the same essay quoted earlier:

I will venture an opinion that what we are writing is a particular American literature, that the same conventions which inform the work of a writer such as Faulkner who enlarges upon a particular region obtain here [in Hawaii] as well." (HLAC, 1982, 5)

On the other hand, Hawaiian poet and UHM Hawaiian studies professor and poet Haunani-Kay Trask, in an article titled "Indigenous Writers and the Colonial Situation," has claimed that:

...for myself and others like me, Hawaii is a part of the Pacific, as opposed to the United States....In Hawaii, the colonial heritage is American. As in other colonies, the prevailing political elites have completely adopted American ways while suppressing native ways.... (Trask 1984, 77).

While Trask has made it clear that she will never claim or acknowledge any outsider's claim that she is an American writer, Trask goes a step further when referring to her own identity as a writer in Hawaii: "'Local does not translate into 'indigenous.'" (Ibid 1984, 78). She concludes: "Publishing for the indigenous writer, then, is not only an ambitious dream, as it is for most writers. It is a necessary struggle against extinction." (Ibid 1984, 79).

These quotes above represent only a tiny fraction of the ongoing dialogue concerning Hawaii's literature and her writers. In 1986, Darrell H.Y. Lum, co-editor of Bamboo Ridge, published an article called "Local Literature and Lunch," in which he humorously related Hawaii's local writing to "'Locals Only'" t-shirts, to owning a home on leased land, and ultimately to local foods in Hawaii: the "loco-moco....It's a bed of rice topped by a

hamburger patty topped by an over-easy fried egg and smothered in brown gravy. Real locals then add salt, pepper, shoyu, and ketchup before digging in!" (Lum 1986, 3). Lum metaphorically compared local literature to the Hawaii plate-lunch phenomenon and to saimin, which is unique to Hawaii--a "noodles-in-soup dish that you'll never find in Japan or China." (Ibid 1986, 3). Lum suggested that because of a variety of elements (such as those mentioned above, for example), Hawaii's local literature is unique:

No wonder a number of Hawaii writers choose to describe themselves as local writers of "local literature" (as opposed to "Asian American" literature, largely a mainland term, or Hawaiian literature, which locals know means native Hawaiian literature). (Ibid 1986, 3).

He concluded the first half of his short essay by declaring that "Things are different here.":

Forget the "Golden Man" or the "melting pot" myths. The literature of local writers has a distinct sensitivity to ethnicity, the environment (in particular that valuable commodity, the land), a sense of personal lineage and family history, and the use of the sound, the languages, and the vocabulary of island people. (Ibid 1986, 4).

In another essay quoted at the beginning of this chapter (published in the same Bamboo Ridge issue in which Lum's essay appeared), co-editor Eric Chock used a number of terms when identifying Hawaii's writers and their works--terms like "Writers of Hawaii," "local literature," "Hawaii writer," "Modern Hawaiian Literature," and finally, "Modern Hawaiian Literary Tradition." (Chock 1986, 6-8). Lum, on the other hand, had cautiously tried to differentiate between "local literature," "Asian American literature," and "Hawaiian" literature. In a nutshell, as recently as 1986, few, if any, were coming close to clearly answering McPherson's plea which had appeared four years earlier.

A close examination of three specific contemporary Hawaiian poets writing in English will help future students understand the complexity and the vibrancy of Hawaii's literature. Perhaps concern over the definition of "local literature" can be ameliorated if concerned scholars, students, and writers further analyze the four-"phase" concept proposed herein. Important to this study is the recognition that indigenous, contemporary Hawaiian writers are producing in English an imaginative, written literature that is emerging throughout the Pacific islands. Also important is the term "Hawaiian literature" used in context with this study. From a contemporary point of view, the term "Hawaiian" indicates a specific ethnicity. Since elements of ethnicity and identity can be integral to the study of all literature, it is logical to assume that writers with Hawaiian ancestry produce "Hawaiian literature," and that non-Hawaiian resident or non-resident writers cannot produce "Hawaiian literature" because the very term "Hawaiian" is a specific ethnic and cultural reference. This concept will be further examined in the following chapters. The term "local literature" will no doubt continue to evade specific definition. Because of the cultural and historical depth of Hawaii's literature, perhaps the term "local literature" will continue to be used only informally, within a generic context.

Hopefully this study will encourage others to appreciate, examine, respond to, and respect this exciting field of contemporary creative writing in Hawaii and the Pacific.

THREE HAWAIIAN POETS

John Dominis Holt is clearly the first Hawaiian writer to publish a significant body of literature in English. Research through literary magazines published from 1920 to the present, through bibliographies, newsletters, community newspapers, and individual works and anthologies, indicate that Holt, now 69, is probably the only substantively published Hawaiian creative writer (writing in English) of his generation, a generation of Hawaiians

who experienced, in their adulthood, the effects of World War II, the Korean War, and statehood. Furthermore, his literary vision includes Hawaiian themes, characters, and conflicting values; his novel, stories, and dramatic work reveal a specific Hawaiian consciousness and regional perspective. Holt, however, did not publish his first short stories until he was forty-six, and he did not publish his poetry until he was in his sixties. Although his early fiction first appeared in 1965, he did not publish a substantial number of poems until the mid-1980s. The three Hawaiian poets studied here, although much younger than Holt, help to confirm Holt's literary contributions. This study reveals that a significant Hawaiian literature written in English has indeed recently emerged, a literature which demonstrates that Hawaiian writers since the mid-1960s have begun to produce a contemporary, indigenous Hawaiian and Pacific literature.

The following three chapters examine poets of Hawaiian ancestry: Dana Naone Hall, Wayne Kaumuali'i Westlake (1947-1984) and Joseph P. Balaz. All three poets began publishing their work in the early to mid-1970s, and both Balaz and Hall continue to publish almost exclusively in English. Although these three poets represent a small but significant number in a growing body of Hawaiian poets writing in English, the three have been major catalysts and contributors to the development of contemporary Hawaiian literature.

Each of the three chapters is structured so that at least two major aspects of each poet is examined. Selected, individual poems are examined and interpreted; and in the last section of each chapter, their work as editors is discussed and compared. Since both Westlake and Hall were employed in the Hawaii Poets in the Schools Program, their work as teachers is included in this study.

CHAPTER II
DANA NAONE HALL

Dana Naone Hall was born in 1949 in Kaneohe on the island of Oahu. She is of Hawaiian, English, Chinese and Portuguese ancestry. After attending the Kamehameha Schools, she entered the University of Hawaii at Mānoa (UHM), and graduated in 1974, an English major. Her earliest poems first appeared in 1972 in the UHM student magazine, Kapa. Until her marriage in 1981, Hall's poetry appeared under her maiden name, Naone. Hall also taught in the Hawaii Poets in the Schools program from its inception in the early 1970s until quite recently. In 1973 she became the editor of the Hawaii Review, the UHM literary magazine which succeeded Kapa. In the sixteen years since her first poems were published, Hall has also edited and contributed to several issues of Haku Mele O Hawaii (a Poets in the Schools/Hawaii Department of Education publication), and her poetry has appeared locally, nationally and internationally in a variety of literary magazines and anthologies. In 1985 she edited and compiled a special issue of Bamboo Ridge, titled Mālama, Hawaiian Land and Water, which featured over forty contributors, many of whom were Hawaiian writers. Since the 1980s Hall has also published numerous letters, articles, interviews and editorials concerned with Hawaiian land rights.

This chapter examines two major aspects of Dana Naone Hall's work: her poetry, and her work as a literary editor. First, themes present in some of her earliest published poetry, then, toward the end of the chapter, themes and directions in her more recent writing are examined. Hall's work as a literary editor will also be analyzed, especially in regard to emerging Hawaiian themes in her poetry.

EARLY POEMS, THE 1970S

Interestingly, Hall's poems which appeared between 1972 and 1984 do not, for the most part, contain specific Pacific island or ethnic themes or references. Hall avoided proper names of people, places or things. Specific references to her Hawaiian culture and ancestry are also absent in her early poems, and much of her poetry is based on dreams and memory, often about members of her family, her childhood, and her relationships. Hall's early works appear non-regional, non-ethnic, and thematically "universal" in content. Many of Hall's poems also evoke a sense of loss and an unconscious search for identity.

Death as a theme is especially poignant in three of her earliest published poems (1972-3): "The Great Sewer Overflow," "Dark Moon," and "Fall into Grace." In the "Great Sewer Overflow," drowning and flooding are significant metaphors:

It rains so hard....
Water laps the wood of the porch like the deck of a ship....
Terrified oriental faces gasp behind the glass door.

(Hall 1972, 45)

This short, ten-line, surrealistic poem concludes with a reference to a bizarre scheme in which burial plots in a "three floor cemetery" are offered for sale by an insurance company. The poet envisions torrential rains which destroy the structure, and the poem ends satirically: "...the building col-/ Lapses into an underground river. / On the banks hired flowers weep." (Hall 1972, 45).

Published a year later, her poem "Dark Moon," suggests themes of suicide and loss of identity. Once again, the metaphor of rising water is a central image. Death by drowning and carbon monoxide asphyxiation is also implied. Hall's twenty-five line free verse poem is both surrealistic and contemplative:

...
A black lake surrounds us.
The water is rising all the time.
It is already past our knees.

...
Eyelids close over eyes like garage doors
pulled down over still running cars.

...
The white knob of the gear shift
makes a small moon in the dark:

...
Passing a hand over it creates an eclipse.

...
The darkness extends ten feet underground.

(Hall 1973a, 32)

Hall's final lines in "Dark Moon" suggest loss, and even death of memory: "...a finely polished skull of memories and predictions / ...We cannot remember who we are." "Dark Moon" also suggests a desire for rootedness despite impending physical and even spiritual death:

Trees sense water.
Even the wood in houses puts out
new roots for it.

...
The refrain of an old song
drifts through the window.
(Ibid 1973a, 32)

Hall's themes of death and memory loss are recapitulated in another poem, also published in 1973, titled "Fall into Grace." The poem at first suggests confusion and alienation, but the overall theme is of fortitude and even defiance. Stones are a primary metaphor:

The ocean is a turmoil of waves,
waves trying to climb the backs of other waves
and breaking in clouds of foam in the effort.

...and we do not know whether to swim or to fly.

We are cast out of the mouth of a cave.
Stones pile up behind us.

Each contains enough food for a week.
With water they combine the universe.
Small stones underfoot sweet with life,
whole cliffs practicing heights,
suddenly remembered stones
and those given at birth--

When we die
we fall among them like rain.

(Naone 1973a, 31)

Hall's poem contains no specific references to Hawaii, and yet the poem's sentiments, allusions and symbolism are powerfully Hawaiian. Hall portrays the ocean anthropomorphically-- "waves trying to climb the backs of other waves"--perhaps as if she were depicting waves of humanity arriving on Hawaiian shores "breaking in clouds of foam in the effort." (Ibid 1973a, 31). The poem concludes with a suggestion that death is not simply final. Rather, in death, "we fall among them like rain," among the stones "sweet with life." In other words, in death one can contribute power, or mana, to the life-giving stones, and vice versa. Hall's metaphors, though Hawaiian, are subtle, almost hidden.

Mana and stones are metaphors which permeate Hawaiian culture. The Hawaiian word mana has been defined as

...power possessed by man, but originating in the supernatural, and thus always imbued with a mystic quality (Pukui et al. 1972, 1:149).

Mana can also be transmitted from one object to another, for example: "In Hawaiian belief, mana could be emitted from a rock, the bones of the dead, the medicine that cures or the potion that kills." (Ibid 1972, 1:149). Mana could also be passed on from person to person. For example, mana could be imparted by someone about to die by expelling "his breath into his chosen successor's mouth. With this, the mana that made him an expert in an art or craft passed directly to one particular person...." (Ibid 1972, 1:151) Hall's imagery of stones and mana in her poem alludes to a specific period in Hawaiian history. Despite the confusion, alienation and loss suggested in the earlier section of "Fall into Grace," Hall's poem implies that the stones provide strength, and her poem suggests an almost unspoken association with a silent, yet powerful Hawaiian culture. The title itself intimates a hidden dignity in being Hawaiian.

In 1893, soon after the overthrow of the Hawaiian monarchy, Ellen Wright Prendergast composed a song in the Hawaiian language titled "Mele 'Ai Pōhaku" ("stone-eating song") which later became known as "Kaulana Nā Pua," or "Famous Are the Children." A brief history and excerpt of Prendergast's composition follows, as recorded by Ethel M. Damon:

One such gifted composer, Mrs. Ellen Wright Prendergast, was sitting on an afternoon of January 1893, in the lovely garden of her father's mansion at Kapalama. Her prized guitar lay close at hand. When guests were announced, their familiar faces proved to be the troubled ones of all but two members of the Royal Hawaiian Band--on strike. 'We will not follow this new government,' they asserted. 'We will be loyal to Liliu. We will not sign the haole's paper, but will be satisfied with all that is left to us, the stones, the mystic food of our native land.' So they begged her to compose this song of rebellion, Mele 'Ai Pōhaku (Stone-eating Song), called also Mele Aloha Aina (Patriots' Song). (Elbert and Mahoe 1970, 62-64)

The stanza which follows is from Prendergast's song. Her words and the historic allusion behind "'ai pohaku," help link together Hall's imagery with specific Hawaiian themes:

'A'ole mākou a'e minamina
I ka pu'ukālā a ke aupuni.
Ua lawa mākou i ka pōhaku,
I ka 'ai kamaha'o o ka 'āina.

We do not value
The government's sums of money.
We are satisfied with the stones,
Astonishing food of the land.
(Ibid 1970, 64)

"Fall into Grace" not only evokes a feeling of exclusion--"We are cast out of the mouth of the cave"--but also alludes to another Hawaiian metaphor, symbolically represented, of defiance and steadfastness. The eating of stones is a symbolic image and gesture which is inexorably linked to those who remained loyal to their Hawaiian beliefs and traditions, despite the overthrow of the Hawaiian monarchy. Hall's references to stones as food in time of crisis and hardship make this poem subtly Hawaiian, and especially intriguing because Hall did not attempt make her allusions obvious by referring to specific place names, people or events. "Fall into Grace" is one of her most notable and exceptional poems in his early period of her writing. Interestingly, her refusal to localize her works with specific regional references and other obvious associations with Hawaii is vented through her activity as an editor, which will be addressed later.

Since 1975, Hall's poems have been anthologized both locally and nationally. In 1975, Hall's poems appeared in a Harper and Row publication, Carriers of the Dream Wheel, a collection of contemporary Native American poetry edited by Duane Niatum. Her poems in this collection, and in three other anthologies published between 1977 and 1979, reveal a

writer whose themes and imagery are primarily introspective, and almost purposefully non-regional in content and direction.

In a recent letter in response to an inquiry regarding her early poems, Hall described this period of her writing as "born here and full of sexual energy and psychic reachings back." (Dana Naone Hall, letter to the author, May 1987a) Her poem "Girl with the Green Skirt" (1975) provides a clear example of this "sexual energy" which Hall has retrospectively identified:

She walks down the road,
her green skirt floating around her knees.

The men she passes peel off their shirts
and jump into her wide green hem.
She keeps walking, her skirt
clear as the surface of a pond.

...

Unaware of the hot wind swirling around
the cool skirt keeps going.
The men following behind are thirsty
for the water of crushed leaves.

...

(Hall 1975, 109)

The image of the "green skirt" could also suggest a skirt of ti leaves, most commonly used in traditional hula performances. Descriptions such as the "cool skirt" and of men following behind her "thirsty / for the water of crushed leaves." (Ibid 1975, 109) further suggest ti leaves. In the early 1970s to mid-1970s, many of Hall's published poems were autobiographical in tone, yet surrealistic. Sudden, often incongruous images, appear in her poems. Hall's term, "psychic reachings back," is an apropos description of much of her early writing. Poems such as "Sleep," "Night Sound," "The Men Whose Tongues,"

"Two," and "Another Life" are based on dreams (Naone 1975, 1977, 1978, 1979, 1981). Her poems examine her childhood, her parents, and adolescence. For example, in her poem "The Men Whose Tongues," Hall describes men "whose tongues have turned to iron....", reticent men; Hall imagines that the words of these habitually silent men "pile up," "their mouths full of unsaid words." But it is in sleep that silent men find release. Her poem ends satirically, playfully--this is what these kinds of men and their tongues do, states the poet: "In dreams/they hang upside down and/ring like bells." (Hall 1978a, 100).

THE LATE 1970S

Between 1977 to 1979, poems by Hall appeared in three locally published anthologies, Seaweeds and Constructions' "Wahine O Hawaii," Talk Story, and Poetry Hawaii. Hall filled her poetry with images of spiders, chairs, black shawls, flowers, oak chests, mirrors, bells, mountain roads, wooden spoons, grey pipes, shaded valleys--but she rarely associated her images with a specific species of animal or plant, or to a particular place or person. In regard to her published poetry, regional association with Hawaii, her Hawaiian ancestry, or with the Pacific region, appears to have not been a priority or an immediate concern. Hall's "psychic reachings back," however, produced personal, often disturbing images. This selection is from her poem "Chest of Drawers":

An oak chest on solid legs.
A small girl couldn't reach
the top drawers,
yet knows all the secret
hiding places down low.
This is not your ordinary chest.
The hair on the legs is light brown
then darker near the handles.
Rising along the top
black hairs grow like roots
turned upside down. (Hall 1978a, 100)

The poem begins almost ominously, as if the small girl in the poem were secretly exploring a chest of drawers personified as a human, or perhaps a monster. Midway, however, the poem changes tenor:

But the mirror is the most
surprising thing of all--
not silver, it's a tawny bronze
held in place by two blue screws
that vibrate from the sound
of the drawers humming
in sleep full of water
held deep in mountain passes.
(Ibid 1978a, 100)

Her poem ends both violently and/or humorously; the sense of ominousness returns:

"When someone yanks a drawer open / the appalachian teeth flash." (Ibid 1978a, 100).

Hall's early poems represent a powerful study of the human psyche on both personal as well as universal levels. Her poems can be given Hawaiian interpretations with the help of a two-volume publication, published by The Queen Lili'uokalani Children's Center (QLCC) in 1972, titled, Nānā I Ke Kumu (Look to the Source). Nānā I Ke Kumu was intended "primarily for members of the helping professions....physicians, psychiatrists, nurses...social workers, community leaders, the clergy..." (Pukui et al. 1972, 1:ix) . It is a "book of Hawaiian cultural practices, concepts and beliefs which illustrate the wisdom and dignity contained in the cultural roots of every Hawaiian child." (Rocha 1972, 1:vii). In the forward to the second volume, Betty Rocha, chairman of the QLCC culture committee, stated that present-day Hawaiians often used Hawaiian cultural roots unconsciously. Because Hawaiians had to adjust to both a traditional and a Western world, oftentimes

"...the formal ways of understanding one's cultural roots were set aside. What was explicit became implicit." (Ibid 1972, 2:v).

The authors of Nānā I Ke Kumu (Nānā), volume two, devote an entire chapter to dreams and symbols, "Moe 'Uhane, Hihi'o, A Me Hō'ailona." Hall's poetry of dreams, memories, spiritual presences, and surreal juxtapositions of images can be analyzed using Nānā I Ke Kumu as a guide, or source. For example, in a section called "pili mai ka pō mai/spirit relationship," the authors of Nānā state that isolated members of an extended family could be reunited, first in a dream, a "relationship coming in the night," or a "spirit relationship," followed by the actual meeting of a relative (Pukui et al. 1972, 2:173). In a section called "dreams caused by wandering spirit," the following passage reveals a "surreal," almost fantastic sense of imagery regarding the dream world of early Hawaiians:

Hawai'i called dreams, in general, moe 'uhane. Literally, "spirit sleep." The literal meaning is a bit confusing. Hawaiians believed that while the body slept, the 'uhane, one's personal, immortal spirit or soul, wandered. Leaving through the lua 'uhane or "spirit pit"--the tear duct at the inner corner of the eye--the spirit went traveling, seeing persons and places, encountering other spirits, experiencing adventures, and most important, passing on messages from the ancestor gods, the aumākua. Tired of wandering, the 'uhane re-entered the body through the same lua 'uhane and the dreamer awoke. (Pukui, et al 1972, 2:170).

Before continuing further, it is important to note that contained within Nānā I Ke Kumu, is evidence of an expansive cultural reservoir that exists within all Hawaiians irregardless of westernization. Hall's early poems suggest (despite the fact that explicit Hawaiian consciousness is never revealed) that her themes, her imagery, her poetry are indeed Hawaiian. In other words, simply because her early poems are not explicitly Hawaiian thematically, does not necessarily indicate that she had forgotten who she was, so to speak. On the contrary, a close examination of her poetry reveals that Hall draws

substantively upon her dreams, and that the dream world--or subconscious--is integral to the ancient as well the contemporary Hawaiian. Nānā I Ke Kumu documents that Hawaiians in the late 1800s, despite the fact that they have historically valued education, were actually punished for speaking the Hawaiian language in school. This policy continued well into the 20th century (Pukui et al. 2:1972). Although this is but one historic example, it is a crucial one which undoubtedly encouraged Hawaiians to move their cultural practices and beliefs "underground," (or in some cases, reject their heritage altogether). In effect, Nānā I Ke Kumu explains that many Hawaiians, after western contact, began to manifest Hawaiian cultural ideas, beliefs, actions implicitly rather than explicitly--both deliberately and subconsciously.

Poems such as "Sleep" (1975), "Mountain Meeting" (1977), "Chest of Drawers" (1978), and "The House of Light" (1979), utilize lua 'uhane imagery in which the narrator "travels" by unconventional means as if from one world into another. In "Sleep," the poet travels by car, conscious, yet asleep (Hall 1975). In "Mountain Meeting," the poet travels on mountain roads into a deserted town past a "lake shore that goes nowhere," then meets a supposed stranger, whom the poet knows (Hall 1977, 17). In "Chest of Drawers," the poet describes the actions of a girl searching through a bureau; the poet suggests that the inquisitive but determined girl is dreaming: "the sound/of the drawers humming/in sleep full of water/held deep in mountain passes." The girl seems to be in two places at once (Hall 1978a, 100). "The House of Light" is organized into four sections. Each section is set in a completely different place, or dimension. The central metaphor, once again, is the dream world in which the poet seems to "travel" from section to section, as if the past, present and future were one. The poem easily fits into the Hawaiian dream description, "pili mai ka pō mai," described earlier. In this poem, the poet anticipates a meeting with "a man with a lamp/growing out of his head," whose beam of light shines

on where he has been,
the past receding like a tail
drawing back into itself.
Ahead of him the future
dissolves as he goes toward it.

(Hall 1979, 76)

The poet dreams of a man "swimming toward me/all night." By the time the poem ends, the poet has dreamt that someone, perhaps the man, has visited her in her sleep (and his light "sets a root down in us"). She also visualizes an encounter with her mother two years later, and upon waking, follows a "broken light into the street," thinking that the light ("our father the light") is from the same man who appeared earlier in the poem (Ibid 1979, 76-77).

Explanations in Nānā I Ke Kumu help the reader to better understand the poem's dreamlike, surreal qualities from a Hawaiian subconscious point of view. "Pili mai ka pō mai," or "spirit relationship," can best describe her vivid, yet abstract poems of maternal and even paternal dream meetings in which "the family relationship thus revealed must be cherished and family ties [are] strengthened by meetings." (Pukui et al. 1972, 2:173).

HALL AS EDITOR

Although nearly all of Hall's early poems do not specifically address local or regional issues or elements, nor do they specifically address her own identity as an ethnic writer, elements of her early poetry, as discussed above, reveal an implicit rootedness in her Hawaiian culture. The next section in this chapter is a further discussion of her poetry contrasted with, and based upon her role as a literary editor.

A year after Hall first published her poetry, she became editor of a major literary journal, a publishing vehicle for many locally born writers in Hawaii. Between 1973 to

1974, Hall was responsible for overseeing three seminal issues of the University of Hawaii's student magazine, Hawaii Review. Although the premier issue was edited by George Czarnecki--titled the Hawaii Literary Review--Czarnecki acknowledged that Hall helped to conceptualize and shape this issue (Czarnecki 1973).

These first four volumes reveal Hall's early literary visions. For perhaps the first time in the history of literary publishing in Hawaii, locally born writers were equally represented alongside a significant number of renowned authors from abroad. In the first issue, the student editors introduced the magazine by featuring works by Robert Bly, Tomas Tranströmer, W.S. Merwin, David Ignatow, and Gregory Orr, followed by locally born writers such Leonard Kubo, Glenn Segawa, Harold Yoshikawa, Michael Among, Audrey Sakihara, Robert Lamansky, as well as Hall. Kubo and Lamansky would, at future dates, become editors of independently published small press literary magazines. Michael Among and Michael McPherson were also writers of Hawaiian ancestry. McPherson, fiction editor of the premier issue of the Hawaii Review, would also publish his own literary magazine, Hapa, from 1981 to 1983.

Upon becoming the editor in 1973, Hall editorialized:

Beginning with this issue the name of Hawaii Literary Review is changed to Hawaii Review. The magazine will continue to publish fiction and poetry by young writers in Hawaii, and to welcome contributions from writers elsewhere in America--on Turtle Island as the continent was originally known to its inhabitants--and from other cultures (Hall 1973b, 2).

Under Hall's direction the Hawaii Review continued to feature student work alongside nationally, and often internationally published writers. Hall not only published works by writers whose themes addressed both Hawaiian as well as Hawaii's multi-cultural

communities, but perhaps most importantly, helped create an informal dialogue between older, more established writers and younger writers living in Hawaii. Local exposure to Robert Bly's translations from the Chinese, Russian and Spanish, Robert Onopa's West Africa/New England visions, John Logan's poems of Hawaii, and William Stafford's personalized West Coast narratives helped to build confidence in Hawaii's writers in this period of literature in the Islands. Many of the younger, locally born writers, like many of the early Hawaii-Asian American writers of previous generations, found that the university student literary magazines offered them unique publishing opportunities. Under Hall's directions, the Hawaii Review began to offer an avenue in which local writers could address their own multi-cultural experiences and visions in a forum which included well-established and respected writers from elsewhere.

The Hawaii Review, under Hall's direction, also helped to create an informal literary dialogue often initiated within university classrooms, at informal poetry workshops held in Honolulu, and at post-poetry-reading parties. Discussion often focused on differences between literature produced in Hawaii by those born and raised here, and those who were visiting Hawaii. The notion of a "local" Hawaii literature had its beginnings around this period. As the dialectic spilled over into both academic and non-academic writing communities in Hawaii, questions regarding the context of the literature became more complex. Readings by invited guest writers sponsored by the university also attracted a growing number of local writers. This led to an increasing demand for more public readings. Soon, debate arose over equal opportunities for local writers. Questions regarding public funding for literary publications, public readings and projects became sources of contention. Although these developments did not surface substantially until the mid- to late-1970s, Hall's 1973 visions of the emerging literary temperament in Hawaii certainly anticipated the mood of the period. Hall's brief editorial is certainly optimistic, and

yet vaguely critical in regard to how little support Hawaii's culture and arts received from the university:

Hawaii Review hopes to support what is most vital and alive in Hawaii. Ken Davids' translations from the poetry of hula presents us with a sensibility that is tied to nature in a powerful way. To chant these songs as the Hawaiians would have, and more rarely still do, is to enter into the mystery and delight of that world.

...

Very little support is given to the preservation of this sensibility, unfortunately. What the University of Hawaii needs to do now is turn around and face the mountains of Mānoa. When we are aware of the mountains in our lives again, we will know what to do. (Ibid 1973b, 2).

Also significant are Hall's directions regarding the illustrations for the first four covers of the Hawaii Review, all of them thematically Hawaiian. The first three issues featured photographs of old Hawaii--the first was a portrait of a Hawaiian man dressed only in malo standing proudly in front of a thatched house with a young, Hawaiian female child sitting beside him, dressed in a white holokū. The second issue featured a photograph of a traditional Hawaiian fishhook, fashioned from wood. The third issue depicted Kealoewa, the goddess of rain; and Hall's final issue featured two illustrations taken from front and back covers of "antique music sheets," of the hapa-haole music era (1930-1960) in Hawaii (Hall 1973a, 1973b, 1973c, 1974).

Hall's literary directions as an editor created a lasting impact. Subsequent editors needed only to hark back to the first issues of the Hawaii Review; the emergence of a significant body of local writers is apparent. Many of the locally born writers first published in Kapa (1963-72) and in the early issues of the Hawaii Review, as well as other literary magazines which followed, would soon become involved in literary projects

throughout Hawaii and elsewhere--ethnic Hawaiian writers included. By 1980, small press literary publications began to flourish. Publishing opportunities increased, and a variety of literary styles, tastes, and philosophies regarding the writing of literature in Hawaii emerged.

POETS IN THE SCHOOLS

When examining Hall's contributions as an editor, it is also necessary to inquire about her work for the Poets in the Schools Program (PITS). As mentioned earlier, Hall worked as a poet in the schools for many years, and contributed to numerous issues of Haku Mele O Hawaii, a PITS publication. Included in these volumes published by the State of Hawaii's Department of Education (1976 to present) are a variety of Hall's lesson plans, samples of her students' works, and even some autobiographical information; also, she often shared her views as a poet and teacher. Utilizing a variety of resources and teaching techniques, Hall introduced a wide range of literature to her students, from Sung Dynasty poets to Basho and translations by Robert Bly. She encouraged her students to write in Hawaii Creole English when appropriate, and she also used lesson plans which explored human relationships based on Hawaiian traditions and themes.

Here, chronology is important. In 1976, in the first published volume of Haku Mele O Hawaii, Hall's concerns as a teacher also reveal some of her ideas as a poet:

I tell my students to imagine that we are
all positioned on a huge web with threads
connecting us to everyone and everything
else in the room. I then ask them to extend
that out to everything outside the classroom
(trees, buildings, clouds, street signs,
animals)--to everything in the universe....

(Hall 1976, 36)

Hall was addressing students who were enrolled at the Kamehameha Schools--where she had graduated from. Her students were of Hawaiian ancestry (a long-established policy of the Kamehameha Schools/Bishop Estate). When Hall published the poems of her students, the results were interesting. Similar to Hall's own writing, the poems of her students also lacked specific Hawaiian themes, names, regional or local references and imagery. In this particular lesson, Hall asked her students to write about their dreams:

Since dreams are highly imaginative (dream imagery is often vivid), and dreams don't make sense by ordinary standards, I thought it would be a good way to get the students off and writing (Naone 1976, 38).

In 1977, Hall published an essay in a subsequent issue of Haku Mele O Hawaii, along with a compilation of her students' works from different schools in Hawaii. Using poems written by Jean Follian and Federico Garcia Lorca as examples of works which evoked "time and memory" and a "new way of seeing," (Naone 1977b, 13), Hall's students wrote quite freely, but of nothing specifically local to Hawaii. Instead, her students wrote of California, Texas, Mexico, North America, and even Vietnam. Although images of Hawaii's general environment were certainly present, once again, her students did not refer to specific places, animals, fish, people or food. An example:

I saw a tree dancing in the wind,
it was also singing. When the
leaves fell they were dancing also.

I saw a school of fish go walking by.
The fish wore diamond necklaces and crowns.

.... (Ibid 1977b, 13)

Trees, wind, singing, leaves, and fish are all common to Hawaii. The student who wrote this poem created a beautiful image of a school of fish, comparing the vibrant colors of fish scales to jeweled necklaces and crowns. The use of the verb "walking" also creates a pleasing metaphor, and the possible pun on the word "diamond" and "crown," perhaps an allusion to Diamond Head and the surrounding reefs, is also quite powerful. And yet, published examples of her students' poems between 1976 to 1977 reveal an absence of the specific. The use of proper nouns, place names, names of indigenous flowers, plants, fish--anything to identify that these students were specifically from Hawaii--were avoided, ignored, or simply not considered.

In 1978, in a volume co-edited by Hall and Wayne Kaumuali'i Westlake, another Hawaiian poet whose editorial directions and poems had a significant influence on other writers in Hawaii, Hall began sharing specific Hawaiian experiences with her students. In an essay titled "Keanae Taro Patches: All Us Guys Is Cousins," Hall shares some of her family genealogy, and more:

My uncle, Kui Lee, is best known for the half-dozen or so songs he wrote (including "Lahainaluna" and "Days of My Youth") that were popular in the Islands in the early '60s. He wrote another--not altogether original--composition, a good natured re-wording of "In them Old Cotton Fields Back Home," substituting "taro" for "cotton" and filling in the geographical references with local place names in his version, "In Them Old Taro Patches Back Home." (Hall 1978b, 70).

At Keanae Elementary School on Maui, Hall encouraged her students to write what they knew best. In some cases a few of the students incorporated Hawaiian words and even political commentary in their poems:

Kings

are
alii

using
all

Maui's
opihi and opae.

Darlene Kaauamo, Grade 7 (Ibid 1978b, 73)

Inspired by such poems, Hall devised a lesson plan which would further encourage her students:

As a prelude to a writing assignment in which the students were asked to write a poem that included some Hawaiian words, I wrote a list of examples on the blackboard to help get things going. They didn't need any urging. The instructions sent them rushing to the Hawaiian dictionary for words they didn't know themselves, and I laughingly noticed that they almost completely ignored the words on the board, preferring to find their own (Ibid 1978b, 73).

Despite the fact many of the poems were written in a "funny kind" of Hawaiian, Hall's students "took to the assignment so readily, and displayed such a love of the language...that I found myself wishing we had spent more time in learning more of it, beyond the handful of words and phrases that were familiar to us." (Ibid 1978b, 73). Cindy Kaauamo, an eighth grader, composed this poem after the above lesson plan was presented:

The beautiful young wahine standing
in the wind blowing her beautiful
lauoho, as her shiny maka watches
beyond her. Her papalina so rosey
like the roses in her garden. And

her lips so ulaula as the dark
ulaula cherries ready to be eaten.

(Ibid 1978b, 73)

After 1978, despite a successful year as a teacher of poetry, despite a noticeable change in her focus regarding the teaching and use of specific Hawaiian imagery and references, and despite an increasing concern with various Hawaiian land struggles, Hall continued to write her own poems without much change in her poetic style and tone.

In 1981 Wayne Kaumuali'i Westlake co-edited a Hawaii edition of the South Pacific Creative Arts Society's literary journal, Mana (1976 to present). The theme which the editors promoted while soliciting manuscripts was straightforward. Like much of the literature produced in Fiji and Papua New Guinea by contemporary Pacific islanders, the editors wanted to publish works which depicted "a consciousness" of Hawaii's contemporary social, economic, and political situation. Hall submitted poems and included an informal article. The editors decided to represent both aspects of Hall, her surrealistic visions as a poet as well as the political tenor of her article (Hamasaki and Westlake 1981). Her poem, "Another Life," once again focused on dream imagery, images juxtaposed with the unreal:

A seal swam toward me
in a dream
I saw it under the ice
following me
with my mother's face
...
I saw her
circling beneath the house
and the water in the cooking pots
boiled twice that night

(Hall 1981, 31)

Based on interpretations of dreams and symbolism compiled in Nana I Ke Kumu, Hall's poems do indeed have a strong basis in the dream world and often fantastic visions of the early Hawaiians; nevertheless, Hall's poem once again--despite the vivid imagery of her dreams and the subconscious--only alludes to regional and specific Hawaiian themes. On the other hand, Hall's informal article dealt with a protest staged at the Honolulu Airport in which a "one[-]family organization," the Ohana Makaala Kupuna, passed out leaflets to tourists asking them to by-pass Hawaii. An excerpt follows:

After May, 1981

WE WANT ALL TOURISTS TO BY-PASS HAWAII.

Yet as American citizens you have the full rights to come to Hawaii after May, BUT:

AFTER MAY WE CANNOT GUARANTEE ANY TOURIST'S SAFETY.

Our younger Hawaiian generation is very, very restless.

Please Reprint in Your Local Newspaper!

(Ibid 1981, 96)

Hall's three-paragraph introduction (which was published along with excerpts from the leaflet itself), introduced the author of this highly publicized pamphlet. An elderly native Hawaiian man from Molokai had gone to the expense of printing and publically distributing the leaflets because he wanted to call attention to the Hawaii state government's "continuing disenfranchisement of the Hawaiian people through the withholding and illegal parlaying of lands designated for their benefit under the Hawaiian Homes Act of 1920." (Ibid 1981, 93). In a nutshell, the dichotomy between Hall as poet and Hall own concerns regarding her

Hawaiian ancestry and future political activism is apparent in this issue of Mana and other examples cited. In a 1987 letter, Hall explained:

I can't see that you can treat one period of your own writing as though it has no connection to what comes later no matter how different the two may appear to be. I had a sense at the time when I was writing these poems...that I would have to write differently...not because I disavowed what I'd written before, but because I knew it had to change, only I didn't know how (Hall, letter to the author, May 1987a).

Between 1981 and 1984, Hall published rarely. In 1985, however, her publishing activities increased, when she once again began the process of simultaneously publishing her poetry and editing contemporary literature of Hawaii. This time the process was closely linked together in theme and content. Her major editing project in the mid-1980s was to guest edit a special edition of Bamboo Ridge, The Hawaii Writers' Quarterly. Hall's task was to compile a contemporary collection of creative writing which focused on two significant Hawaiian themes, land and water. The result was a compilation of both historical and contemporary writing, including visual as well as literary works. A majority of the contributors were ethnically Hawaiian as well, and Hall titled this collection Malama, Hawaiian Land and Water (Hall 1985).

The significance of Malama can be found in its attempt to compile "a new body of writing...--writing about Hawai'i by Hawaiians." (Ibid 1985, 6). Although the issue introduced many new ethnic Hawaiian writers and further documented works by previously published Hawaiian writers such as Joseph P. Balaz, Imaikalani Kalahele, Haunani-Kay Trask, Wayne Kaumuali'i Westlake, Tamara Wong, and Hall herself, the issue did not exclude non-Hawaiian contributors. Hall, however, stated that "all of the

work reflects in some way a distinctly Hawaiian relationship to the life of the place." (Ibid 1985, 7). While both the Hawaii edition of Mana (1981) and Rodney Morales' Ho'i Ho'i Hou (1984) also featured previously published as well as unpublished Hawaiian writers, the importance of Hall's collection is that a consciously articulated attempt was made to address and compile aspects of this new body of Hawaiian writing by Hawaiians.

Equally important, 1985 marked a turning point in Hall's own poetry. She began a long correspondence to the editors of local newspapers regarding Hawaiian land rights on Maui. She also began submitting her poetry to a locally published Hawaiian community newspaper, the Native Hawaiian, and continued teaching in the Poets in the Schools program. These factors indeed contributed to Hall's thematic transitions as a poet, but perhaps it was her work on the Malama issue which was the catalyst for a new style in her poetry based on a specific, regional, narrative tone and voice.

1985 AND BEYOND

1985 marks a turning point in Hall's poetry. Her lyrical poems, surrealistic and dreamlike, her hidden intimations and subconscious Hawaiian cultural references abruptly changed. Her poems became longer, her style more narrative, and less lyrical. Whatever the reasons for this transformation, Hall's poetry had thematically aligned itself closer to her other writing, primarily her letters published in the daily Maui News and the Honolulu Star-Bulletin, and her public testimonies read at public hearings--writing which dealt primarily with Hawaiian land rights:

The newer poems, all longer and more narrative, are a way to directly address political and cultural issues by imaginative means. I'm much more aware of deliberately working in things about Hawaii from an Hawaiian point of view...(Hall 1987a).

For the first time, her poems contain specific references to Hawaiian names and place names; local characters are personified and contemporary as well as historic references specific to Hawaii are made. Also, her poems written after the mid-1980s are considerably longer in length. Documenting and discussing Hall's thematic transitions as a poet are essential in understanding the overall emergence of Hawaiian writers of English in this period.

In this last section, four recent poems will be examined, all of them published between 1985 and 1987: "Ka Mo'olelo o ke Alanui," "Looking for Signs," "Native Species," and "Crossing the Pali." All four poems have one binding theme--Makena road on the island of Maui. The first poem to be discussed, "Ka Mo'olelo o ke Alanui (The Story of the Road)" appeared in three different publications between 1985-1986: in the Native Hawaiian, in the sixth issue of Joseph P. Balaz's literary magazine, Ramrod, and finally, in Malama itself. The poem recounts both the ancient and recent history of a road known today as Makena road, a road that was currently part of a legal issue that involved several litigants: native Hawaiian residents and non-residents; Seibu Hawaii, Inc., a Japanese-owned corporation; and various state and county officials and departments including the State of Hawaii (DeLeon 1985, A-1). The dispute over the road involved two primary adversaries: hotel developers and their attorneys who wanted to reroute the road away from current beach access, versus various Hawaiian community groups and individuals on Maui who opposed such a proposal. Hall's seventy-six line poem is written from the point of view of those who were opposed to the closing of the road which lay between the proposed hotel and the beach. Her poem also commemorates the antiquity (pre-European) of the road as well as its historic, cultural and contemporary significance.

The poem can be examined in sections. In the first section, the poet attempts to recapture the historical significance of the road from pre-western times to a more recent time. In the second part of the poem, the poet imagines that the road is closed and discusses the impact on residents and local beach users. Finally, the poem ends with a Hawaiian mythological reference and a series of images which link Makena geographically to Molokini islet "across the channel." (Hall 1985, 147-148, Beckwith 1970).

More than four hundred years ago,
as it comes down to us,
the road was built by Kiha'api'ilani,
who spread his cape over Maui.
When the 'ohi'a blossoms were
tossed by the wind
he travelled to the island of Hawai'i
to ask for 'Umi's help,
and returned with a fleet of canoes
and warriors to conquer Hana.

...
After all these years,
we are being told that the road
will be closed. Those who propose it
don't know that the road is alive.
Give up the road they tell us
and it will be replaced
with a sign that says
we can get to the beach this way,
only don't get off the path
or cut across the grass,
and hang on to your children

...
The lizard woman is talking
but who is listening?
At night,
when the island is deep
 in the crater of sleep,
across the channel
 the mo'o
 raises its head
one eye reflecting the moon. (Hall 1985, 148)

The major issue of the poem is whether or not a portion of Makena road will be closed to anyone wanting access to the sea in order to make way for hotel development. Hall effectively resolves any problems regarding the notion that writing about rapidly changing political events are problematic to producing works of lasting literary merit. Hall has anticipated this. The poet refers to the road in future tense, and imagines what will happen if access to the road is ever lost. Regardless of the legal outcome, the road's special qualities are elucidated in the poem. Furthermore, by ending the poem with its reference to a specific Hawaiian legend based on the geographic features of the area, Hall attempts to reach beyond the issues of the day, beyond the legalities and local politics. Simultaneously, Hall reestablishes in our own time an era older than humans--a world related to the geological presence of Makena and Molokini--and its significance to the first humans who settled in this area as interpreted through their beliefs, manifested in their legends and mythology. The central issue, therefore, becomes one of cultural integrity--from a Hawaiian point of view.

Finally, by publishing the poem in three separate publications--an English-language Hawaiian community newspaper, a literary anthology, and a literary magazine, Hall successfully attempted to exploit the potential impact of the poem. In other words, the poet's primary concern was to bring the issue into the public arena in any way she could--whether through selling t-shirts (both for fundraising and consciousness-raising purposes), passing out leaflets, speaking at hearings, writing letters to the editor, or publishing poems. If one compares the political ramifications of the Makena road controversy with the aesthetic invocation of the poem itself--as it dealt with the controversy--Hall could simultaneously encourage both a literary and a politically significant debate.

As mentioned earlier, between 1985 and into 1987, Hall had been giving public testimony against Seibu's proposal to move the road, and had also published many letters

written to the editor of the Maui News and other publications. After the mid-1980s, Hall had thematically integrated her work as a community organizer, "Hawaiian activist" and poetry teacher, with her role as the editor of Malama and as a poet.

"Looking for Signs," also published in 1985 in both Malama and the Native Hawaiian, focuses on individual Hawaiians whose lives had been directly affected by their relationship to Makena road, their beach access, and the threat of the road's closing:

Aunty Alice said it first
there had been hō'ailona
ever since we took up
trying to keep the old road
from being closed in Makena

...

When tutu gets sick
the only thing that brings her back
is the taste of the ocean
in soup made from the small
black eye of the pipihi.

...

Uncle Charley took us all to the heiau
mauka of the beach.
From the beginning he has said
the road will not be closed.

...

As for us,
what is our connection to Makena?
You pointed out that we live on
one of three great rifts out of which
lava poured in ages past
to form the mysterious beauty of Haleakala.

(Hall 1985, 32-33)

Aunty Alice and Uncle Charley, both Hawaiian, interpret visions or dreams which they consider to be portents, omens which indicate that their struggle to keep the road open is not futile. The central theme of this poem is inextricably linked to the title and the Hawaiian word, hō'ailona. Natural phenomena such as clouds of dragonflies which appear over the

ocean, dreams of red sails and of Pele's (the volcano deity) canoe, are interpreted in the poem as omens.

Nānā I Ke Kumu defines hō'ailona as:

...sign, symbol or portent....anything from a physical or natural sign, such as storm clouds as sign of rain, to mystic and supernatural omens. Long attachment of mystic or portentous meaning to natural object [sic] or phenomenon eventually made it the symbol of the thought or meaning (Pukui et al 1972, 2:169).

The major theme of this poem is "moe 'uhane, hihi'o, a me hō'ailona (dreams and symbols)." (Ibid 1972, 2:169-207). In this poem, and others written during this time, Hall no longer relies on hidden and subtle images from her own dreams and her subconscious; rather, she is "looking for signs," or hō'ailona in others. In contrast to her poems written between 1972 and 1984, Hall does not hesitate to use Hawaiian words in her poetry; in fact, her poem's strength is rooted in the evocation of specific place names and individual Hawaiians living on Maui. The poem is also a vision of her sense of connectedness to Maui based on her Hawaiian background and culture, her poetic interpretations of Hawaiian geography, and emerging Hawaiian beliefs. The poet insists that the reader observe and read the signs, the portents; that the reader makes his or her own connections. Finally, the poem helps to reaffirm how individual Hawaiians continue to relate to and depend upon Makena and this particular road in contemporary times despite historic change:

...
Ko'olau separates us from Hana
and Kaupo divides Hana and Makena,
but there is no gap between us
and Makena lying at the bottom of

the youngest rift where the
sweet potato vines covered the ground.

(Hall 1985, 32-33)

In another poem, "Crossing the Pali," the poet appeals to an attorney associated with a law firm hired by the developer "who wants/everybody off the beach before/the hotel opens in late summer." (Hall 1987b, 37). The poem begins with a recollection of childhood memories, of being raised in a multi-ethnic family on the island of O'ahu: "We're all young enough to remember what it was like when we were growing up..." (Ibid 1987b, 37). The poem evokes a sense of place, of rootedness, and a local, multi-cultural identity and consciousness. But soon the poem shifts in tone and direction. The poet questions the motives of the attorney, perhaps a former friend or associate, someone who grew up locally in Hawaii, but one whom the poet sees as changed, "different":

I know that you have the same
kinds of stories lined up
the way you used to line up
with your father, mother
and brothers all in a row
at St. Joseph's on Sundays.
Now you're an attorney
and you act different.

...

Look at you, you don't go
to the beach, you say
you don't have fun, you work
too hard and for what?
So the big Japanese company
can carve up the coast

...

Meanwhile, another company
from Wyoming wants to drill
deep into the mountain directly
above your client's new resort...

(Hall 1987b,37)

The setting of the poem is in a law office on the twenty-seventh floor in downtown Honolulu. The poet and the attorney have met, and the latter has just questioned the poet for more than six hours in regard to the narrator's "interest in keeping/the old road in Makena open/to traffic of all kinds." In her appeal to the attorney, Hall creates a metaphor in which the past, present and future of Hawaii is juxtaposed with the two opposing philosophies of the attorney and the poet. The poet suggests that by working exclusively for the developer's interests, the attorney has not only changed individually, but that the attorney's work on behalf of the developer will help contribute to adverse change in Hawaii. At the end of the poem the narrator asks the attorney to think about his position:

It's almost midnight
on the day you questioned me
for more than six hours

...

All the while hammering away
for the developer who wants
everybody off the beach before
the hotel opens in late summer.
It's almost midnight
under the same moon.

Who says you have to go along with it?
(Ibid 1987b, 37)

By ending the poem with a question to the attorney, the poet also asks her readers the same. Have "we" forgotten our own roots, our own special memories of Hawaii, forgotten one's family upbringing, and one's responsibility regarding the very issues that the narrator grapples with? The implications are far-reaching, and especially poignant when contrasting Hall's poems published in the early 1970s with her recent work.

The last poem written by Hall that will be examined is titled "Native Species":

One day we went to see Rene,
who is descended from Hawaiians on
both sides--though he bears the French
name of a family friend--and found him
at work in the botanical garden
that's full of Hawaiian plants
started from seedlings he grew himself.
...Two thousand
to begin with, all native species.

(Hall 1986, 2)

This is perhaps Hall's strongest poetic statement to date in which she refers specifically to her ethnic identity, and perhaps most revealing in regard to her transition as a poet. "Native Species" articulates a perspective which can be compared to her early 1973 editorial in the Hawaii Review. While her 1973 editorial vaguely emphasized the need to "support what is most vital and alive in Hawaii....a sensibility that is tied to nature in a powerful way" (Hall 1973b, 2), she also noted the significance of Hawaiian literature, and at the same time gently chastised the university for not sufficiently supporting the "preservation of this sensibility." (Ibid 1973b, 2). In her conclusion, she stated that the University of Hawaii needs to "turn around" and "face the mountains of Mānoa. When we are aware of the mountains in our lives again, we will know what to do." (Ibid 1973b, 2) "Native Species," written fourteen years later, reveals that "the mountains" that Hall was referring to have manifested themselves more clearly:

I also figure that these plants are still
in the world because Rene knows their names.
He knows where they came from
and how to keep them straight
kolomona, nehe, 'awikiwiki, naio.
That's because he knows where he comes from
and he doesn't tell us but we understand
it's up to us to trace
our genealogy through the native species
and to get to know our own kinds. (Hall 1986, 2)

"Native Species" is also Hall's most prose-like work yet. The poem utilizes the first person inclusive--the "we" persona: "All of this he tells us with his hands/clasped and resting lightly on his stomach...." (Ibid 1986, 2). Suddenly there is an intrusion of thought represented by italics, a voice: "Native species listening to/talk of native species." The poem shifts back to the narration in first person inclusive, but then a story appears, interwoven within the poem, delivered by Rene, the poem's main character:

Not long ago, someone
came along and wanted
the nuts from one of the trees and
cut it down. (Ibid 1986, 37)

The poem returns to the narrative voice, then shifts once again, this time into Rene's thoughts, which he speaks aloud, in Hawaii Creole English:

I start thinking I'm living
300 years ago
I get one malo on
I'm thinking what I'm doing here
what kind grass is over here I need
for my house down the beach
... (Ibid 1986, 37)

Soon after, the poem's point of view once again returns to the narrator's voice, but before the poem ends, Rene's voice can be heard once again:

If you go look underneath the
Hawaiian tree there's all kinds of
plants that grow under them.
Ferns and vines and shrubs and
other kinds of trees.
...
But the non native plants are
antisocial trees
like kiawe or the eucalyptus or
the ironwood.

...
They don't like anybody else except
for one species, their own kind. (Ibid 1987, 37)

Hall incorporates several points of view in this poem, along with that of an omniscient narrator. This technique enables her to create several perspectives which help to underscore the poet's concerns regarding her own interpretations of Hawaiian consciousness and identity. The primary metaphor in this poem is developed by comparing indigenous with non-indigenous biota, or plants. The obvious association is that plants can also be compared to people, hence the metaphor. The poet wanted to make clear a specificity between native and non-native species--that introduced, non-native plants often supplanted the native species, excluding the latter from their own environment. This metaphor transfers to Hawaiians who have been displaced--culturally, politically, economically, and so on. The tide has turned, however. Despite the pedagogical flavor of her poem, Hall avoids being didactic; rather, she establishes a strong case for "doing one's homework," so to speak:

it's up to us to trace
our genealogy through the native species
and to get to know our own kinds. (Ibid 1987, 37)

These most recent poems reveal a celebration within the poet, a celebration of Hawaiian consciousness and ethnic identity. An examination of Hall's poetry from her early to her more recent works reveals a gradual emergence of this consciousness; Hall's Hawaiian themes have moved from the implicit to the explicit. As Nānā I Ke Kumu so clearly reveals, contemporary Hawaiians brought up in a westernized society have not lost their cultural ties; rather, self-identity must find self-expression whether subconsciously or otherwise. Hall's poetry clearly reveals that a huge Hawaiian cultural reservoir exists both within the poet and within the contemporary society she writes about.

CONCLUSION

Since the early 1970s, Hall has made startling transitions. The shifts in her own poetry, thematic shifts in her Poets in the Schools' lesson plans and in the directions of her literary editing, reveal that Hall has indeed evolved as a writer. A poet who once used standard English exclusively, Hall now utilizes both the Hawaiian language and HCE ("pidgin") in her works. Hall has also reconciled a duality that existed between her early poetry and her early visions as an editor of Hawaii's creative literature. While her work as an editor has helped to document and stimulate emerging Hawaiian as well as local literatures in Hawaii, her growth as a poet is equally significant. Hall's poetic style has evolved slowly, into a voice that reveals an ethnically Hawaiian consciousness and concern. Presently her poetry has emerged as indisputably Hawaiian in content and theme, and is now more closely aligned with her work as an editor from 1973 to the present.

As with all artists a variety of factors--colleagues, friends, family, cultural, social, economic, political trends, as well as emerging values--have shaped Hall as a poet. This chapter has shown how Hall's poetry has become more regional thematically, and most importantly, more consciously Hawaiian in orientation and focus. As an editor, Hall concerns have moved from "universality," as her early Poets in the Schools essays have revealed, and from "internationalism" as depicted in her editorial directions for Hawaii Review in the early 1970s, toward a deeper sensitivity regarding the regional and local experiences of her students' work in the late 1970s. More recently she has focused on Hawaii's environment and Hawaiian land issues, as depicted in her 1985 project as the editor of Malama, Hawaiian Land and Water. Her most recent poems, 1985 to present, confirm this evolution. Both Hall's poetry and her work as a literary editor provide

substantive evidence of an emergence of Hawaiian writers working in the English language.

Finally, Hall's works also document and provide evidence of emerging indigenous Pacific literature (written in English) in the "American Pacific," as identified by Subramani in his book South Pacific Literature (1985). Her more recent poems can be sharply contrasted and compared with her early writing. Whereas implicit association with the Hawaiian subconscious and dream imagery is evident in her early works, her more recent poetry reveals a regional quality that invites comparison to the works of other indigenous contemporary Pacific island writers.

The next chapter examines the work of poet Wayne Kaumuali'i Westlake, and sheds further light on his transition as a Hawaiian writer as well as his influence on the emergence of contemporary Hawaiian poetry written in English. Both Hall and Westlake, despite their multi-ethnic heritage and western educational background, have chosen to articulate perspectives which specifically address their Hawaiian ancestry--as writers, editors, and as individuals.

CHAPTER III
WAYNE KAUMUALI'I WESTLAKE
(1947-1984)

Wayne Edward Kaumuali'i Westlake is a contemporary Hawaiian poet, editor, and teacher. Like Dana Naone Hall, Westlake's poetry evolved dramatically over a ten-year period, from 1974 until his death in 1984.

Born in 1947 in Lahaina, Maui, of Danish, English, German, Norwegian, Swedish and Hawaiian descent, Westlake grew up in suburban Honolulu. A graduate of Punahou High School, he attended the University of Oregon in Eugene and graduated from the University of Hawaii at Mānoa with a B.A. in Chinese Studies (Hamasaki 1985, Westlake 1987). Between 1974 and 1984, Westlake's poetry was published in Asia, Europe, the Pacific, in both Canada and the U.S. as well as locally. He taught in the Hawaii Poets in the Schools Program for several years, worked as a freelance journalist, and like Dana Naone Hall, compiled and edited a number of literary publications in Hawaii. After 1981, when Westlake moved from the island of Oahu to Hawaii, he became deeply involved in both Hawaiian and environmental land issues, publishing numerous editorials and articles, many of which appeared in the daily newspapers published on both islands. In 1983, Westlake received the first place award in the opinion category for various letters to the editor, presented to him by the Hawaii Island Media Advisory Council.

In 1984, two weeks after he was hospitalized for injuries sustained in an automobile accident, Westlake died. Because of his untimely death, we shall, regrettably, never know what directions his future work might have taken. Westlake's reputation as a concrete poet had already achieved international standing; his work as an environmentalist and Hawaiian

land-rights advocate had just begun. This chapter addresses aspects of his literary work produced in the ten years since he first began publishing his poetry. Like Dana Naone Hall, Westlake's early poetry also went through considerable changes. Although Westlake's poetry varied in style, ranging from lyrical to short poems, concrete poetry to Chinese and Japanese translations, it was during the late 1970s that he began to develop a distinctive voice as a contemporary Hawaiian poet. While his personal papers, unpublished writing and notes are not accessible at this time, selected works of Westlake's published poetry and his work as a literary editor is examined. Westlake's significance as both poet and editor in the emergence of contemporary Hawaiian poetry written in English is also addressed.

EARLY POEMS AND INFLUENCES

Many of Westlake's first published poems were not entirely his own. His translations of T'ang dynasty hermit poet Han Shan (circa 7th-8th century) appeared in 1974 in a small press journal, Tantalus. Edited by locally born poet and former University of Hawaii at Mānoa (UHM) student Robert Lamansky, the journal began as an alternative to the Hawaii Review and lasted two issues (Lamansky 1974). A year later, eleven more Han Shan poems were published in Poetry East-West (Westlake 1975a). Westlake's translations can be compared with works by other translators of Han Shan such as Arthur Waley, Gary Snyder and Burton Watson. In the tradition of many students of Taoist poetry, Snyder offered some of his own personal interpretations of Han Shan's life and personality. Snyder, in relating Han Shan to his own travels and experiences, offered an insightful and contemporaneous perspective of this unusual poet:

Kanzan, or Han-shan, "Cold Mountain" takes his name from where he lived. He is a mountain madman in an old Chinese line of ragged hermits. When he talks

about Cold Mountain he means himself, his home, his state of mind....His poems, of which three hundred survive, are written in T'ang colloquial: rough and fresh. The ideas are Taoist, Buddhist, Zen. He and his sidekick Shih-te...became great favorites with Zen painters of later days--the scroll, the broom, the wild hair and laughter. They became Immortals and you sometimes run onto them today in the skidrows, orchards, hobo jungles, and logging camps of America (Snyder 1958; 1965, 33).

Understandably, Han Shan's contemporary appeal is quite widespread, especially among those who study Ch'an, Taoism, and Zen Buddhism. The poet's popularity in the west was enhanced by Snyder's publication Rip Rap (1965) and Jack Kerouac's Dharma Bums (1958, 1974), the latter of which was dedicated to Han Shan. An avid reader of the Beat writers, and a diligent student of the Chinese language, Westlake was particularly sensitive and alert to Han Shan's religious satire, aimed at overzealous monks and their often superstitious rituals:

I'll allow you to be into rhinoceros horn
And I'll forgive you for carrying around
tiger eyes
Peach branches in hand you beat back Evil
...
Still in the end you'll not escape Death
You're wasting yourself seeking Immortality!

(Ibid 1975a, 95)

A student of Chinese studies at the University of Oregon and at the University of Hawaii, Westlake's translations of Han Shan, Feng Kan and Japanese haiku poet Issa have appeared in small press literary magazines; however, his translations of Li Po and other Chinese poets remain unpublished (Ibid 1975a, Westlake 1976b). Westlake was not only well versed in Chinese philosophy, his early poems also indicate that he often emulated the writing styles and admired the philosophical perspectives of his favorite writers.

In 1975 Westlake published several original poems, one of which appeared in the Chicago Review. Titled "A Joke--To Tu Fu," Westlake imagined Li Po conversing briefly with contemporary T'ang poet Tu Fu: "I ask, since parting, how come so thin? / Suffering from poetry, again?" (Westlake 1975b, 111). The 1975 publication of Poetry East-West also included three original poems by Westlake, titled "The Archer," "The Black Dog," and "The Drunken Sage." (Westlake 1975a). Both "The Archer" and "The Drunken Sage" rely heavily upon Asian imagery and metaphor. For example, in "The Archer" the poet creates an image of a manly hunter who can shoot his arrows "straight through the heart / of a blooming chrysanthemum," (Ibid 1975a, 56), an ironic metaphor alluding to both worldly love and spiritual truth. Despite the archer's sex appeal, he chooses a life of solitude: "Alone in the evening / he gathers wood / for more arrows." (Ibid 1975a, 56). The final image in the poem suggests that the archer is on a spiritual quest: "His only companion / a cold stone Buddha / by his side." (Ibid 1975a, 56). Another poem, "The Black Dog," acknowledged a fellow Hawaiian poet, former UHM student and contemporary, Michael Among. The name "Black Dog" like "Cold Mountain," also represented Among himself, a name which the latter poet used as his pen name as well as a personal metaphor (Among 1973; 1976).

In 1975, Poetry East-West also published a number of Westlake's translations from the Japanese haiku poet, Issa. Westlake titled his translations "This Hellish World (Versions from the Japanese)." His translations of Issa help give insight into Westlake's literary tastes and personality. Issa's terse, three-line haiku would also influence Westlake's later poetry, and Westlake often flavored his own poems with poetic and even ironic allusions to Buddhist thought and philosophy. The following three haiku were translated by Westlake:

Bamboo shoots
dug up-- would've bloomed
if not for man...

In a dream
my dead daughter held
a melon to her cheek...

One man
one fly
one big room... (Westlake 1975a, 84)

Issa's influence becomes evident in Westlake's poetry in a 1979 chapbook which will be discussed later in this chapter.

A year after Westlake's poems and translations appeared in Poetry East-West, Westlake and four others--including this writer--began a literary journal, Seaweeds and Constructions. In it, Westlake published six concrete poems, all of which utilized Chinese pictographs and ideograms (Westlake 1976). Comparisons of Westlake's concrete poems can be found in a number of concrete poetry anthologies published in the late 1960s; these anthologies appeared about a decade and a half after concrete poetry first developed as a worldwide movement. (Williams 1967; Solt 1968; Wildman 1969). In the introduction to her book, Concrete Poetry: A World View, Mary Solt was careful to avoid any simple definition of this contemporary genre of modern poetry:

The term "concrete poetry" is now being used to refer to a variety of innovations and experiments following World War II which are revolutionizing the area of the poem on a global scale and enlarging its possibilities for expression and communication. ...the concrete poet is concerned with establishing his linguistic materials in a new relationship to space (the page or its equivalent) and / or to time (abandoning old linear measure). Put another way this means the concrete poet is concerned with making an object to be perceived rather than read. ...Concrete poets, then, are united in their efforts

to make objects or compositions of sounds from particular materials. They are disunited on the questions of semantics: some insisting upon the necessity for poetry to remain within the communication area of semantics, others convinced that poetry is capable of transmitting new and other kinds of information--purely esthetic information (Solt 1968, 7).

Rendered in black ink using a "marsh pen" or "magic marker," Westlake's early concrete poems relied primarily on ancient and contemporary Chinese pictographs and ideograms. Once again, his poems often contained allusions to Chinese and Japanese poetic thought and philosophy; visual punning was also an essential aspect of these 1976 concrete poems.

Westlake, as a teacher in the Hawaii Poets in the Schools Program, also took his ideas into the classroom. In 1977, Westlake published an article titled "Chinese Imagery," which appeared in Haku Mele O Hawaii (Westlake 1977), published by the Hawaii Department of Education. In one lesson, he explained how English is a language of words, whereas Chinese, he posited, is a language of pictures, and that "not all languages use words" in their writing systems (Ibid 1977, 17). Using images reproduced from ancient Chinese inscriptions on turtle bones, Westlake prepared a lesson in which his grade-school students composed poems based on these ancient pictographs. Rather than telling the children the meaning of each pictograph, he had his students make up their own meaning for each, then asked them to draw virtually wordless "picture poems." Once the picture poems were drawn, Westlake instructed them to translate their pictures into English. With this, he accomplished two goals. The students learned something about "translation," and they had to write an original poem for the pictographs which they had arranged in hieroglyphic form.

Westlake followed up this lesson with examples of modern stylized Chinese characters, and demonstrated how the Chinese "magically create whole new images simply by adding other images together." (Ibid 1977, 22). His students then wrote poems based on Chinese

ideograms which had been combined from two separate images which, together, created an entirely different "word" or meaning. For example, the Chinese character for "sun" and "moon" placed adjacent to each other created the word "ming" or "brightness." Inspired by this Chinese ideogram, a student wrote this:

Who Am I

Who am I?
Am I a moon and sun,
or an earth and moon,
or am I an apple and
banana. Who do you
think I am???

Donna Rice, Grade 5 (Ibid 1977:24)

In the three years in which he first began publishing his poetry, Westlake's major themes in his writing were based primarily on Chinese and Japanese literary motifs and imagery. During this time, Westlake also became involved in the Hawaii Literary Arts Council (HLAC), a Honolulu-based, non-profit literary organization founded in 1974 primarily by UHM English department faculty and students. Elected to the board in 1976, he immediately began organizing poetry readings for resident and non-university-associated writers on Oahu. Dana Naone Hall was among those for whom Westlake organized poetry readings. Within a year, however, Westlake's decision-making powers as chairman of the local writers series was sharply curtailed (Hamasaki 1985).

TURNING POINT

In March 1977, George Helm and Kimo Mitchell, both of Hawaiian ancestry, disappeared while participating in an "illegal" occupation of Kaho'olawe, an island southwest of Maui. Under the jurisdiction of the U.S. Navy since 1953, (Executive Order 10436), Kaho'olawe is presently used for live bombing practice despite continued protest

(State of Hawaii 1977). Helm was a talented musician and charismatic leader of the original Protect Kaho'olawe Association (now the Protect Kaho'olawe 'Ohana, PKO). The group was formed as a state-wide organization whose function was to protect Kaho'olawe from further devastation, and to advocate the return of the island to the indigenous Hawaiians. As state-wide support grew after the first occupation of Kaho'olawe in 1976, public awareness also increased significantly. Both Helm and Mitchell's disappearance in March 1977 caused immediate concern and much debate throughout Hawaii (Morales 1984, 10-33).

In the same year that Helm and Mitchell disappeared, Westlake began working as a freelance journalist for the now defunct bi-monthly news magazine Hawaii Observer. In a November 1977 cover story, the Observer featured Westlake's candid interview of two other Hawaiian protestors, Richard Sawyer and Walter Ritte, Jr., both jailed after a thirty-five day occupation of the island. The same Observer issue featured another Westlake article, a short piece titled "The Target Island." In it he stated:

I recently completed teaching a week-long creative writing course at Kamehameha III School in Lahaina, Maui. Let me say this straight out: I did not go there to rant and rave about the bombing of Kahoolawe. I am not a member of the Protect Kahoolawe 'Ohana. I'm no political activist---I'm a poet and teacher of literature. I was simply curious to see exactly what these children knew and felt about the bombing of Kahoolawe. After all, for many of the kids, the bombing has been something they've been constantly reminded of by bomb blasts, rattling windows and bright bomb flashes at night (Westlake 1977b:7).

Referring to his classroom techniques as a poet employed by the Hawaii Department of Education and the State Foundation on Culture and the Arts, Westlake encouraged his

students to "try to create their own chants, poems, legends, stories, songs...dealing with the Mysterious Isle." (Ibid 1977b, 7). Westlake added:

The results were startling. Local children still possess wide-eyed, innocent, fertile imaginations, and this, combined with their basic grasp of English, can result in moving, beautiful and often haunting folk literature (Ibid 1977b, 7).

There is little doubt that Westlake was emotionally moved by his own students' work and the political events of Kaho'olawe. Evidence of this can be seen in a self-compiled and self-published work titled Kahoolawe--Chants, Legends, Poems, Stories by Children of Maui (Westlake 1977c). Westlake not only paid for the printing, but distributed this mimeographed, saddle-stitched publication free of charge to editors of daily newspapers, to members of the Hawaii State Legislature, to bookstores and elsewhere. The collection was also reprinted in a variety of publications and anthologies between 1977 and 1984. Kaho'olawe represents a turning point not only in Westlake's life, but in his own writing; it also represents his first significant contribution as a literary editor and compiler.

Many student writers included in this collection had written works that expressed an enviable sentiment and consciousness. Their writings incorporated both Hawaiian and local imagery with universally understood metaphors, a style of regional poetry which neither Westlake nor Dana Naone Hall had yet to develop in their own published work. Although Westlake's Maui students were obviously amateur writers, the honesty and integrity of their writing elicited empathy and compassion from their readers. The following examples demonstrate how these young students depicted Kaho'olawe--an island--as an entity:

Kahoolawe, Kahoolawe,
what are you doing?
i am just sitting here.

Kahoolawe, Kahoolawe,
what do you eat?
i eat the bombs that people feed me.

Kelly Carpenter, Grade 4

Kahoolawe once was a beautiful lady
dancing in the night.
Some nights she was frightened
but kept dancing on all night.

Joy Blakeslee, Grade 5

Kahoolawe is now the place
to bomb Hawaiians.

Allen Darisay, Grade 4

(Westlake 1978, 9, 14, 25)

The first reprint of the entire collection appeared in a 1978 issue of Seaweeds and Constructions. Enthusiasm for these poems persisted, and six years later, in 1984, selected pieces from this collection were included in Ho'i Ho'i Hou, A Tribute to George Helm and Kimo Mitchell. Ho'i Ho'i Hou featured works by a number of Hawaiian and non-Hawaiian writers alike, works which focused primarily on the two Protect Kaho'olawe 'Ohana members lost at sea and on the target island of Kaho'olawe (Morales 1984). In 1977, however, when Westlake first came out with Kahoolawe, only a fraction of Hawaiian poets and writers were publishing in the few locally available literary publications of the day.

In 1977, Westlake had also guest edited a special issue of Seaweeds and Constructions titled Wahine O Hawaii (1977d), which included works by twenty-six women of Hawaii, including Dana Naone Hall. In a brief introduction to the collection, Westlake expressed one element of dissatisfaction:

I personally would like to salute the boldness of the women who chose to contribute. It was a delight to review their works. It's almost as if I've gotten to know these women, though I've never met half of them before. My only regret is that more Hawaiian-blooded women did not choose to contribute (Westlake 1977d:5).

For Westlake, ethnicity and literary publishing was indeed an issue. This "regret" spurred him onward.

Westlake's work as an editor between 1977 and 1978, and as an HLAC officer responsible for coordinating poetry readings by Hawaii writers, brought him into direct contact with poet Dana Naone Hall. Westlake had also begun teaching in the Hawaii Poets in the Schools Program after the mid-1970s; Hall was also active in the same program. In 1978, Westlake and Hall co-edited a volume of Haku Mele O Hawaii. At this time both poets began addressing specific native Hawaiian concerns in their roles as teachers in the Poets in the Schools program. There is evidence that each poet had begun to influence the other. In the same volume of Haku Mele O Hawaii (Haku Mele) mentioned above, Westlake edited the Kauai schools section and Hall edited the Maui, Lanai and Molokai section. This volume documents the introduction, by both poets, of lesson plans and perspectives which focus on specific Hawaiian themes. Just as Hall had shifted toward a more specific, regional approach to her teaching as discussed and identified in the previous chapter, so too, did Westlake.

In a six-page introduction published in the 1978 volume of Haku Mele, Westlake contrasted lifestyles on Kauai and Oahu. Titled "'City'/Country'--Poetry on Kauai" (Westlake 1978b), he expressed concern regarding the erosion of Hawaiian culture and the threatened natural beauty of the islands, both "on the verge of being overrun in the name of progress." (Westlake 1978b, 81). He also discussed cultural and environmental changes

which he had experienced as a child on Oahu and wondered what would happen to Kauai's children should they be impacted similarly:

What I'm trying to say is that overdevelopment and the consequent destruction and loss of natural beauty spells disaster to the poet. It means a further drying up of the near-draught condition of our natural source of creativity. A poet thrives on natural beauty, and the less there is of it, the less source of inspiration he or she has to draw from (Ibid 1978b, 81).

Westlake, born in Lahaina, but raised in Aina Haina valley on Oahu, reminisced briefly about his own childhood, while simultaneously conveying his concerns about the erosion of native Hawaiian culture:

As a kid I remember Kuapa, the sacred mullet pond-- it is now Hawaii Kai Marina. And I remember seeing the white ribbon of Manoa while bodysurfing off Waikiki. Now I see only the Holiday Inn. I remember day after day of fishing in Salt Lake [Oahu], home for a time of the legendary shark-god. Now our island's only salt lake is the home of a country club (Ibid 1978c, 81).

Westlake concluded his introduction with a retelling of "the old Hawaiian legend of how Kauai came into being and how it got its name....As the legend says, the island's beauty has never been lost, especially the beauty of her children." (Ibid 1978b, 83). Both Westlake and Hall's work as editors and teachers, and their literary work which brought the two of them into direct contact, seemed to have a significant influence upon their own writing and future interests.

LATE 1970s--MORE CONCRETE POETRY

Beginning in 1979, for perhaps the first time, Westlake's own poetry began to include specific references to Hawaiian imagery and themes. His concrete poem "Pakalolo" was

featured on the cover of Seaweeds and Constructions, Anthology Hawaii (Westlake 1979a). The award-winning poem was based on two Hawaiian words: lōlō, pronounced with the macrons (kahakō) over the two vowels, means crazy, "Paralyzed, numb; feeble-minded"; without the macrons over the vowels, the word means "Brains, bone marrow" (Pukui and Elbert 1965, 194). Paka is defined as "wild tobacco" (Ibid 1965, 279), and together, the word pakalolo can be translated as marijuana.

In the same 1979 collection, Westlake published a poem called "Manifesto," a tribute to the Dadaist movement of the early 20th century and to a more recent literary movement, concrete poetry. The poem is constructed as a visual object, and is structurally organized to incorporate the manipulation of the visual as well as oral characteristics of the written word. The poem also juxtaposes Chinese ideograms with political quotations and slogans. "Manifesto" is highly experimental, and Westlake was trying to do several things with this piece. He had literally written a manifesto for concrete poetry. He had also structured the manifesto as a poem, a concrete poem. Finally, the poem is, in essence, a commentary on literature itself--from the point of view of a concrete poet of Hawaiian ancestry. The following passage juxtaposes images which focus on the plight of the native Hawaiian in terms of his own language, and on the role and implications of the word "literature" as it relates to the native Hawaiian:

Nothing circles nothing. Hawaiians eat fish,
fish eat Hawaiians.
Water a cow drinks turns to milk; water a snake drinks
turns to venom.
Language the missionaries taught us was broken glass.
Our tongues are still bleeding.

As much as a beer belly deserves its place on a Hawaiian,
poetry deserves the death it gets!

If a banana can be a poem, anything can. Including your face,
alphabet head (Westlake 1979a, 32).

In this section the poet develops a metaphor of the biological food chain as a primary image--food chains which can produce ironic results. Hawaiians eat fish and are in turn eaten by fish. Although cows and snakes both consume water for sustenance, the results are shockingly dissimilar. A disturbing image follows: "Language the missionaries taught us was broken glass. / Our tongues are still bleeding." The metaphor of the food chain is transformed into a larger image, an image of an historical chain of events. Since the Hawaiians already had an oral language, the poet's reference to "language" is ironic as well. "Language" probably refers to both the Hawaiian language and English. The missionaries not only reduced the Hawaiian language into written form, but in the process paved the way for Hawaiian dependency upon the written word, and upon the English language as well. According to the poet, the missionaries' efforts were devastating, "Our tongues are still bleeding."

The next line advances the metaphor, now a chain of events, relating to cause and effect. Alcoholism, introduced after the arrival of the first Europeans, continues to be a major disease among Hawaiians, and Hawaiians are often stereotypically portrayed as the poem suggests. The poet associates these cumulative adverse effects with that of literature itself. Almost bitter about the contemporary circumstance of the Hawaiian, "As much as a beer belly deserves its place on a Hawaiian," Westlake states that "poetry deserves the death it gets." Rebellion, anger, irony, and most importantly, imagination are at play here. Westlake's "Manifesto" identifies concrete poetry as the literary medium of our age. His poem suggests that literature as we know it today can be "anything." Even the function of literature must be changed, the poet insists. Poetry is dead, or near death, according to the poet because it is full of pretensions, or pretensions of others. With tongues bleeding as a result of the implantation of Christianized/westernized languages and all the implications

which follow, with concrete poetry part of one's contemporary, literary inheritance--
anything can be a poem, Westlake asserts.

In the introduction to her book Concrete Poetry: A World View, (1968) Mary Ellen Solt helps to illustrate how Westlake could find room to expand upon his perspectives discussed above. He could also accommodate his ideas by utilizing a poetic genre created and developed by poets throughout the world, a multi-cultural, multi-national, multi-ethnic genre appropriate for our age:

In other words the concrete poet seeks to relieve the poem of its centuries-old burden of ideas, symbolic reference, allusion and repetitious emotional content; of its servitude to disciplines outside itself as an object in its own right for its own sake (Solt 1968, 8).

In a position piece which discussed the development of various international poetry movements, including concrete poetry, Pierre Garnier of France stated:

These kinds of poetry in their diversity as well as their shared tendencies are driving forces, they are man come back, liberated from a pre-established language imposed from childhood on with its burden of ideas and moralities...--the ethics residing in the audacity of change (Garnier 1968, 80).

In the next passage of "Manifesto," the poet reminds the reader that poetry encompasses all aspects of life, from the commonplace to the vulgar, from the ethereal to the absurd. Westlake contradicts western logic with Taoist poetics ("like your hopes: nothing / like your paradise: nothing / like your idols: nothing..."), (Ibid 1979a, 32), juxtaposing both with contemporary idioms, slogans, even truisms. Furthermore, he states:

If there was no grief
no hopelessness

no agony
no desperation
no doom
 there would be
NOTHING

but blank pages (Ibid 1979a, 33).

Westlake insists that if not for such suffering and more, "there would no such thing as / CONCRETE POETRY" or any poetry for that matter (Ibid 1979a:33).

Several lines later, Westlake quotes a line from one of his own concrete poems, "Literature is in constant need of rebarbarization," (Ibid 1979a, 34, 35). This thought is consistent with Westlake's notion of reducing as much pretense from literature as possible, even to the point of "barbarizing" literature. If literature can be "rebarbarized," Westlake suggests, it can be unshackled so it can accommodate more of life's experiences and include all perspectives, all writers. The poem concludes, comparing concrete poets with other poets:

Kiss the lyrical poets, bite off and spit out their tongues!
Hug the intellectual poets, twist and snap off their heads!
Fondle the technical poets, lick and suck out their eyeballs!

MENTAL BRUTALITY!

Got enough TNT? Enough grenades? Try blow up a concrete poet:

Like blowing up air! (Ibid 1979a, 34)

"Manifesto" further reveals aspects of Westlake's philosophical and literary background. Beginning with references to the Dadaist movement of the early 20th century, Westlake's poem expresses some of his perspectives as a contemporary Hawaiian, as a student of Taoism and Buddhism, as an anarchist, as a contemporary poet and artist. Westlake's experimental style, combining political slogans, Chinese ideograms,

acknowledging Dadaism and concrete poetry, and incorporating fragments of pidgin English as well as quotations from his own work as a concrete poet, has not only expanded the scope of contemporary Hawaiian writing, but has also expressed for Westlake and others an attitude in which he, as both a contemporary as well as a Hawaiian writer, can work. This attitude enables the contemporary poet to create "anything," to experiment if necessary, and to break away from any restrictions inherent in the term "literature." It is through this poem in particular that Westlake reveals that the contemporary Hawaiian poet (or any poet for that matter), can be a writer of "anything" he or she wants to be, and still retain one's ethnic identity. For Westlake, concrete poetry, an international poetry movement of the 20th century, proved to be an apropos and highly creative avenue.

Between 1979 and the year of his death in 1984, Westlake's concrete poetry appeared in small press literary magazines in Delaware, San Francisco, India, New Mexico, Haleiwa and Honolulu. In 1981, three concrete poems were reprinted in the prestigious New Directions Anthology series in New York, selected by New Directions editor James Laughlin, publisher of many of the 20th century's most innovative writers (Laughlin 1981).

MORE HAWAIIAN THEMES SURFACE

Westlake's publications were not limited to concrete poetry, however. In 1979, a small press in W. Lafayette, Indiana published a chapbook (a small booklet/pamphlet) of Westlake's short poems written in English, but based on Japanese haiku and tanka poetic forms. The chapbook was titled IT'S OK IF YOU EAT LOTS OF RICE (1979). A brief examination of some of the poems in this collection will provide a perspective of Westlake's growth as a poet and the emergence of Hawaiian themes in his writing.

In a three-line, haiku-style poem titled "Singapore '76," the poet visits the statue of the "Golden Buddha." (Westlake 1979b, n.p.). While standing in front of the sculpture, the

poet picks his nose. The image of picking one's nose in front of the golden Buddha creates a significant contrast, one of humor, and also of disrespect. To focus on either, however, is to miss the point. The poet's actions are mundane because the statue itself means little to the poet who is obviously unimpressed with the golden statue, nor does the poet accept this monument as anything more than a mere facade erected long after Buddha's own death. Westlake's poem can be linked to the poems of other philosophical and ironic poets such as Han Shan and Issa. In "Singapore '76," the poet reveals that the spirit of Buddha can be found only within oneself rather than by worshiping such a pretentious idol as a "Golden Buddha." The poem reveals a closeness to the source, to the living Buddha; reverence toward a mere statue, a symbol of a formalized religion adapted and modified hundreds of years after Buddha's death, is absurd according to the poet. In the tradition of both Han Shan and Issa, "Singapore 76" is an example of a poem which pokes fun at overzealous worshippers and empty traditional practices based upon formulaic religious rituals or symbols (Westlake 1975a; Blyth 1963).

In the endnotes of the chapbook, Westlake is quoted as saying:

I never wrote this book for no "Literary Establishment." I'd rather stand accused of writing like Issa or Takuboku, than be accused of writing like W. S. Merwin (Ibid 1979b).

Westlake's use of the double negative is also purposefully rebellious. While factionalism and rivalry between writers in Hawaii will not be discussed at length here, evidence of such can be found in letters to the local daily newspapers and in the Hawaii Literary Arts Council's (HLAC) newsletter, published between 1974 and the present (Stewart 1979; Westlake 1979c; Matsueda 1982). In the mid-1970s, W. S. Merwin visited the Hawaiian Islands quite frequently. On one occasion Merwin arrived alone, and left with poet Dana

Naone Hall, a relationship that was to last seven years (Youngblood 1985). Westlake's antagonism toward poet W. S. Merwin (now a resident of Maui), is one example of resentment between visiting writers and local, resident writers, and perhaps vice versa. In his chapbook Westlake dedicates a poem to Merwin, titled "AFTER THE POETRY READING," inspired after attending one of Merwin's readings:

Shaking hands

with "The Poet"

I held my tongue... (Westlake 1979b, n.p.)

"AFTER THE POETRY READING" helps document an emerging attitude especially important during this period of literary growth. In this period we find self-confidence among local writers, even defiance and occasional arrogance toward visiting writers, who were often invited to Hawaii and sponsored by various student and academic organizations, including HLAC. Whatever the implications one can or wants to draw from Westlake's poem, the work itself is rooted in Japanese senryu, a style of haiku which is sarcastic, satirical, and at times even vulgar (Blythe 1973; Miyamori 1970). This senryu style, utilized by Westlake, is a significant adaptation from the Japanese haiku poets, which Westlake began to use rather effectively in these and later poems.

Westlake also included in this collection poems based on the Japanese tanka form--originally five lines syllabically structured into a 5,7,5,7,7 framework. His reference to Takuboku Ishikawa, a Japanese tanka poet of the early 20th century, warrants comparison. Seven poems in Westlake's chapbook were written as tanka, and several echo Takuboku's autobiographical style:

Wish I

could empty

my Mind
like an
ashtray.... (Westlake 1979b, n.p.)

Contrast this with Takuboku:

my mind felt like
a bread loaf
at times--
fresh out
of the oven (Takuboku 1972, 57)

Westlake again:

There's a poem
sitting here
doing nothing--

I read
my palm... (Westlake 1979b, n.p.)

And Takuboku:

I work, work
and still

no joy in my life
I stare
at my hands (Takuboku 1972, 53)

Westlake's eagerness to emulate his favorite writers, combined with his knowledge of Japanese and Chinese literature and philosophy, enabled him to recreate in English works that were based on non-western traditions and thought. He was, in essence, able to find literary expression and a sense of identity through non-western literary forms as well as international poetry movements. IT'S OKAY IF YOU EAT LOTS OF RICE is, in a sense, a tribute to an Asian literary tradition that helped sustain him as an individual and as a poet, especially during his earlier years as a writer. The twenty-sixth and last poem in Westlake's collection is one of his first poems which acknowledges his own Hawaiian ancestry. The poem, "Kaiulani," anticipates an entirely new phase in his writing:

Must be
the Hawaiian blood--
that rainbow
recalls a
woman... (Ibid 1979b, n.p.)

"Kaiulani" refers to Princess Victoria Ka'iulani, daughter of Queen Lili'uokalani's sister, Princess Miriam Likelike (the latter of who had married Archibald Scott Cleghorn in 1870). Princess Ka'iulani, an attractive, young and beloved ali'i, was heir-apparent to Hawaii's last monarch, the Queen. In 1899, one year after Hawaii was annexed to the U.S., Princess Ka'iulani died at the age of 23 after a long series of illnesses. Many believe Ka'iulani's early death can be attributed to her grief concerning the overthrow of the monarchy and Hawaii's annexation (Zambucka 1982).

In "Kaiulani," also written in the Japanese tanka form, the poet sees a rainbow and is reminded of Princess Ka'iulani. His reference to Hawaiian blood immediately conjures a number of associations, all of which are related to ethnicity and Hawaiian culture. Himself a descendant of Kauai chief Kaumuali'i, Westlake's reference to the rainbow acknowledges Ka'iulani as a powerful ali'i. For Hawaiians the rainbow symbolized many things. It was a sign of a high chief; it was found over places of violent death; and the rainbow also served as a bridge to the "otherworld." (Beckwith 1971, 573). Nana I Ke Kumu also explains that anuenue, or the rainbow

...carries conflicting symbolisms. Today, the majority of Hawaiians we know associate the rainbow with death or disaster. Yet, it has-- and may yet--symbolize good fortune. Varying regional or family interpretations seem to have existed for centuries. Fornander states that, "The views of the priests...did not coincide; in the judgement of some, the rainbow was an auspicious sign...auguries of the priesthood mentioned in this account were either for good or evil." (Pukui et al. 1972, 2:179).

The above descriptions appropriately explain Westlake's complex allusions in this short poem. Once again employing his sense of irony, Westlake's poem was obviously intended to be understood with a variety of interpretations.

The words "Must be / the Hawaiian blood..." are powerful in another context. Westlake was not ethnically Asian, and yet, this collection of poems draws heavily on Asian themes: the book's title; the poet's own cover drawing of three Japanese musubi, or rice balls; the Japanese haiku and tanka forms which he enthusiastically employed; and the overall Asian themes, imagery and poetic styles found in nearly all of the poems. While the poet had succeeded in writing like Issa and Takuboku, but with his own voice and his own visions, "Kaiulani" is deliberately included as the final poem in the collection. Westlake

recognized the irony of being Hawaiian and writing tanka and haiku; "Kaiulani" seems to signal Westlake's growing concerns regarding his own Hawaiian ancestry and identity, and his need to express this consciousness in his writing.

POETRY WRITTEN IN PIDGIN (HCE), AND MORE HAWAIIAN THEMES

In 1979 Westlake also compiled another collection of student writing called "Born Pidgin, Pidgin Poetry by Children of Hawaii," (Westlake 1979d). "Born Pidgin," as yet unpublished, was compiled during his work in the Hawaii Poets in the Schools Program. This collection demonstrates that his students had once again helped to stimulate his own writing, and vice versa. In a light-hearted but succinct and informed introduction to this collection, Westlake argued that pidgin in Hawaii was not only a legitimate language, but research at KEEP (Kamehameha Early Education Program) indicated that "the students with the highest fluency in pidgin also display the highest fluency in standard English"; therefore, he reasoned, why not try "teaching pidgin in our public schools?" (Westlake 1979d, 3). Westlake felt that by teaching only standard English in Hawaii, students became stifled and frustrated:

Personally, I find pidgin to be a much more exciting, musical, lively and poetic language than standard English. It's spontaneous, funny, and a beautifully expressive language. These attributes of pidgin are also very much the attributes of our Hawaii children. It is no wonder to me that our local kids feel oppressed, stifled, timid and even terrified by the strict totalitarianism of standard English.

...What is termed "lack of achievement" is simply the result of alienation--the imposing of millions of dollars worth of restrictive, 'foreign' language systems on our innocent children.

...So why spend so many tax-dollars teaching an alien language when the money could be

spent so much more profitably teaching a language our children can relate to? (Ibid1979d, 3-4).

Although Westlake's position is perhaps untenable to many, all thirty-four poems in this collection are a testament that pidgin is indeed a language of much humor, beauty, complexity, and subtlety. "Born Pidgin" includes five poems which contrast differences between pidgin and standard English. In a poem written by eighth grader Stephanie Kimura called "At School and Waikiki wit Pidgin," the writer effectively captures the point of view of a concerned, yet witty, public school student:

At school da kids all talk pidgin, man.

...

I tink das da only way [way] we can communicate. ...

It's like one tradition, man.

Some tourists, dey donno what "shaka" mean, man.

Dey should take up Pidgin English before dey come hea!

(Westlake 1979d, 11)

In her poem, Kimura capitalizes Pidgin English as if to underscore that pidgin is indeed a language. The use of her words "communicate" and "tradition" also indicates that the poet was conscious of language itself. The poet identifies a specific word widely used by Hawaii Creole English (pidgin) speakers--"shaka"--which is used in conjunction with a ubiquitous hand gesture. Both the gesture and the word loosely translate as "right on," and indicate friendly greetings of recognition and acknowledgement commonly used in Hawaii today. In fact, a local television news program (on KGMB) and the present mayor of Honolulu (Frank Fasi) both use the hand signal (and therefore the word by implication) on a daily basis. Kimura knew that most visitors to Hawaii would be dumbfounded by both the word and the hand motion, "shaka." The origin of the word itself is obscure, but it has since taken on its own meaning and is now part of the vocabulary of Hawaii Creole English

(HCE) speakers and other Hawaii residents. Kimura's irony, humor, and perceptions regarding HCE as a legitimate language reveal themes which Westlake himself will begin to incorporate into his own poetry, published a year later. In 1980, at a poetry reading, Westlake read selections from "Born Pidgin" as well as other works, including unpublished poems which he himself had written in pidgin (Matsueda 1980).

A year after Westlake's "Born Pidgin" was collected and his chapbook IT'S OKAY IF YOU EAT LOTS OF RICE was published, six of Westlake's poems (including a reprint of "Kaiulani") appeared in the premier issue of Ramrod (1980), edited and published by another Hawaiian poet (also included in this study), Joseph P. Balaz. All six poems were structured in the five-line tanka form. This time, however, Hawaii was the focus of each poem, and all of the poems, with the exception of "Kaiulani," appear to be written in the senryu style. An interesting and unique form of writing had been created: tanka poetry, a form traditionally Japanese, adapted and written in English based on local and Hawaiian perspectives and imagery, composed by a contemporary ethnic Hawaiian writer. All of Westlake's poems published in this issue of Ramrod are ironic, if not downright angry. The first in the series of six is titled "Native-Hawaiian" and is written in pidgin:

how we spose
feel Hawaiian anymoa
barefeet buying smokes
in da seven
eleven stoa...? (Westlake 1980, n.p.)

The tone is ironic: all the action takes place at a 7-Eleven store; Hawaiians are speaking pidgin rather than the Hawaiian language; Hawaiians are purchasing cigarettes; Hawaiians are patronizing a nationally franchised chain-store, a store which can easily be interpreted as a metaphor of an encroaching and ever present U.S. landscape and socio-economic cultural order in Hawaii. Westlake neither condemns nor judges, yet he depicts, in an almost

melancholy way, a perspective and an almost self-critical commentary of contemporary Hawaiian lifestyles.

The next poem in this series is called "The Tourist." The poem consists of only seven words, one of which is in the Hawaiian language, "makai," which means "ocean," or "toward the sea." (Pukui and Elbert 1970, 107, 208). Although Hawaii has a present population of just over a million residents, an additional 4.8 million (an ever increasing figure) tourists visit the islands each year. The poem pokes fun at the ubiquitous tourist; since the typical visitor rarely learns island idioms:

the tourist
walks
makai--
straight
towards the mountains (Westlake 1980, n.p.)

It not uncommon in Hawaii to give directions and use a familiar geographical term, "makai," and then watch a group of tourists head "straight / towards the mountains"--in the opposite direction. The reader, too, is not necessarily unscathed, for unless the reader himself knows the Hawaiian word, makai, the poem's humor cannot be fully grasped.

In contrast, two other poems, "Pua'a" and "Breadfruit," reflect the poet's attitude toward tourism and development in the islands. In the first poem, Westlake refers to Lahaina, Maui. Once a whaling port, and political capital of the Hawaiian Kingdom from 1820 to 1845, Lahaina's profile is highly tourist-oriented (Speakman 1978). The poet views today's Lahaina--his former birth place--as a place "of pigs." But the pigs are not literally "pua'a," the Hawaiian word for pig; rather, the poet refers to human beings as "pigs." (Ibid 1980, n.p.).

In the poem "Breadfruit" Westlake depicts a tourist gasping at a breadfruit, asking almost in disbelief, "what's that?" The poet then remarks: "should'a stuffed one / in her

face!" (Ibid 1980, n.p.). A year later in an East-West Center publication, Westlake revealed that many of these short Hawaii poems would be included in a (unpublished) collection called "Dagger in the Hand of Aloha." (Hamasaki 1985, 114).

In the late 1970s and into the 1980s, Westlake's writing focused primarily on specifically Hawaiian or Hawaii-related issues. As his concerns became more oriented to Hawaii, his themes and topics became heated, and even controversial. As mentioned above, at a poetry reading at Burns Hall at the East-West Center in 1980, Westlake's topics focused on a variety of literary and social concerns, and he presented poems which ranged from student writing in both pidgin (HCE) and standard English to his humorous, sarcastic, and often angry "Dagger" poems (Matsueda 1980, 2).

EXCHANGE WITH PACIFIC ISLAND WRITERS

In 1980, Westlake began working on a collaborative effort which would eventually add another dimension to his efforts as a poet and an editor. After a meeting with Subramani, author of South Pacific Literature (1985) and former editor of the Fiji-based literary magazine Mana, A Journal of South Pacific Language and Literature, wheels began turning for a special Hawaii edition. Another meeting with Marjorie Tuainekore Crocombe, present director of the University of the South Pacific Extension Services Program and an active member and co-founder of the South Pacific Creative Arts Society (SPCAS), led to a cooperative effort between Seaweeds and Constructions and Mana. Both Hawaii editors were to edit and produce the issue here in Hawaii, with co-funding from SPCAS (Hamasaki and Westlake 1981). Also planned with Crocombe was the first U.S. published anthology of contemporary South Pacific writers, titled A Pacific Islands Collection, which was co-edited by the Hawaii editors and published as the seventh issue of Seaweeds and Constructions in 1983. In 1980, Westlake also began co-teaching a course at the

University of Hawaii's Ethnic Studies Program, which focused on social movements and creative literature in Hawaii.

The 1981 Hawaii edition of Mana was a multi-ethnic collection which featured poetry, short fiction, journals, various articles, and a variety of illustrations ranging from etchings to photographs. A substantial number of Hawaiian poets writing in English were featured: Michael Among, Joseph P. Balaz, Dana Naone Hall, Nalani Kanakaole, Leialoha Apo Perkins, and Haunani-Kay Trask; other Hawaiians who had not actively published prior to this issue were also published. In addition, the Hawaii Mana edition also featured locally born writers and artists from various ethnic groups in Hawaii and elsewhere. As an editor of Hawaii Mana, one of Westlake's major contributions was to provide a larger forum and an international publishing vehicle for writers of Hawaiian ancestry, especially for poets such as Joseph P. Balaz, who had re-entered literary publishing in 1978, and Haunani-Kay Trask's, whose first significant poems were published in 1979. Leialoha Apo Perkins had reentered the field in 1980, and for the first time, Tamara Wong's poetry could be readily shared in a literary magazine format in Hawaii.

Between 1981 and 1982, selections for A Pacific Islands Collection had been made. This next collaborative effort was twofold: to establish literary channels and links between writers and artists from Hawaii and the Pacific Islands, and to disseminate as well as locally document the emergence of a newly indigenous and locally produced literature in the Pacific Islands. Furthermore, the editors wanted to contrast with Hawaii the "beginnings of a slow and painful process of decolonization and independence" occurring in many of the newly formed nations in the Pacific (Hamasaki 1983, vii). For Westlake, discovery of a regional Pacific islands literary movement was a reconfirmation of his own concerns as a writer, especially in light of the literary movement occurring in Hawaii and an expanding consciousness among indigenous and other locally born writers here.

Westlake's non-literary writing in the last years of his life focused primarily on Hawaiian land issues, often in the form of newspaper articles and editorials (Hall 1985). In the 1980s, Balaz's Ramrod became the primary vehicle in which Westlake would locally publish most of his creative work. Toward the last few years of his life, it seems that Westlake, once again, turned more toward concrete poetry as a medium of expression. Also, because of its visual qualities and its multi-ethnic appeal, concrete poetry had become an international movement as well. Many of his last works sent to Ramrod prior to his death in 1984 and published posthumously, reveal a poet moving from the written word toward the visual arts, from specific Hawaiian and even ethnic issues to themes pertinent to all of humanity. Westlake's later concrete poems, which had shifted toward collage-style designs, were quite detached from specific ethnic themes--compared to his earlier concrete poems. In his last series of concrete poems, he chose to speak more with illustrations and photographs, utilizing images and text taken largely from magazines. Typeset words replaced his earlier black ink, calligraphic-styled concrete poems. These photo collages also replaced his characteristic and most commonly published, hand-stamped concrete poems (Westlake 1984, 1985, 1986).

In January 1984, a month before his death, he made a limited edition of concrete poems which he sent to friends. Each poem was individually printed, and every letter was hand-stamped in black ink, with an artist's seal in red. This 1984 New Year's poem signalled that Westlake's poetic activity and literary imagination was far from exhausted.

CONCLUSION

This chapter on Wayne Kaumuali'i Westlake has revealed that his early published work as a poet was influenced primarily by aspects of Asian literary themes and philosophies. Hawaii's multi-cultural environment no doubt influenced him substantively. Both Westlake

and Dana Naone Hall's activities as teachers in the Poets in the Schools Program, and their work as editors also influenced their literary work, especially in regard to emerging Hawaiian themes and consciousness. Finally, as both poets became more involved in the literary and political events in the Islands (and elsewhere), their writing evolved accordingly.

Both Westlake and Hall are among the first Hawaiian poets writing in English to produce a significant body of published poetry from the mid- to early-1970s to the present. Both chapters reveal that themes of Hawaiian ethnicity and identity emerge significantly in the work of both poets. Also, evidence of their emergence as poets of Hawaiian ancestry writing in English provide a foundation for future studies in which contemporary Hawaiian poets and their works can be compared to the recent emergence of indigenous writers throughout the Pacific islands, especially writers from New Zealand, Papua New Guinea, and Fiji.

Wayne Kaumuali'i Westlake's death was certainly premature; nevertheless, the significance of his work as a translator, teacher, poet and editor are clearly evident, beginning in the mid-1970s. Future research and publication of his literary writing will further reveal a poet of major dimensions.

CHAPTER IV
JOSEPH P. BALAZ

Joseph P. Balaz, the youngest of the poets in this study, was born in 1952. A 1970 graduate of Leilehua High School, Balaz grew up in the former plantation town of Wahiawa high on the central plain of Oahu, bordered by military installations--Schofield Barracks, Wheeler Air Force Base, and a U.S. Naval reservation. Perhaps one of the more prolific of contemporary Hawaiian poets, he published his first collection of poems when he was 20 years old. Between 1979 and 1982, under the imprint of Iron Bench Press, he self-published twelve chapbooks of poetry. In 1985, Topgallant Press published Balaz's second collection of poems, After the Drought. In 1980, Balaz also began publishing an annual literary magazine, Ramrod, and eight issues have appeared to date.

While Balaz is the only writer in this study whose formal education does not extend beyond high school (he is presently attending night adult education classes at a community college), he has published in small press literary magazines on the U.S. mainland, in Hawaii, and in Japan and Fiji. In 1985, he received the first-place award for a poem (designed as a poster) in a Honolulu City and County contest called "Poetry on the Bus." In 1987, he won first place for a short play in a contest sponsored by Kumu Kahua, a theater group affiliated with the University of Hawaii Drama Department. And more recently, Balaz's satirical poem "Da History of Pigeon" has appeared in Suzanne Romaine's book Pidgin and Creole Languages, published by Longman Paul (Romaine 1988).

Balaz has organized public readings and art exhibits, and as an editor and publisher, he continues to provide a literary forum for both Hawaiian and non-Hawaiian writers and

artists in Hawaii. At present, his most recent poetry has appeared in the Hawaii Review (1986, 1987, 1988, 1989) and in the Chaminade Literary Review (1987, 1988, 1989); he is also in the process of editing a collection of contemporary literature which will be published by Ku Pa'a Incorporated (formerly Topgallant Press) in Honolulu. Titled Ho'omānoa, this anthology will be the first of its kind, featuring, in English, contemporary Hawaiian literature produced exclusively by writers of Hawaiian ancestry (Balaz 1987; 1988).

Balaz's literary work represents further evidence of a growing body of literature written and published in English by emerging contemporary Hawaiian writers. As poets, both Balaz and Westlake began to communicate around 1978, soon after Balaz resumed publishing his poetry. As an editor Balaz first published Westlake's work in 1980, and he first published Dana Naone Hall's poetry in 1985. This chapter, structured similarly to the previous chapters on Hall and Westlake, examines Balaz's poetry, his contributions as a literary editor, and discusses the emergence of yet another writer of Hawaiian ancestry, a writer of significance whose poetic themes evolved from a non-regional perspective toward themes which address questions of ethnic identity and Hawaiian consciousness.

A BEGINNING

In 1972, just two years after graduating from Leilehua High School, when Balaz was 20 years old, he published a collection of poems composed in his late teens, titled Reap the Harvest of the Mind. Unlike Hall and Westlake, Balaz entered the world of publishing without first submitting his poems to small press literary magazines. Instead, he elected to publish this early collection in a New York vanity press. We are fortunate to have a record of his early writing despite the trauma that Balaz felt after such an experience, not to mention the expense of such an endeavor (Balaz 1988). In the preface to this early collection, Balaz states that his book was written primarily for high school students so they

"could read something that was written now, and by a person who was at their age when he wrote it." (Balaz 1972, 7). Balaz also added:

This collection of poems is not political.
They do not protest war or complain about
the environment. Nor do they advocate
violence. There is too much of this going
on today. These poems reflect a simple and
honest view of what I see around me. It is
based on the idea to aid a person to see what
is around him, and to help him to take a deep
look at himself (Ibid 1972, 7).

The book is seventy-two pages in length and contains forty-eight poems. Most of the poems in this collection were written in unrhymed free verse; several were composed with specific poetic meter; others are rhymed quatrains, and still others are in sonnet form. His poems vary in length from a short five-line poetic construction, to more lengthy 100-line verses. Like Hall and Westlake's early published works, none of the forty-eight poems in this 1972 collection contain any specific regional references, although Balaz occasionally incorporates images of the sea, valleys, wind, and rivers into his work. Overall, the most common topic of Balaz's early poems is "destiny," and his themes include a search for self-realization and identity: "Unaware of what he is, / Or what he will become, / His mind is a swirling mass of confusion...." (Ibid 1972, 38). In another poem, titled "A Lonely Traveler," the poet describes a "fool; / In pursuit of a seemingly distant / dream," (Ibid 1972, 65). At the end of this poem, the lonely traveler--perhaps a personification of the poet himself--sings "a favorite song":

He is disappointed,
But he knows that one disappointment
so often follows another;
Not overly troubled,
He picks a favorite song from his
memory,
And sings it to himself as he walks

down the road to a new
Destination.... (Ibid 1972, 65)

Balaz included six sonnets in this 1972 collection, and several of his sonnets are based upon a strict ten-syllable, fourteen-line pattern, with terminal rhyme schemes. In a sonnet titled "To a Maiden Suffering Lost Love," the poet offers some advice to a young woman:

...
But there is no urgent need to despair,
For there are many others around you,
That have a lot of happiness to share;
The sad feeling within you can be new,
The day you finally become aware
Of a love that can be forever true.
(Ibid 1972, 40)

In his sonnet titled "Solitary Traveler," the young poet is unsure of himself, and he comments once again on his unknown destiny:

...
The sun shines bright bearing a new morning,
As I look down the winding road to see
The shadow of something slowly coming,
In the cold distance is my destiny;
Good or bad, over the next horizon,
My unknown future is waiting for me.
(Ibid 1972, 46)

Moments of self-doubt and confusion are reflected in many of his poems:

...
The howling wind heralds the sudden approach,
straight ahead;
...
The course of my direction is swiftly swept
away;

The meaning of existence becomes questionable,
And I cannot decide on which way to turn....
(Ibid 1972, 28)

Although many of Balaz's early poems address themes of self-realization and identity, he reveals nothing of his ethnicity, very little of his geographic location, and even less of his family or friends. Balaz often ruminates about his own future, and his early poetry is often philosophic. Unbeknownst to him, his youthful concerns regarding his future literary inclinations are significant when we consider his present literary pursuits as a poet and editor:

...
Isn't a sense of true identity and a definite
 purpose in life,
Worth much more than mere worldly possessions,
And all the painted importance that they hold?
(Ibid 1972, 53)

Balaz's early poetry reveals influences from Shakespeare and John Donne (their sonnets), Whitman, and from rock musicians of the late 1960s and early 1970s. In his poem "True Self," Balaz's poetry evokes an almost Whitmanesque consciousness:

...
I am the essence
Of which every existent thing contributes;
I am sunlight,
That glistens on the surface of a serene
 lake;
I am a drop of rain,
That melts into the sea;
I am the brisk wind,
That produces the ripples on the surface
 of the water;
I am the green
Of a blade of grass.... (Ibid 1972, 21)

Poems such as "Dawn of My Destiny," "The Old Must Step Aside," "Caught in the Storm," "Timeless," and "My Lord," all contain allusions to popular songs

composed by rock musicians--Jimi Hendrix, Jim Morrison, and Paul Simon, for example.

Although Balaz avoided specific regional references in his early published poetry, aspects of Hawaii's physical environment were indeed present in his verse. As in the excerpt above, Balaz incorporated elements of his surrounding environment into his poetry without pretense or self-consciousness. Water and ocean imagery are especially apparent in many of his poems:

...
With a brisk sea wind blowing against my
face,
I watch the ocean as it rushes to the
shore,
Sending its many waves which crash
endlessly.... (Ibid 1972, 14)

His poem "Sons of Neptune," with its reference to Poseidon, the Greek god of the sea, focuses on two young boys "frolicking along the shoreline," who "Playfully dare the waves to capture / them...." (Balaz 1972, 24). Balaz depicts the ocean with a familiarity which is clearly local; his swimmers submerge themselves into an ocean which is friendly and accessible (versus a cold Atlantic Ocean, for example). Balaz also portrays the sea as a sanctuary, and as a final resting place:

...
The sea no longer holds priority over their
hungry desires,
And the beckoning world captures their
curiosity,
And takes them away....
...
And they will thrive and grow
old....
The sea will then gather all its wayward
children
And bring them home,

To put them to their eternal
rest,
Beneath the restless waves.
(Balaz 1972, 25-26)

Like passages from Dana Naone Hall's early poems, Balaz's poem "Sons of Neptune" reveals sensibilities which are very Hawaiian, yet hidden beneath primarily non-Hawaiian allusions. Nanā I Ke Kumu discusses the importance of the ocean to native Hawaiians:

The ocean depths carried different symbolic meanings, all somewhat linked in a concept of release and detachment.

The ocean symbolized death....Mrs. Pukui tells how an old lady explained a traditional way of traveling around any of Hawaii's islands:

"We were told to travel with the right hand toward the mountain if we wanted to store and hold anything in our minds. But if we wanted to get rid of grief or unhappiness or unpleasantness in our thoughts, then we traveled with the right hand towards the sea."

The ocean also represented purification. The ritual cleansing bath called kapu kai was taken in the sea (Pukui et al. 1972, 2:180).

Death for early Hawaiians was often depicted as a journey, where one's spirit found a "leaping place," from which point the journey after death began. Beckwith, in her Hawaiian Mythology, identifies several sites throughout the Hawaiian Islands where these "leaping places" faced the sea (Beckwith 1970). Ilima Piianaia, in her tribute to George Helm, who was lost at sea, stated: "For a people who are so much of the sea, being lost at sea is a sweet burial." (Piianaia 1977, 1984, 49). Balaz's final image in his poem "Sons of Neptune," in which the sea is depicted as an "eternal" resting place, is indeed apropos. And yet his allusion to Neptune

instead of, perhaps, Kanaloa (a major Hawaiian god often associated with the sea), prompts attention.

After the publication of Reap the Harvest of the Mind, Balaz did not publish a single poem between 1973 and 1977. Between 1972-1973, however, several letters to the editor were published in a daily paper, the Honolulu Star-Bulletin. In 1975 he also compiled a collection titled "Don't Steal My Songs" under the pseudonym Steffan Paul, an obscure publication which was never submitted to the public library system. Although Balaz does not have a copy of this collection, two copies were sent to the U.S. Copyright Office in Washington D.C. (Balaz 1989a).

The last four lines of his poem "Self Portrait," published in his first collection in 1972, would indeed ring true as far as his destiny as a poet in search of his own identity was concerned:

But there is one thing I do know,
The sunrise did not last all
 morning,
And neither will my present outlook on life.
(Ibid 1972, 53)

A NEW PHASE

According to Balaz, his next published work appeared in 1978 in the Garden Island Newspaper and Seaweeds and Constructions (Balaz, 1987). The two poems which were published in the latter publication are a radical departure from his earlier poems. Gone are the longer, deliberate verses and his deeply introspective themes of 1972. His more recent poems were less wordy and shorter in length. Perhaps most significantly, one published poem--"Kawailoa Seaside"--is specifically regional, utilizing local imagery with a lyrical, almost song-like quality:

...
Gentle sea spray
 falls on my brow
As lazy waves play
 on the shore
The smell of the ocean
 The sun on my hair
I couldn't ask for more

Kawailoa seaside
 Beautiful scene
The day is unfolding
 Just like a dream

So cancel that meeting
 Forget who you are
Come out to the country
 for awhile (Balaz 1978, 59)

Just as Balaz's 1972 collection was influenced in part by the lyrics of contemporary rock musicians, "Kawailoa Seaside," published in 1978 is very reminiscent of lyrics composed by contemporary musicians whose themes were regional and local to Hawaii.

Author George S. Kanahale, in his book Hawaiian Music and Musicians: An Illustrated History, divided the development of Hawaii's music into seven distinct periods between 1820 to the present. In Period VI (1960-1970) Kanahale describes the state of Hawaiian music as: a period "...characterized by a lack of interest in Hawaiian music....Rock and roll dominated." (Kanahale 1979, xxvi). Balaz's first collection of poetry was published in 1972, just two years after he graduated from high school. By the time Balaz published "Kawailoa Seaside" in 1978, music in Hawaii had altered considerably, and between 1970 to the present, a significant musical shift had taken place in Hawaii:

America's social problems of the 1960s led to an avid search for ethnic identity in "accelerating urban environments" in the 1970s. The movement on the [U.S.] mainland was reflected in Hawai'i by an energetic

revival of old (from the late 19th and early 20th centuries) Hawaiian music. The Sons of Hawaii and the Sunday Manoa with its "Contemporary Hawaiian Folk Music" led the revival (Ibid. 1979, xxvi).

"Kawailoa Seaside" is one example of Balaz's work from this period which reflects the influence of contemporary Hawaiian music on Balaz, an influence which also affected his poetry from the late 1970s to the present. According to Balaz, his unpublished 1975 collection (currently unavailable), "Don't Steal My Songs," contains works which also reflect the influence of contemporary Hawaiian music--unpublished titles such as "When Hawaiian Wasn't Cool," "Okole Bread," and "Central Island Town." (Balaz 1989). In the late 1970s, exposure to literary magazines, poetry readings, and personal contact with poet Wayne Kaumuali'i Westlake and other writers also affected his work (Balaz 1987, 1988).

In 1979, the same year in which High/Coo Press of Indiana published Westlake's IT'S OK IF YOU EAT LOTS OF RICE, Balaz self-published four chapbooks under the imprint of Iron Bench Press. All four of Balaz's chapbooks were designed to the exact specifications of Westlake's publication, measuring 4 1/8" by 5 1/2" with saddle-stitched binding (appropriate size for the style of poetry that Westlake had introduced to Balaz). From 1979 until Westlake's death in 1984, Balaz had communicated with Westlake on a regular basis (Balaz 1987).

Many of Balaz's poems published during this time were very short, reminiscent of Westlake's haiku and tanka styled poems--a considerable change from Balaz's 1972 poems which appeared in Reap the Harvest of the Mind. The most notable changes in Balaz's poetry are his increasing references to local imagery and a marked simplicity in his work. In his chapbook, Life Is a Cliche (1979a), Balaz published a short poem in the senryu, haiku style, a style which Westlake had adapted and developed earlier:

high
school
graduate

in a
Wahiawa
pine' field--

vegetable
picking fruit.
(Balaz 1979a, n.p.)

Regional themes also begin to emerge in Balaz's 1979 poems. His poem "Moonlight at Kaena," published in his chapbook Circle of Servitude (1979) is one example. Although Balaz does not refer directly to his own Hawaiian ancestry, a consciousness is reawakened while viewing the cliffs of Kaena, Oahu:

...
a thousand
years of wisdom

gazing
down at me.

Pueo skims
the darkness...

Moonlight on the
stones of Kaena,

strong
Hawaiian
faces

in a granite memory. (Balaz 1979b, n.p.)

In another poem in the same chapbook, the poet personifies himself as "Ke Kuahiwi Kane," literally, "the mountain man" (Ibid 1979b). The poem is set in Wahiawa, his hometown. In his first collection of poems, Balaz never referred to his birthplace or to his childhood days in Wahiawa. Although this more recent

poem does little to reveal details of Wahiawa itself, it does attempt to establish a relationship between the poet and his childhood home:

High on a
Wahiawa ridge...

I travel
new trails

to see the
beauty there...

Ke Kuahiwi Kane
I am at one
with the land

Ke Kuahiwi Kane
I too,
am a mountain man. (Balaz 1979b, n.p.)

While Balaz's poems in this new phase of his writing reveal an expanding Hawaiian consciousness, his poems are not exclusively Hawaiian in theme; they are for the most part autobiographical, highly personalized and oftentimes quite subjective. Themes range from getting drunk to whoring; from commentary on mundane events and work to short epigrammatical observations of life as seen through the poet's eyes (Balaz 1979a, 1979b, 1979c, 1979d).

Balaz continued to publish quite frequently after the release of his four chapbooks, and between 1980 and the time of his second collection of poetry released in 1985, he self-published eight more chapbooks of his own material. The content ranged from original political cartoons, many of which had appeared in the editorial pages of the Honolulu Star-Bulletin, to concrete poems, several of which were exhibited in a concrete poetry exhibit at the Prince Kuhio Federal Building in downtown Honolulu. In 1980 Balaz also began

editing and publishing Ramrod, an annual literary magazine, which will be discussed later in this chapter.

In 1982, in a chapbook titled Over the Border, Balaz published a poem which, for the first time, specifically addressed his ethnic heritage. The poem, titled "BE CAUSE," is a commentary on his ethnic background and his own self-perceptions:

My father's land
is under the Soviet gun.

My maternal grandfather's land
is under the British gun.

My mother's land
is under the American gun.

Native side of me,
is there any difference in pain

in

CZECHOSLOVAKIA,

IRELAND,

or HAWAII,

...
Don't lay labels on me--

I am a person first,

seeing whatever I see. (Balaz 1982, n.p.)

Directly related to the above poem, is another work also published in the same chapbook, titled "Puna," translated "spring (of water)" (Pukui and Elbert 1971, 327). "Puna" refers to Balaz's Hawaiian name as well (Balaz 1988). Three images,

that of a well-spring, Balaz's own name, and his work as a poet, combine into a larger metaphor:

...
He lives within
 a flowing spring,
 feeding gentle streams.
...
There is a man
speaking pictures,

of which
there is never enough. (Balaz, 1982, n.p.)

In this poem, Balaz's ideas regarding his own identity are linked to his Hawaiian name, which he compares to his own destiny as a poet.

The title of the 1982 chapbook, Over the Border, in which these poems cited above appear, also suggests that Balaz had come to terms with aspects of his own identity which he had refused to discuss openly in his first collection of poems published in 1972: "...My face is like a locked door, / Which has no key... / ...their unknowing eyes will / never see beyond it..." (Balaz, 1972, 22). Ten years later, his poem "BE CAUSE" reveals a triple ancestry--Czechoslovakian, Irish and Hawaiian. He notes that all three of his ancestral nations are to this day "under the gun" of larger, more powerful world powers. His poem "Puna," clearly depicts his feelings regarding his Hawaiian ancestry in which he creates a metaphor based on his Hawaiian name and his writing, suggesting that his Hawaiian name is somehow linked to his destiny as a poet.

Balaz has, in effect, unlocked a part of his hidden self by crossing a metaphorical border. In his published poetry of the early 1980s, one can discern a sense of freedom present in his works; for the first time, he openly discusses his own multi-ethnic heritage and identity, both powerful ingredients for this writer. Perhaps one can say that in ten years, from 1972 to 1982, Balaz had indeed crossed a "border," in effect, a barrier which he

had finally traversed and come to terms with. At this point, his own destiny and ethnic identity were now open to scrutiny, integral and thematic to his visions as a poet.

RECENT WORK AS A POET

In 1985 Topgallant Press published Balaz's second collection of poetry. After the Drought includes many poems previously published in his chapbooks, in various national and local literary magazines, including some works which appeared abroad between 1978 and 1985 (Balaz 1985). This second collection is fifty-three pages in length and consists of thirty-nine poems. The collection includes concrete poems, short imagistic works, two prose poems, and several lyrical pieces. Gone are the rhymes, the sonnets, the extended free verse lines of the 1972 collection. Balaz's poems are substantially cropped in line length, generally shorter, and demonstrate a desire to communicate with brevity, almost as if the poet felt that too many words would create misunderstanding.

Although the 1985 collection does not have a preface or formal introduction, he begins After the Drought with a poem titled "Headed Out," which functions as a prelude. The key word here is "success":

Don't let success
change you,

...
It's like eating
lunch--

And you know
where that is
two days later. (Balaz 1985, 1)

Balaz begins this 1985 collection with a poem which addresses an old theme, a theme related to his destiny as a writer. In a poem from his earlier, 1972 collection, the poet walks along a beach thinking about his footprints being "washed away by

the sea." (Balaz 1972, 14). The poet imagines that a stranger will appear and see in the sand, evidence of the poet and his "minor accomplishments." (Ibid 1972, 15):

He will strain very hard to form a picture,
But the unknown,
Which will feature me and my minor
 accomplishments,
Will create nothing more than slight burst
 of thought,
Which will tease his mind,
...
Who will remember me or what I have done in
 my lifetime,
When I am gone?
Ideas believed in and words spoken,
Where will they be then? (Ibid 1972, 15)

In another poem from his first collection titled "Self Portrait," the poet discusses the word "success":

Success to me is a word with different meanings;
To most people it means success in the sense of
 wealth;
But true success is not what you can obtain in
 the form of worldly goods,
It is what you can accomplish without them...
Gaining immaterial satisfaction in what you do,
That is what is most
 important.... (Ibid 1972, 52-53)

In 1982, ten years later, in his self-portrait titled "Puna," the poet also wrote of literary "accomplishments":

Painting words
 on empty sky,
he ponders his beard
 at the thought
of his accomplishments. (Balaz 1982, n.p.)

In "Headed Out," the 1985 poem which introduces his most recent collection, Balaz also refers to "success," cautioning the reader, and perhaps even himself, not to "let success / change you." For Balaz, After the Drought was indeed indicative of success, but the kind of success that could not be measured in terms of material wealth: "painting words/ on empty sky" brought "immaterial satisfaction." In other words, his writing and poetry brought deep artistic and aesthetic satisfaction, or "success." Furthermore, the title of his 1985 publication, After the Drought, is a reminder of the long hiatus between his first publication in 1972 and his 1985 collection. The "Drought" could also refer to the period between 1973 and 1977, when he stopped publishing his poetry, a fallow period of literary transition. Finally, his poem "Headed Out" suggests a sense of humility, but also of pride, of perseverance and destiny. When Balaz resumed publishing his poems in 1978, his published poetry contained themes not yet addressed.

Like his poems published in the early 1980s, his 1985 collection is specifically regional in theme and content; and the result, once again, is that Balaz is free to reveal more of himself to his readers. For example, in "Moe'uhane," which translates as "dream," literally "soul sleep" (Pukui and Elbert 1971, 230), the poet declares:

I dream of
the ways of the past--

I cannot go back.

I hike the hills
and valleys of Wahiawa...

I play in the waves
of Waimea,
and spear fish
from the reefs of Kawaihoa.

I grow bananas, 'ulu,

and payayas...

I cannot go back--

I never left. (Balaz 1985, 3)

The poet admits that he "cannot go back," despite the fact that he dreams "of the ways of the past." (Ibid 1985, 3). He depicts himself hiking through the forests of Wahiawa, spearing fish in Kawailoa, growing native and introduced fruits of contemporary Hawaii. The poem concludes with a declaration that, despite his desire to return to a past era in Hawaii, he cannot. However, Balaz implies, by virtue of his own circumstance and his own Hawaiian ancestry, that he will always "dream of / the ways of the past" (Ibid 1972, 3), and at the same time he urges his readers that he, in effect, lives the past, that he had never "left" Hawaii. The irony conveyed is that, while maintaining a lifestyle described above, one can continue to maintain a connection with the Hawaiian past, almost as if he were relying on a collective unconsciousness based on his genetic Hawaiian inheritance.

This theme is addressed by George Kanahale, in his book Kū Kanaka, Stand Tall: A Search for Hawaiian Values (1986):

None of us can undo or conceal or wash away or forget who or what we are. Our genetic imprint remains forever, an inherent part of our consciousness. To pretend that this is not so is to delude ourselves. But to accept the reality of our Hawaiianness is to enrich ourselves and to open wide the doors to our self-fulfillment--and our own spiritual salvation (Kanahale 1986, 497).

In his first collection of poetry published in 1972, Balaz, for many reasons, did, to an extent, try to "undo or conceal" his identity. "Joseph Paul Balaz" is credited as the author of Reap the Harvest of the Mind. In an unpublished, but copyrighted

1975 collection, "Don't Steal My Songs," Balaz chose a pseudonym, Steffan Paul. In a recent conversation, Balaz confirmed that his legal, middle name was Joseph Paul Puna Balaz. His Hawaiian name, Puna, was given to him by his Hawaiian mother. Balaz referred to a time when "many Hawaiians tried to get away from everything Hawaiian." Although Balaz felt that this was never the case for him, he stated, "I first began writing the poems published in Reap the Harvest of the Mind when I was seventeen, although the bulk of my poems were written two years later when I was only nineteen." (Balaz 1988). He explained that he was only a teenager when he wrote his first collection, and that his concerns regarding Hawaiian values and his own ethnicity had not yet evolved into his poetry, although he had indeed written several letters on Hawaiian and Hawaiian-related issues--land grants, the controversial H-3 trans-Koolau freeway project, Hawaiian versus non-Hawaiian lifestyles, and so on. (These letters were published in the Honolulu Star-Bulletin between 1972-73.) Balaz also noted that two major influences upon his writing at this time were a public high school English teacher and a Scott, Foresman textbook, England in Literature (1953; 1968), assigned in his senior year--a book which he did not return, and which he admits is still in his possession. Finally, Balaz noted that there was a certain point when he began to associate his middle initial more with his Hawaiian name, Puna, than with Paul (Balaz 1988, 1989).

In contrast, Balaz's more recent poems published in After the Drought (1985) reveal perspectives and themes linked much more closely to his Hawaiian ancestry. Balaz's use of poetic structure has also changed considerably since his 1972 collection. His message, furthermore, is Hawaiian. For example, his poem "Spear Fisher" compares the business of sport fishing in Hawaii, and the conceptualization of such a sport, with that of his own thoughts as a fisherman:

In Kona
a Midwest businessman
caught a marlin,
and hung it upside down
on a wharf--

At Hale'iwa
I caught a kōmū,

and I ate it...

...
Near Makapu'u
a "Jaws" adventurer
caught a shark
and hung it upside down
on a wharf--

In the Honolulu press
and the tournament boxscore,
egos reap the ocean of trophies

On the North Shore of O'ahu,
I harvest a gift of life. (Balaz 1985, 42-43)

Balaz's perspectives in the above poem contrast sharply and create a tension which depict fundamental differences between indigenous and non-indigenous concepts, in this case personified by two metaphors: sport fishing versus subsistence fishing.

Although Balaz--like both Westlake and Hall--is bilingual in English and HCE (pidgin), he cannot speak or write extensively in the Hawaiian language. However, despite the fact that his primary language is English, and that his roots are multi-ethnic, his recent poems often demonstrate a pervasive Hawaiian consciousness. This examination of Balaz's poetry demonstrates that themes of his own ethnic identity and consciousness as a Hawaiian did not emerge in his published poetry until the late 1970s. Furthermore, once he began to acknowledge that his creative work could accommodate his Hawaiian perspectives, his

commitment as a writer also grew. The next section of this chapter examines his role as a literary editor of Ramrod between 1980 and the present.

BALAZ AS EDITOR

Annually, Balaz has edited and published a literary magazine, Ramrod, from 1980 to the present. His first issue was twenty-two pages in length, saddle-stitched, typed and photocopied. Recent issues of Ramrod are now "desk-top" designed, laser printed, and offset. From an initial printing run of about 100 copies, Balaz now prints between 200 to 250 copies per issue (Balaz 1988). Despite the magazine's modest appearance, many noteworthy writers have contributed to Ramrod, among them poet and novelist Albert Wendt of Western Samoa, poets Konai Helu Thaman of Tonga and Makiuti Tongia of the Cook Islands. Hawaiian writers include John Dominis Holt, Wayne Kaumuali'i Westlake, Dana Naone Hall, Haunani-Kay Trask and Leialoha Apo Perkins. Nationally anthologized and award-winning poets such as Cathy Song and Frank Marshall Davis have also appeared in Ramrod.

In a brief foreword written for the sixth issue of Ramrod in 1985, Balaz wrote:

Ramrod is a literary and art expression of Hawaii. It provides an open road to the divergent creative community that has a need to share an array of human emotions and experiences. Culturally, artistically and socially, Hawaii is in a constant state of change, an evolutionary process still unfolding with the contributions of its many different people (Balaz 1985, v).

Although a substantial number of writers of Hawaiian ancestry have appeared in his journal, an equal number of non-Hawaiian writers have also been represented.

Balaz's editorial directions for Ramrod have been multi-cultural, and he has chosen to represent a variety of ethnic perspectives in Hawaii. Each issue also includes

works which address aspects of non-indigenous culture both within Hawaii and without. Perhaps because of Hawaii's unique multi-cultural environment, Joseph Stanton's Japanese themes, Kathryn Takara's poem titled "Tuskegee," and Albert Wendt's "The One-Eyed Eunuch" with his reference to "Samoaan cocaine," appear comfortably alongside works written from a purely local, Hawaii context and perspective (Stanton 1982; Takara 1986; Wendt 1984).

In 1986, Balaz published works by Frank Marshall Davis (1905-1987), a renowned Black-American poet and author of three collections of poetry (1935, 1937, 1947), who lived in Hawaii from 1948 until his death. Despite Davis's international reputation as a poet and even with occasional appearances on the UH campus, it was Balaz who sought out Davis and published his work a year before he died, at the age of 81. Apparently, until Davis was published in Ramrod, his poetry had not appeared in any literary magazine in Hawaii since his arrival, although his work had been published in 75 anthologies in North and South America and in Europe (Davis 1986, 1987).

Interestingly, Balaz has been careful to include works which contain no regional references. "The Socialist" by Tony Quagliano, for example, is independent of any references to a specific place, person, or particular region (Quagliano 1983). Many of Westlake's photo collages, assembled just prior to his death in 1984, are also free of any regional references (Westlake 1985, 1986, 1987). One criteria regarding any pattern of publication of authors in Ramrod seems to lie in the individual writer's place of residence. Whether ethnically Afro-American, Korean, Japanese, Puerto Rican, Hawaiian, Italian, Portuguese, French, Samoan, Tongan, or any other ethnicity or mixture of the above, Balaz continues to publish only Hawaii residents or indigenous Pacific island writers and artists.

Balaz's magazine has also served as an important literary vehicle for other Hawaiian writers whose poetry has rarely appeared in other literary publications in Hawaii. Most

notable among them are Westlake, poet and artist Imaikalani Kalahela, John Dominis Holt, and Leialoha Apo Perkins. Westlake's work has appeared in all seven issues of Ramrod between 1980 and 1986. Poet and artist Imaikalani Kalahela's work has appeared almost exclusively in Ramrod and in two anthologies, Ho'i Ho'i Hou and Malama (Morales 1984, Hall 1985). Although John Dominis Holt is known for his novel, two collections of short stories, a play and an essay published between the early 1960s to the mid-1970s, Ramrod is the first literary magazine in Hawaii to publish his poems. Holt also published a long poem titled Hanai in 1986, and it was with Balaz's assistance that Holt was able to combine Kalahela's illustrations with that of his own poetry (Hamasaki 1986; Balaz 1986). Leialoha Apo Perkins, author of three collections of poetry and a collection of short stories, has published her work almost exclusively through her press, Kamalu'uluolele, and in a Hawaiian community newspaper, Native Hawaiian. Ramrod, however, is the only literary magazine in Hawaii that has actively published her poetry and short fiction as well--until recently.

Balaz's efforts in soliciting and publishing writers who, for various reasons, rarely appear in locally published magazines other than his own, express a literary vision that will possibly culminate with a "Ramrod Collection" of works that Balaz has published over a decade (Balaz 1988). His current project also expresses a literary vision which is especially significant to this study. At present, Balaz is editing an anthology of contemporary writing, in English, by writers of Hawaiian ancestry. This collection will be published by Ku Pa'a Incorporated (formerly Topgallant Press) in Honolulu, founded by Hawaiian writer John Dominis Holt. As mentioned earlier, Balaz's collection of contemporary Hawaiian literature in English is the first of its kind--edited, published and written exclusively by Hawaiian writers.

CONCLUSION

As an editor, publisher and poet, Balaz's concerns seem to be twofold. First, evidence of his poetry published between the late 1970s and the present, and his editorial directions for Ramrod, indicate that his concerns and his themes are multi-cultural. His work indicates that he is interested simultaneously in non-regional, regional (local), and specifically Hawaiian issues. Balaz recognizes that literary perspectives can accommodate many points of view, including the non-Hawaiian, non-regional perspective. Balaz's primary concern seems to focus on the overall growth of literary arts in Hawaii, with a special emphasis on writers who are perhaps obscure and selective in their publishing. Secondly, like Westlake and Hall, he is concerned with the "Native Species" (Hall 1986). One of his contributions as an editor is to identify writers of Hawaiian ancestry, encourage and publish them. Balaz's directions as poet, editor and publisher indicates that he is indeed concerned with themes of ethnicity and identity in literature, and that the recent emergence of writers of Hawaiian ancestry is especially significant.

In all three writers--Hall, Westlake and Balaz--the notion of writing and producing a regional literature specific to Hawaii did not emerge in their published poetry until the late 1970s and early 1980s. However, they began to address Hawaiian issues in a number of other forums--teaching, editing, political activism, publishing, writing letters to local newspapers, working with each other as well as with other Hawaiian and non-Hawaiian writers. Through these and other activities, Hawaiian themes began to emerge in their own writing.

As editors, all three solicited and published works by Hawaiian writers new to literary publishing, which directly and indirectly helped to encourage still other Hawaiian writers to publish their works in Hawaii and elsewhere. For Balaz, we can find evidence of this in

Ramrod and Ho'omānoa, for example; for Hall, in Mālama, and for Westlake, Seaweeds and Constructions and in the Hawaii edition of Mana.

Like other indigenous Pacific island writers who emerged in this period between the late 1960s and the late 1970s, the themes in Balaz, Hall, and Westlake's writing do not always focus on specific indigenous issues. Rather, like many contemporary writers elsewhere, examples of their writing also reflect non-regional themes as well as regionally conscious works. Their work can be identified simultaneously as having indigenous, regional and international qualities. Most important to this study, however, is the fact that while each poet utilized contemporary literary poetic forms and composed primarily in English, they have contributed and continue to contribute to a unique and very contemporary literature which has indeed recently emerged--written and produced in English by Pacific islanders.

CHAPTER V CONCLUSION

The three chapters on poets Dana Naone Hall, Wayne Kaumuali'i Westlake and Joseph P. Balaz reveal that when each first began publishing, Hawaiian themes in their early poetry were either hidden or non-existent. This eventually changed, however, and in the mid-to-late 1980s, Hall began to publish works articulated with Hawaiian and local themes; Westlake and Balaz also began to produce regionally conscious poetry, but never exclusively.

Each chapter reveals that much of their most powerful and unique work emerged when themes of Hawaiian consciousness and identity were addressed. Although none of the poets expressed fluency in the Hawaiian language, all three effectively utilized elements of Hawaiian Creole English and the Hawaiian language in their writing, especially as they began to incorporate regional themes and issues into their poetry. Each chapter also demonstrates that the poets were not working in a literary vacuum, and that they also influenced each other as well.

As teachers in the Hawaii Poets in the Schools Program, both Hall and Westlake's writings were influenced by their own students' works. They were both familiar with the other's lesson plans, and both Hall and Westlake co-edited a Hawaii Poets in the Schools publication together. Furthermore, Westlake had once organized a poetry reading for Hall, and as editors, they each contributed their own work to one another's literary projects. An examination of Balaz's poetry indicates that Westlake's poetry had indeed influenced Balaz's writing in the late 1970s to the early 1980s. Also, Westlake's work was published in every issue of Balaz's literary magazine between 1980 and 1986. In turn, Balaz's poetry appeared

in Westlake's co-edited collection, the Hawaii edition of Mana (1981), and in Hall's anthology, Malama (1985). Hall's poetry has also appeared in Westlake's Wahine O Hawaii collection (1977), and in Balaz's literary magazine, Ramrod (1985).

In 1981, Sheldon Hershinow published an article titled "John Dominis Holt and Hawaiian-American Literature." In it he claimed that "literature by native Hawaiians about Hawaii is virtually nonexistent." ((Hershinow 1981, 7). The exception, of course, was Holt. Based on dissertations by Philip Ige and Steven H. Sumida, essays by Leialoha Perkins, course work offered by Ruby Kawena Johnson, and concerns by several Hawaii writers themselves, Hershinow's statement was unfortunately reflective of inadequate research or disregard of existing data on the part of western literary-oriented anthologists, scholars, writers and editors (Ige 1968; Westlake 1979; Hamasaki 1979; Perkins 1980; Sumida 1982).

Prior to 1980, Hall, Westlake and Balaz had been actively publishing. Other Hawaiian poets like Larry Lindsey Kimura, Haunani-Kay Trask, and Michael McPherson had been anthologized in local literary collections. Hawaiian poets Puanani Burgess and Michael Among had been published in the Hawaii Review; Cecilia Kapua Lindo and Tamara Wong had both published a number of poems in the Native Hawaiian, a Hawaiian community newspaper. In 1980, Mahealani Ing's poems first appeared in the Native Hawaiian, and Leialoha Apo Perkins published a collection of literary essays and poems titled Kingdoms of the Heart. Before 1980, Hawaiian writers had long ago produced voluminous works in the Hawaiian language (English translations of much of this work have yet to be rendered); just prior to, and shortly after 1980, a significant number of Hawaiian writers began to actively publish in English.

While small press literary magazines continue to provide publishing opportunities for Hawaiian writers, a growing number of individual collections have appeared as well.

Michael McPherson has published two collections of poetry to date, and Leialoha Apo Perkins has recently published two poetry collections and a book of short stories. John Dominis Holt is also at work on another novel based on the life of Kamehameha IV, titled A Memoir of Alexander Liholiho, and on his Recollections: Born Lucky in Hawaii (Sumida 1989).

The chapters on Hall, Westlake, and Balaz reveal that, as poets and literary editors, all three contributed significantly to the emergence of Hawaiian literature produced in English between 1972 and 1987. The three chapters also help to clarify why this literature written by Hawaiians is significant, especially in regard to emerging Hawaiian consciousness, ethnicity, and identity--and in terms of their own literary history, linked with that of a larger, regional Pacific islands literature.

This study also has weaknesses. Perhaps, the most obvious is that unpublished works, manuscripts, notes, letters and so forth, have not been examined. This, however, must be left for others. Poets Balaz and Hall are young, and although this study has demonstrated that their writing is indeed significant, deeper and more insightful perspectives will no doubt surface as their literary careers continue to mature. Also, substantial work needs to be done comparing the literature of Hawaiian oral traditions to the early writing produced in the Hawaiian language in the 19th century, and to the contemporary literature now being produced by Hawaiians in the Hawaiian language, in standard English, Hawaii Creole English, or any combination thereof.

In 1984, Westlake suddenly died. As a major literary figure actively involved in the development of contemporary Hawaiian literature, his death--apparently the result of complications caused by an automobile accident--could have had a negative effect upon this newly emerging literature. Instead, since 1984, both Balaz and Hall continued to publish their poetry. Between 1984 and 1987, selected pieces from Westlake's unpublished work

have appeared posthumously in Ramrod. Other Westlake poems will be reprinted in a special, forthcoming Hawaii Review issue featuring Hawaiian writers. Soon, Joseph P. Balaz will publish a collection, in English, of contemporary Hawaiian literature written by Hawaiians. The anthology, titled Ho'omānoa, promises to further define and identify the scope of emerging contemporary Hawaiian literature.

Hawaiian writers have also had to take publishing into their own hands. Hawaiian writers John Dominis Holt, Leialoha Apo Perkins, Balaz, and Westlake have self-published their own collections. Michael McPherson edited and self-published a literary magazine, and Balaz continues to do so. Several years ago, Hawaiian poet Tamara Wong solicited funds at a poetry reading so she could publish a collection of her own poetry. While there has been very little financial or institutional support for Hawaiian writers, their literary movement continues to grow. Given the number of Hawaiian poets who have recently appeared in many of the literary magazines since the mid-1980s, the quality as well as the quantity of writing by Hawaiians are on the increase.

A quote from Fijian poet, Pio Manoa, can perhaps best bring this study to a conclusion:

In a time when people are quick at pointing out or emphasizing individual differences we are becoming more and more aware of our common bonds. This does not mean that the poets now writing are consciously striving for a naive pan-Pacific unity. It simply means that the more we read poems from the other islands the more we get a sense of belonging together.

....For as Albert Camus put it, art is not a solitary delight. It is a means of stirring the greatest number of men by giving them a privileged vision of our common sufferings and joys. It thus compels the artist to avoid isolation; it subjects him to the humblest and most universal truth....The general reader of poetry can afford to be parochial and propagandist at times. The

poet signs his own death warrant if he becomes so. And if he sings in his genealogical tree the better it would be for all concerned. For the poet cannot sing with borrowed feelings and emotions. He has to sing with his own. That is one of the obligations he has towards himself and his art (Manoa 1976, 61).

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