Disguised Resistance in Haunani-Kay Trask's *Light in the Crevice Never Seen*[1]

การต่อต้านแบบอำพรางในวรรณกรรมของ Haunani-Kay Trask เรื่อง Light in the Crevice Never Seen

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Abstract

This paper aims to challenge the binary axis of power, the oppressors and the oppressed, by examining the numerous ways employed by Haunani-Kay Trask, a Hawaiian writer, to resist the impact of American colonization in ***Light in the Crevice Never Seen***. This literary text is analyzed within the theoretical framework of Scott's theory of infrapolitics. Trask utilizes disguised resistance strategies, combining English and Hawaiian languages, mythology, and imagery in her poetry collection. Trask inserts Hawaiian words into her poems to restore the native language and history and empower native Hawaiians. Myths are employed to stress the importance of nature, as well as Hawaiian cultures and religious beliefs. Imagery is Trask's powerful tool for sending her hidden message—the negative effects of colonization and raising readers' awareness of the need of nature protection. This study points out that domination and resistance continue to coexist: power breeds resistance.

Keywords: Resistance, Haunani-Kay Trask, Colonization, Native Hawaiian

บทคัดย่อ

งานวิจัยชิ้นนี้มีจุดมุ่งหมายที่จะท้าทายการแบ่งแยกอำนาจเป็นสองขั้วระหว่างผู้กดขี่และผู้ถูกกดขี่ โดยศึกษากลยุทธ์ในการต่อต้านการครอบงำของชาวอเมริกันในงานเขียนพื้นเมือง เรื่อง ***Light in the Crevice Never Seen*** ของ Haunani-Kay Trask ซึ่งเป็นนักเขียนชาวฮาวาย โดยใช้กรอบทฤษฎี Infrapolitics ของ Scott ในการวิเคราะห์วรรณกรรมชิ้นนี้ จากการวิเคราะห์พบว่า Trask ใช้ภาษาอังกฤษควบคู่กับภาษาฮาวายพื้นเมือง นิทาน

[1] บทความนี้เป็นส่วนหนึ่งของวิทยานิพนธ์ เรื่องการต่อต้านในวรรณกรรมของ Zitkala-Sa เรื่อง *American Indian Stories* และของ Haunani-Kay Trask เรื่อง *Light in the Crevice Never Seen* หลักสูตรศิลปศาสตรมหาบัณฑิต สาขาภาษาอังกฤษ มหาวิทยาลัยศรีนครินทรวิโรฒ

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ปรัมปรา และการใช้มโนภาพในร้อยกรองเล่มนี้ Trask แทรกภาษาฮาวายพื้นเมืองในโครงกลอนของเธอเพื่อฟื้นฟูภาษาและประวัติศาสตร์ของฮาวายพื้นเมือง อีกทั้งเพิ่มอำนาจให้ชาวฮาวายพื้นเมือง Trask ยังใช้นิทานปรัมปราในการเน้นความสำคัญของธรรมชาติ วัฒนธรรมและความเชื่อทางศาสนาของชาวฮาวาย ผู้เขียนได้ใช้มโนภาพเพื่อแสดงให้เห็นถึงผลกระทบในทางลบของการยึดครองและเพื่อสร้างจิตสำนึกในการปกป้องธรรมชาติอีกด้วย งานวิจัยนี้ชี้ให้เห็นว่าความพยายามที่จะครอบงำและการต่อต้านเป็นของคู่กัน เมื่อมีการใช้อำนาจที่จะควบคุม ก็จะมีการต่อต้านเช่นกัน

คำสำคัญ: การต่อต้าน การยึดครอง ชาวฮาวายพื้นเมือง

Introduction

In the ***Prison Notebooks***, Gramsci (1971) describes the relation of political forces as varying and mutable: "The dominant group is coordinated concretely with the general general interests of the subordinate groups, and the life of the State is conceived of as a continuous process of formation and superseding of unstable equilibria [...] between the interests of the fundamental group and those of subordinate groups--equilibria in which the interests of the dominant group prevail, but only up to a certain point" (p. 182). This statement suggests that a specific domination is not static; it is a process through which a particular group overtly or covertly obtains the consent of other groups to determine the political and ideological state of society. In this sense, when a hegemony representing the interests of a dominant group exists, it always occurs in the context of resistance from and compromises within the non-dominant groups. Although Gramci's concept of hegemony was originally used within a specifically Marxist, European and Western context, they were deployed widely disciplines and fields of study from political science to sociolinguistics and cultural studies. They are useful in examining the relationship between the oppressors and the oppressed in literary field. Harlow (1987) points out that resistance literature emerges as a result of and an answer to the elite group's attempts to dominate economically and politically. It addresses the issues of colonialism and oppression in all their forms—colonization of the land and/or of the mind, displacement, racial discrimination, and marginalization. Haunani-Kay Trask's ***Light in the Crevice Never Seen*** (1994) is an example of such writings. This paper aims to challenge the binary axis of power by examining the numerous ways employed by Trask, a Hawaiian writer, to resist American colonization.

Theoretical Framework: Infrapolitics

Adapting from Gramsci's and Foucault's theories, Scott, a political scientist, provides another perspective on hegemony and "invisible power" and introduces "infrapolitics" or "everyday resistance." According to Scott, there are two "transcripts" of resistance; one is non-disguised or public, and the other is disguised or hidden infrapolitics. Non-disguised or public resistance refers to the actions that occur in public and interrelates with society. Non-disguised resistance requires

the use of physical force and sometimes violence. The resisters or subordinated groups have to be engaged directly with the dominants by using these strategies. Political protests, strikes, wars, and invasions are examples of non-disguised resistance strategies. These strategies are designed to weaken the power of the dominants (Scott, 1992, p. 18).

On the other hand, disguised or hidden resistance is a powerful form utilized by the dominated groups. It is not as dramatic and visible as rebellions, riots, demonstrations, revolutions, civil war or other such organized, collective or confrontational. Ordinary actions, such as foot dragging, dissimulation, desertion, false compliance, pilfering, feigned ignorance, slander, arson, and sabotage, are examples of disguised strategies. Scott argues these activities are tactics that exploited people use in order to both survive and undermine repressive domination; especially in contexts when rebellion is too risky. Disguised resistance is demonstrated in everyday life. The key characteristic of everyday resistance is the "pervasive use of disguise," through either "the concealment or anonymity of the resister," (Scott, 1985, p. 54) in which his or her true identity is kept secret, or the concealment of the act itself. Disguises, anonymity, language, linguistic tricks, metaphors, ritual gestures, folktales, and euphemism are effective resistance strategies in situations where violence is used to maintain the status quo and power. Requiring little coordination or planning, these forms of resistance are used by both individuals and groups to fight back without directly confronting or challenging elite norms, and anyone in the subordinated groups can become a resister (Scott, 1992, p. 137). Scott points out that disguised resistance provides much of the cultural and the structural underpinnings of political actions, so it is a powerful strategy (1985, p. 184).

These two forms of resistance relate to three forms of domination (material, status, and ideology). Employing non-disguised and disguised resistance strategies, dominated and subordinated groups resist these three forms of domination. The objectives are similar, but the forms are different. Scotts also asserts that non-disguised and disguised strategies are reflections of each other as they aim to resist the same domination (1992, p. 199). Material domination refers to the dominants' acts that aim to take advantage of the subordinates' possessions. The appropriations of grain, taxes, labor, and possessions are examples of material domination. People can use non-disguised resistance strategies, such as strikes, demonstrations, boycotts, public revolts, or open land invasion. However, disguised resistance strategies, including poaching, desertion, foot dragging, threats, and anonymous actions, can also be used to resist material domination. For example, open land invasion is equal to piecemeal squatting because both resist the appropriation of land (Scott, 1992, p. 199).

Status domination happens when people are insulted, humiliated, and assaulted in violation of their dignity. Assertion of self-worth or desecration of status symbols can be employed

as a non-disguised resistance strategy. On the other hand, the subordinates can use hidden transcripts of anger or disguised discourses on dignity to resist status domination. Rumors and folktales can be used as disguised strategies to avenge the denial of the status or the dignity of the dominated groups, whereas an open gesture is a non-disguised strategy utilized for the same purpose (Scott, 1992, p. 199).

Lastly, ideology domination occurs when dominants justify their condescending behavior toward subordinates, perceiving the latter as slaves, members of lower castes, or unprivileged people. The dominated groups can cause a revolution, propaganda, and negation as non-disguised resistance strategies. However, they can also create dissident subcultures, represented by myths, folktales, legends, and imagery, to resist ideologies. Equivalent to an open revolution, images can be used to negate symbolic ideologies (Scott, 1992, p. 199).

Scott fundamentally transformed our understanding of "politics", making the ordinary life of subalterns part of political affairs. He also inspires numerous empirical studies on everyday resistance (Sivaramakrishnan 2005). Although Scott's concept of everyday resistance primarily concerns the peasant politics, it provides a plausible structure to explain the discourses between dominant and subordinate groups. Therefore, his concept is appropriate to be the theoretical framework of this study.

Finding and Discussion

Haunani-Kay Trask is a native Hawaiian writer. Trask has written many works, including ***Eros and Power: The Promise of Feminist Theory*** (1981), ***From a Native Daughter: Colonialism and Sovereignty in Hawaii*** (1993), and the poetry collection, ***Night is a Sharkskin Drum*** (1995). One famous work is her first poetry collection, ***Light in the Crevice Never Seen*** (1994), which expresses the history, beauty, myths, and resistance of native Hawaiians. It is divided into three parts: "Chant of Lamentation," "Raw, Swift, and Deadly," and "Light in the Crevice Never Seen." Each part serves the same purpose—to resist hegemony and to present Hawaii from the native perspective.

Hawaiian Language

Although ***Light in the Crevice Never Seen*** is written in English, Trask adds the Hawaiian language as a powerful tool of resistance. According to Silva (2004), before American colonization, the Kanaka Maoli (native Hawaiians) used their indigenous language to communicate; however, after Queen Lili'Okulani II was overthrown by a group of businessmen and sugar planters in 1893, the use of the native language was forbidden in 1896 (p. 34). Schools were not allowed to teach children the native language, customs, or religious practices. Silva states that the Hawaiian

language became less important after the political coup (staged by the Committee of Safety, organized by Sanford B. Dole and tacitly supported by the United States), and English has become the only acceptable language in which government and business affairs are conducted. Silva also explains that being a descendant of native Hawaiians but being unable to understand the language is troublesome and frustrating. Therefore, losing the Hawaiian language is equal to losing the culture because it is transmitted in the same language. Eventually, the native identity, which is closely related to culture, is also lost. Therefore, the revitalization of the Hawaiian language has allowed natives to retrieve their identity (Silva, 2004, pp. 4-6).

Trask is also a social activist who resists colonization. Born in O'ahu but raised in California, Trask is a descendant of native Hawaiians of Kahakumakaliu ancestry. In ***From a Native Daughter: Colonialism and Sovereignty in Hawaii***, Trask states that Hawaiian history told in English degrades her real past, and Hawaiian culture and identity were lost during the process of colonization (1999, p. 153). In "The Struggle," she also mentions that in 1893, the coup subjected native Hawaiians under foreign control because the only language that they knew became forbidden (Trask, 2000, p. 1).

In ***Light in the Crevice Never Seen***, Trask employs both the English and the Hawaiian languages. Hawaiian words are inserted into her poems to empower the forbidden language in order to retell the original stories, traditions, and history. In the poem "Makua Kāne," Trask mourns the deaths of her father and grandfather who were native Hawaiian activists. In this poem, Trask aims to save Hawaii from exploitation by emphasizing Hawaiian traditions (Wood, 2017, p. 45). In a Hawaiian funeral ceremony, it is a tradition to bring pa'akai (sea salt) and lu'au (taro leaves) to the ceremony. According to *Hawaiian Dictionary: Hawaiian-English, English-Hawaiian,* pa'akai refers to sea salt (1991, 209), and lu'au is a taro leaves (1991, p. 297). Taro and sea salt are ritual substances that are required for the funeral because they help preserve the dead body. After the death of the ali'i, or the tribe chief (*Hawaiian Dictionary*, 1991, p. 50), the body is washed in wai kala, salted water (*Hawaiian Dictionary*, 1991, p. 35) to prevent its decay. It is also believed that wai kala is the water of forgiveness. When the body is washed, it is again purified and ready to be preserved before the burial. The souls of the ancestors will live on for eternity in their preserved bodies (Beckwith & Green, 1936, pp. 176–177). In this poem, Trask presents the ceremony as a tradition that prevents the dead from being forgotten and lost in people's memories. By referring to the funeral ceremony, Trask revives native Hawaiian culture and gives value to the ancient traditions. In doing so, she makes her readers appreciate the ceremony, and perhaps it will be practiced again. This cultural practice will help keep native Hawaiian traditions alive.

In "Chant of Lamentation," Trask grieves for the loss of Hawaiian culture. She includes the Hawaiian language in nearly every stanza of this poem to evoke the readers' deep understanding

of the pain that natives have endured. In the first stanza, Trask laments the loss of Hawaiian culture by colonization.

who comes trailing
winds through
taro lo'i

who chants
the hollow *ipu*
into the night? (Trask, 1994, p. 35)

Trask begins by asking, "Who will come and sit on a taro porch?" The taro lo'i is a balcony or a terrace made of taro leaves (*Hawaiian Dictionary*, 1991, p. 209). Sitting on a taro lo'i shows an aspect of the Hawaiian lifestyle. According to Cho and colleagues, taro played an important role in the diet of the Hawaiian people (2007, p. 2). Trask refers to the taro farms that belonged to native Hawaiians but were taken over by American mainlanders. She then raises another question: "Who would be the one to chant the hollow ipu or the drum at nighttime?" The ipu is a drum made of a gourd that is played to sound the beat in the hula dance (*Hawaiian Dictionary*, 1991, p. 203). The hula is sacred to native Hawaiians because it conveys the stories, myths, and cultural values of the people. Therefore, when no one plays the drum, the hula (songs) are not completed and cannot be performed. Because the hula is no longer performed, the culture it expresses is lost.

In "Hawai'i," Trask clearly illustrates the effects of colonization and tourism on the Hawaiian economy.

Green-toothed *mo'o* of Kaua'i
raises his *mo'o* tail
peaked in fury.
A rasping tongue hisses
in rivulets to the burning sea.
Near the estuary mouth
heiau stones lie crushed
beneath purple resort

toilets: Civilization's
fecal version
in the Native
heart of darkness. (Trask, 1994, p. 36)

In its stanzas, Trask creates images of the beach that many tourists visit and the mo'o or the lizard (*Hawaiian Dictionary*, 1991, p. 253), which is hissing angrily in the busy burning sea. The poem then reveals that the heiau or Hawaiian temple used as a sacred sanctuary (*Hawaiian Dictionary*, 1991, p. 64) is now buried under new accommodations. The sanctuary cannot be reconstructed because there is no specific valuable rock to rebuild it. She ends the stanza by describing how native Hawaiians feel about living on the land they once called home. The purpose of the last two lines is to attack the tourism brought by the non-natives after colonization. Trask's poem emphasizes that resorts, hotels, and other tourist facilities have corrupted the beauty and the economy of Hawaii. In "The Struggle of Sovereignty," she restates her thoughts on colonization, "Native people have suffered all the familiar horrors of contact: massive depopulation, landlessness, Christianization, economic and political marginalization, institutionalization in the military and the prisons" (Trask, 2000, p. 1).

The use of both English and Hawaiian languages is Trask's disguised or non-public resistance strategy. First, the use of the two languages allows Trask and her readers to recall the history of Hawaii before the colonizaton. The meanings of some words, such as heiau (a sacred site), ipu (drum), and pa'akai (sea salt), represent the beauty of the land, the history, and the struggles of the natives. Second, writing in the Hawaiian language empowers Trask, as a native activist, to tell stories from the native perspective in the language that was once erased from the pages of history written by outsiders. Trask's usage of Hawaiian returns meaning and power to the forbidden language. Moreover, she erects a barrier between native Hawaiians and mainlanders because the latter are mostly unable to understand Hawaiian, and they consider the language forbidden and lost. By preventing mainlanders from understanding the hidden meaning of her work, Trask is able to taunt mainstream society, thus wielding power over mainlanders. By including Hawaiian words in her poetry, Trask asserts her assert her identity as a native and to speak out against the historical colonizing effect of language obliteration. The use of her native language ties her to her people, past and present. Therefore, Trask does not conceal her personal identity. Like Scott's idea, instead of a clear message delivered by a disguised messenger, a disguised message is delivered by a clearly identified resister (Scott 1989: 54–55).

Hawaiian Myth

In addition to combining English with the native Hawaiian language, Trask refers to Hawaiian myths in her writings. According to Russell (2012), myths are stories that recount and explain the origins of the world and the phenomena of nature; the characters are mainly gods and goddesses, with occasional mention of humans; and the setting is high above the earth in the home of the gods (p. 131). Shonhiwa (2012) defines a myth as an anonymous traditional story;

orally passed on from one generation to the next; believed to be literally true by the culture that produced it; and is about gods and goddesses, heroines, and other real and fantastic creatures, taking place in primeval or remote times (p. 46). Additionally, Sibanda (2015) asserts that a myth is considered a tool for creating peace in the minds of people who seek revenge against superiority and for reflecting the essential origin of life (pp. 1–2).

In Hawaiian culture, myths narrate stories of life and the creation of the world. Myths contain history, spiritual and religious practices, personal guidance, and moral lessons. More importantly, retelling myths is the means that native Hawaiians use to pass on traditions through the generations. In this way, narrating myths can be employed as a disguised strategy to preserve Hawaiian culture and transmit traditions.

In ***Light in the Crevice Never Seen***, Trask invites readers into the world of Hawaiian mythology. She introduces mythical characters that captivate the attention of readers. In "Ko'olauloa," Trask retells the myth of human creation, which is connected to the land and nature. Many mythical figures are referred to in this poem to remind readers of the importance of the human connection to nature.

this earth grows the color
of my skin sunburnt
natives didn't fly

from far away
but sprouted whole through
velvet taro in the sweet mud
of this *'aina*
their ancient name
is kept my *piko*
safely sleeps. (Trask, 1994, p. 80)

In these stanzas, Trask traces the birth of human life. Native Hawaiians believe that they were born from the land in which their ancestors planted taro. Trask speaks of the myth that explains how people and the land are united and cannot be separated by presenting the image of the piko, which is the infant's umbilical cord that is cut shortly after birth. Native Hawaiians bury their infants' umbilical cords in sweet mud in order to identify themselves with the land they call home (Groves, 2017, p. 46). This practice is also a means of connecting to past generations because the spirits come home to 'aina, the land (Boggs, 2003, p. 22). For Native Hawaiians, the land is the core of life. They feel safe and complete. They respect the land and bury their souls in their homeland. To do this, they will be able to connect to the past, present, and future for the bond between land and life will persist over time.

In the next stanza, Trask tells the story of another mythical and ancestral god. However, the god comes in the form of an animal.

I know these hills
my lovers chant them
late at night

owls swoop
to touch me

'aumakua. (Trask, 1994, p. 80)

Trask refers to the myth of 'aumakua or an ancestral god. 'Aumakua is a spiritual god whose power is passed on through the generations of a family (*Hawaiian Dictionary*, 1991, p. 32). 'Aumakua can take other life forms to transmit power to the living generations (Aranda, 2008, pp. 1–2). As mentioned, the ancestral gods sometimes assume the form of animals. For native Hawaiians, the pueo or an owl (*Hawaiian Dictionary*, 1991, p. 348) is a sacred manifestation of the ancestral gods. It is believed that the 'aumakua owl protects the family and is able to bring souls back to life (Aranda, 2008, p. 6). The ancestral gods protect native Hawaiian families from harm.

Trask again stresses the importance of gods, the land, and people in "Menehune Night." She draws attention to the myth of the menehune or dwarves (*Hawaiian Dictionary*, 1991, p. 246) who are perceived as the great helpers of native Hawaiians and are believed to be descendants of their early ancestors.

In the *menehune* night
below immortal stars
they come gliding

through *kukui* trees
slivery leaves behind

long spears of moonlight
of their path. (Trask, 1994, p. 78)

They help native Hawaiians build houses, fishponds, and sacred temples. Native Hawaiians consider menehune their ancestors and guardian angels, for the menehune have long assisted the kapu (tribal leaders) in creating their society (Beckwith, 1970, pp. 321–323). By referring to the menehune, Trask again presents a peaceful image of native Hawaiian life. She values even the small people who are perceived as ordinary humans by non-natives. She transmits the cherished

native Hawaiian values. Thus, Trask raises awareness about the need to protect nature, the land, and faith in the Hawaiian gods.

In "Ko'olauloa" and "Menehune Night," Trask expresses how native Hawaiians cherish 'aina or the land. She shows that native Hawaiians believe in myths and the gods because they live by the rules and the morals that the gods represent. Moreover, Trask attributes power, respect, and actual existence to the gods. Valuing their supreme power, she shows that they guide, protect, and inspire native Hawaiians. Through these poems, Trask expresses the need to cherish traditional beliefs and to encourage the young generation to love and protect the land.

The use of myths in her poetry is one of Trask's powerful tools of resistance. First, myths contain the history and the cultural values of native Hawaiians. The distinct myths of gods, goddesses, and spiritual figures are sacred to native Hawaiians. By retelling the Hawaiian myths, Trask revitalizes forgotten beliefs, thus giving life back to the sacred gods. Second, it is undeniable that by telling stories about Hawaiian gods and spirits, Trask protects her native religion from being suppressed by the Christianity practiced in Hawaii by the settlers from the mainland. Trask motivates the native Hawaiians to believe in Hawaiian gods and practice religious rituals that honor their ancestors. When people perform these rituals, they become one Hawaiian family. Lastly, Trask uses myths to convey that native Hawaiians have a strong connection to land and that they lived happily in the past by following their cultural beliefs and respecting the sacred land. Trask further emphasizes that native Hawaiians rely on nature and take serious action if anything happens to their beloved land. This statement suggests that there is no need for new practices and customs imported from the mainland. People can live prosperously and joyfully in the ways that their ancestors lived without newcomers, as they did before colonization.

By referring to Hawaiian mythology in her poetry, Trask utilizes a disguised strategy. Similar to Scott's ideas, Trask uses myths to resist ideological domination and to preserve the original cultures. Even though Trask does not use violence to resist the colonizers, she intentionally sends her message through her poetry. Each word and story becomes a shield and a spear that protect the native culture from extinction. The use of myths in her poetry provides further evidence that Trask voices her resistance to the mainlanders, thereby protecting her people.

Imagery

Apart from Mythology, Trask also utilizes imagery as a mode of resistance. Keller and Keller (1999) define imagery as a product of cultural traditions that are preserved in mental images, stored, and reconstructed from experiences (p. 2). Similarly, Kosslyn, Thompson, and Ganis (2006) refer to imagery as a mental image related to a person's experiences. Likewise, Lachini (2011) explains imagery as a mental phenomenon related to personal experience and

cognition (pp. 2–3). Language creates images that allow readers to visualize the picture, feel the emotion, and place themselves in the situation of the poem. Moreover, imagery evokes the perceptions of the five senses: seeing, hearing, tasting, touching, and smelling (Llorens, 2003, p. 3). Iser explains that readers are faced with gaps in poetry that need to be filled (cited in Kosslyn et al., 2006, p. 57). Poetic imagery creates gaps that allow readers to expand and exercise their creativity by visualizing images and referring to their perceptual and sensual experiences. In short, imagery is created by language that allows readers to visualize, understand, complete the meaning of, and interpret the poem based on their personal experiences.

Domination is part of the native Hawaiian experience. As a native Hawaiian writer, Trask uses imagery as a form of disguised resistance. According to Scott (1992), imagery is considered a disguised resistance because it resists ideological domination without using harsh force (p. 71). In ***Light in the Crevice Never Seen***, Trask creates images of Hawaii and native Hawaiian lives after colonization. She deals with many topics about cultural, economic, and social changes caused by colonization and tourism. After colonization, Hawaii became a tourist destination. The cultural practices and the daily routines that were sacred and important became "shows" for tourists, and native Hawaiians slowly lost their true selves. As tourism increased, the land in Hawaii becomes the property of the outsiders, and native Hawaiian ownership of the islands diminished. The mainlanders took over the power and the right to act or to access facilities. Trask's poems clearly convey the negative effects of tourism and the present situation in Hawaii. In "The Struggle of Sovereignty," she restates the message that the tourist industry and capitalism have degraded cultural practices, such as songs and the hula, to entertainment for tourists (Trask, 2000, p. 2).

In "At Punalu'u," Trask describes present-day Hawaii as islands for tourists. She begins the poem with contrasting images of tourists and native Hawaiians.

Every tourist, a camera
to capture us natives;
the slant of their lens
diminishing Hawaiians.

Japanese just from
Tokyo; Hong Kong Chinese
and tall Taiwanese,
Asia's dragons.

Stumbling over lava,
Misfits in Guccis

and matching hats,
frightened by waves and jet
black sand. (Trask, 1994, p. 33)

In the first few stanzas, Trask describes the incursion of foreign tourists and the effects of tourism. Native Hawaiians are captured by a camera lens, objectifying them into exotic beings that cannot be found elsewhere. When people become mere objects, it cannot be denied that their hearts will have to bear the pain of losing their identity. On the islands, many tourists are Japanese and Chinese who dress in Western-style Gucci clothing and hats. Trask illustrates an ironic image of tourists being scared of waves and sand. Gucci and hats, the fashion of the mainstream world, is contrasted to Hawaiian culture. Waves and sand refer to the beautiful scenery of the Hawaiian Islands, which attract tourists. Nevertheless, they are frightened of the natural beauty that they have come to see, suggesting that they do not belong to Hawaii.

In the following stanzas, Trask invites readers to see a clearer picture of native Hawaiians being just souvenirs of tourism. In the above stanza, Trask conveys the feelings of native Hawaiians who are becoming "endangered species" and are being "frozen" in a picture frame. The word "frozen" signifies that native Hawaiians are trapped in a small space from which there seems no escape. Such entrapment also symbolizes native Hawaiians' inability to be themselves in their own land. Moreover, as merchandise for sale, they are dehumanized. Trask shows the effect of capitalism resulting from colonization.

In "At Punalu'u," images of fear and uncertainty are presented. Trask engages her readers with the feelings of native Hawaiians, for whom being part of foreign tourism causes the loss of their identity. The Hawaiian and the natives now are not respected by tourists. Tourists only perceive the locals as a group of natives who were colonized. The fear of extinction and harm creeps into their minds as they start to lose their cultural identity. They feel uncertain because their lives on the land have been corrupted by tourism. Rage is provoked in the hearts of native Hawaiians because Japanese tourists remind them of colonization and the attack on Pearl Harbor. This poem presents the affected and damaged images of Hawaii that have resulted from American colonization.

Similar to "At Punalu'u," in "Waikiki," Trask refers to the adverse effects of tourism and capitalism. She presents clear, negative images of tourism and colonization and shocking depictions of present-day Hawaii. Each word serves to describe the local situation, such as waste, pimps, haole punkers, drugs, pornography, and AIDS, to evoke a clear vision of a diseased land. According to Dougall and Nordstorm (2011), colonization and tourism cause poverty, homelessness, and drug abuse (p. 112). Trask observes that adventurers, capitalists, and hordes of nearly seven million tourists have taken over Hawaiian society and its economy (2000, p. 1). Because the

tourism industry promotes capitalism, the obsession about money has become a harmful influence on the islands. Many businesses are under the control of the private sector and business owners who come from the mainland. However, business growth has not increased employment. Many people have become unemployed over the past 15 years (Bonham & Gangnes, 2001, p. 2). Among the residents of Hawaii, 40% of the natives are faced with poverty and homelessness. Therefore, they have to find ways to survive. Consequently, many people have become victims of dangerous and illegal activities, such as selling drugs and engaging in prostitution. Children, especially girls, have been lost to child trafficking and pornography (The Substance Abuse and Mental Health Services Administration, 2012, p. 3).

In ***Light in the Crevice Never Seen***, imagery is Trask's tool of resistance. First, imagery is used to convey hidden messages. In her poetry, Trask chooses words and phrases, such as endangered species, made in Japan, diminishing Hawaiian, and capitalists, to represent the situation in Hawaii. Each word resonates with a historical background that elaborates on and expands the layered meanings that Trask wishes readers to picture in their minds. When the meanings are understood, the messages are delivered. Second, imagery is used to capture the readers' attention, allowing them to open their minds. Trask's striking images are evoked by words, such as tourist waste, hoodlums, and child porn, inviting readers to feel in the same way as native Hawaiians do. Trask transmits the natives' anger, fear, and other emotions to readers, who follow the natives' footsteps and learn the painful truth behind the mask of the beautiful islands. Lastly, Trask uses imagery to raise awareness about the need to protect the land. By creating such images, she preserves the original culture of Hawaii. Although Trask does not often refer to Hawaii before its colonization, she describes the aftermath in a manner that shows that the lives of native Hawaiians before colonization were tranquil. Trask elaborates that changes caused by mainlanders and tourists have harmed native Hawaiians in many ways, and the people are suffering and struggling to survive.

Conclusion

Trask employs various disguised resistance strategies in ***Light in the Crevice Never Seen*** to present the native perspective and the effects of colonization. The combination of the English and the Hawaiian languages, mythology, and imagery are Trask's disguised resistance strategies in ***Light in the Crevice Never Seen***. As a native Hawaiian writer, Trask writes her poetry in both English and Hawaiian to remind readers that the history of Hawaii is recorded in the native language, as well as to revive the importance of the language. Moreover, she creates a linguistic distance between native Hawaiians and mainlanders. Trask gives priority to native Hawaiians and blocks non-natives from understanding the stories. Native Hawaiians have the power to tell their

truth in their own language. Trask also employs mythology as a tool of resistance to revive Hawaiian history, culture, and religious beliefs. She repeatedly uses myths to stress the importance of native Hawaiian beliefs and to protect them from Christian practices. Through myths, Trask shows the sacred relationship between native Hawaiians and nature. Rituals that concern the love and respect for the land are presented through myths to emphasize the importance of this relationship. In addition to language and mythology, Trask uses imagery to tell readers that Hawaii and its natives are gravely affected by tourism. Such images help readers visualize, feel, and understand the hidden messages conveyed by her poems. When readers understand the situation in Hawaii, they will become aware of the need to protect these beautiful islands. By using these strategies Trask expresses the need to preserve Hawaiian culture, continue its traditions, and resist American colonization.

Trask does not use violent force or physical action to have her voice heard in mainstream society. The force of resistance and her intentions to fight are embedded in her notable works. To disseminate her purposes and gain fellows in resistance, she sends her messages and invitations to readers. ***Light in the Crevice Never Seen*** is one of her weapon to speak to the world and fight against domination. Similar to Trask, the researchers employ a disguise strategy by examining ***Light in the Crevice Never Seen*** to encourage readers to perceive the ongoing problem of domination in global societies. This study points out that resistance occurs in any space and at any time. Power and resistance go together as an inseparable circle; as Foucault states, “where there is power, there is resistance” (1978, p. 7). Literature becomes a resistance weapon to call for justice and redemption. Trask’s ***Light in the Crevice Never Seen*** is a notable example of resistance literature.

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