The Problem with Common Ground: Translation and Colonial Logics in the 'Imiloa Astronomy Center Online Interface

Matthew Homer, Auburn University, mjh0122@auburn.edu

Abstract: The 'Imiloa Astronomy Center attempts common ground with Native Hawaiians who protect Mauna a Wākea from occupation by astronomical research. Through interface analysis of the 'Imiloa website, I consider navigation in three ways: a traditional Hawaiian practice of culture, a user interaction within a digital interface, and a rhetorical figure that steers users through colonial logics. I argue that the 'Imiloa interface creates a colonial user experience by translating Hawaiian knowledge into Eurowestern frames of knowledge, excluding the political meaning of Mauna a Wākea, and appealing to an ethical tourism ethos. I suggest reflexive approaches of interfacing with cultural knowledges.

Author Bio: Matthew Homer is a postdoctoral teaching fellow at Auburn University where he teaches courses in technical and business writing. His research focuses on localized cultures of whiteness, technology, and writing. He has previously published on cultural practices of content circulation and affective responses to social media. He received his PhD. from Virginia Tech in 2022.

Navigation is a Native Hawaiian form of both science and culture and serves as an important organizing aspect of Hawaiian life. Navigation includes "relevant knowledge about the stars, currents, waves, birds, winds, clouds, marine life, flotsam, and all the rest of the ocean environment, in addition to the skills of handling a canoe and its crew" (Kanahele, 1986, p. 300). Astronomy was also "an important subject to the Hawaiians of old ... everything moved in a kind of cosmic rhythm. They lived not in a static but in a dynamic universe, and the Hawaiians understood this not only from natural observation but also from the mythological accounts" (Kanahele, 1986, p. 142). This account of astronomy and navigation in Hawai'i pre-contact shows these practices weren't just scientifically significant, but also culturally significant and that they guided Hawaiians in their way of being then, today, and in futures to come. Astronomy guided and mapped not only nautical navigation, but also rhetorically informed how Hawaiians navigated their relationality with people, the environment, and the universe.

In digital contexts, navigation is also part of user interaction within digital interfaces. There are many ways a user interacts with an online interface, whether by clicking, scrolling, or other numerous activities an interface allows. Navigation, or how an interface steers a user through itself, is another form of interaction. These interactions are always guided and influenced by the interface which has its own goals and motivations and these are also inherently rhetorical. Part of my work in this article is to theorize navigation as a rhetorical figure.

Rhetorical navigation is the act of steering cultural thought or knowledge through colonial frames of meaning to re-express them within colonial logics. In the case of the 'Imiloa, rhetorical navigation constructs a discursive timeline where traditional Hawaiian navigation inevitably leads to modern astronomy practices. Traditional Hawaiian navigation's significance is constructed only as a precursor to modern astronomy, and its merit is based only on its relevance to the telescopes on Mauna a Wākea rather than holding their own value. The end result of the rhetorical navigation of the 'Imiloa interface is a temporal determinism that justifies modernity as the current constitution of time and knowledge and the telescopes that currently occupy the summit of Mauna a Wākea. Thus, I am interested in navigation in three ways:

- as a Hawaiian practice of science and culture,
- as a user interaction within digital interfaces,
- as a rhetorical figure that steers users through colonial remediations of other cultures.

I look at navigation in all three ways to analyze how Hawaiian history, knowledge, and culture are colonized and steered into trajectories and frames of modernity and Eurowestern thought.

To this end, I look at the 'Imiloa Astronomy Center's website, imiloahawaii.org, as an interface that utilizes rhetorical navigation through translation. The 'Imiloa is a museum located on The University of Hawai'i at Hilo campus and is an effort to "showcase the connections between the rich traditions of Hawaiian culture and the groundbreaking astronomical research conducted at the summit of Maunakea" ('Imiloa, 2021). The 'Imiloa opened in 2006 and promotes the "understanding of navigational methods as an Indigenous form of science and engineering" (Swanner, 2017, p. 313). It was constructed for the direct purpose of appealing to Native Hawaiians opposed to telescopes on Mauana a Wākea by bridging contemporary practices of astronomy with traditional Native Hawaiian culture and values. It is an attempt to find common

ground between the two traditions of stargazing. The ‘Imiloa’s tagline is “sharing Hawai‘i’s legacy of exploration” (‘Imiloa, 2021), and is a “material representation of hybridized scientific and spiritual narratives about the mountain” (Swanner, 2017, p. 313). The ‘Imiloa is maintained by the Institute for Astronomy (IFA) which is an organization within the University of Hawai‘i system. The IFA leases land on the summit of Mauna a Wākea (more commonly known as Mauna Kea) for the State and grants telescopes to various schools, countries, and organizations.

Cultural Approaches in Technical Communication

I want to respond to and extend technical communication scholarship that has discussed issues such as power, meaning, and belonging within the parameters of cultural knowledge in scientific or technological contexts. These issues have been topics in technical communication since the early 1990s (Slack et al., 1993). Since then, technical communication has been turning to different approaches for including cultural knowledges as foundational. These approaches, such as Godwin Agboka’s (2014)’s decolonial methodology, Natasha N. Jones’s (2016) technical communicator as advocate, and Cana Itchuaqiyaq’s (2021) Indigenous virtue ethics are examples of technical communication that prioritize cultural knowledges without maintaining modernity as the center of technical discourse. These approaches are important to my study of navigation as they demonstrate how to detach from the seemingly predeterminism of modernity. That is, how to step off the path that modernity steers us towards particular colonial arrangement of time, space, and knowledge.

For instance, Agboka (2014) argued for a decolonial methodology toward centering social justice as the main objective of technical communication as well as a means of investigating what kind of research questions are articulated and pursued (p. 318). Additionally, Jones (2016) argued that decolonial methodologies should “seek coexistence and reciprocal dialogue” (p. 350). Also, Itchuaqiyaq (2021) advocated for Indigenous virtue ethics as a methodology for technical communications to be locally situated within and beholden to communities in technical communication research (p. 34). All of these scholars question the epistemological foundations of technical communication and the inequalities they reiterate through research. I see this article following this trajectory in that it questions some epistemological foundations of technical communication research and how it can build investment in modernity as a logical endpoint.

And so, navigation is an important rhetorical figure to pursue as it is the process that modernity arrives and justifies itself by. The intent of this chapter is not to degrade the ‘Imiloa nor the work of the people who have put effort and critical thought into the technical and scientific programs at the ‘Imiloa—which includes Native Hawaiians. Instead, I aim to demonstrate the kind of translation and navigation work technical communication must de-link from. Mignolo (2007) defined delinking as a “de-colonial epistemic shift and brings to the foreground other epistemologies, other principles of knowledge and understanding and, consequently, other economy, other politics, other ethics” (p. 453). That is, I advocate for ways to communicate cultural forms of science and technology that don’t further solidify modernity as the center of technical discourse and an inevitable endpoint. The attempt to build common ground between traditional Native Hawaiian navigation and the IFA only serves to translate Native Hawaiian culture into expressions that justify modernity and the IFA’s current stewardship of Mauana a Wākea. As I argue, a true consideration of Native Hawaiian navigation would lead to other

possibilities outside of IFA's current practices rather than justifying them. In other words, engagement with Hawaiian culture should navigate to non-colonial astronomical practices rather than giving grounds to occupy Native land through astronomical research. An ethical technical communication of Hawaiian culture should provide a stepping-off point from modernity, not a bridge to crossover. This conflation is the underlying problem with common ground. In the next paragraph, I outline my argument in this article.

I first contextualize my own positionality as a white settler from Hawai'i and my personal interest in the technical communication of Hawaiian culture and the 'Imiloa. Next, I review previous scholarship on interface analysis to explain how interface analysis can identify and map colonial logics. I then begin my analysis of the 'Imiloa interface. I first analyze the center's translation of its name, 'Imiloa, to Eurowestern expressions of exploring and discovery. I then analyze the home page paying special attention to the organization and communication of the Hawaiian Mānaiakalani and Kekāomakali'i constellations in the interface. I make the argument that these constellations in the interface only serve as a starting point and a beginning to the rhetorical navigation the interface steers users through. I then look at a different section of the interface titled Palapala Holoholo. In this section, I describe how colonial temporal and spatial experiences of Hawai'i, specifically the Big Island, are mediated through an ethical tourism ethos and user experience. I then end by making some suggestions for interface design and content strategy when centering cultural information.

Building Settler Allyship

I focus on the 'Imiloa interface in context with the contested construction of the Thirty Meter Telescope (TMT). My scholarly interest in rhetoric is very tied to Hawai'i and the Thirty Meter Telescope, and my engagement with rhetoric began to show me how my surroundings were constructs of settler colonialism. My start with rhetoric in university coincided with the beginning of the TMT protests in 2015 while I was an undergraduate at the University of Hawai'i at Mānoa. In between my undergraduate and MA, I enrolled a Native Hawaiian rhetorics course. The first day of this class was spent discussing the TMT. Beginning to understand the TMT from perspectives grounded in Native Hawaiian rhetorics. I realized how my own identity was wrapped in the politics of colonialism, and how my sense of place was a construction of settler colonialism.

As a white settler, I began to recognize how Hawaiian culture, while ubiquitous, was usually presented in colonial frames. Hawai'i is often mentioned as the ideal for a multicultural melting pot. I have also witnessed how multiculturalism and diversity are used as a means of maintaining colonial power and white supremacy. That is to say, Hawaiian culture can be centered and emphasized, but can also be used to express colonial logics through the way they are framed. Hawaiian knowledge that doesn't respond to Hawaiian rhetorical sovereignty, or the ability for peoples to "decide for themselves the goals, modes, styles, and languages of public discourse," only reinforces modernity (Lyons, 2000, pp. 449-50). The TMT was the first instance where I took notice of Hawaiian culture being expressed through colonial frames. Candance Fujikane (2021) uses the term settler ally to "encompass the imaginative possibilities for our collaborative work" on decolonization in Hawai'i (p. 14). Towards a praxis for settler allyship, I want ways for settlers in Hawai'i to ethically respond to Hawaiian culture that are not appropriative. Instead,

consideration of Hawaiian culture should respond to Eurowestern knowledges in ways that unsettle and interrupt usual patterns of meaning-making. In this way, settlerism can inhabit the peripheries of decolonial futures and develop settlerism that is obligated to Native Hawaiians.

The 'Imiloa interface is composed and designed by organizing visuals and representations of Hawaiian culture to express similarity and proximity with contemporary astronomy practices of the IFA on Mauna a Wākea. In this way, Hawaiian culture is translated into modernity within the interface of the 'Imiloa. I'm interested in the process of how the 'Imiloa website organizes and gathers Hawaiian culture and how they are then translated as expressions of the IFA. I find that the Hawaiian visuals and knowledge used in the 'Imiloa interface function within a settler colonialism in that they translate Hawaiian navigation in an arrangement where:

- traditional Native Hawaiian navigation practices are translated into contemporary expressions of the IFA without any acknowledgment of continued colonial violence or dispossession by the IFA
- traditional Native Hawaiian astronomy is relegated to the past where they are acknowledged, but unable to participate in contemporary astronomy and thus the (IFA) can make claims toward stewardship and occupation.

The temporality of the 'Imiloa interface is organized around colonial logics because Hawaiian culture is unevenly brought in proximity with the telescopes on Mauna a Wākea. This translation creates a temporality wherein Hawaiian culture is inevitably steered to the telescopes on the summit of Mauna a Wākea. This constructed linear timeline between Hawaiian astronomy and the telescopes creates authority to claim stewardship of the mountain. a

The 'Imiloa interface can act as an example of how interface analysis can aid technical communication to center diversity and equity without also perpetuating modernity as the center or end point of technical discourse. Interfaces are often "the ideological and material legacies of racism, sexism, and colonialism" and "are continuously written and re-written along with more positive cultural legacies" (Selfe and Selfe, 1994, p. 484). Thus, I turn to the interface of the 'Imiloa website to understand how colonial logics rhetorically navigate Hawaiian culture into re-expressions of colonial logics and modernity. If translation in the 'Imiloa website perpetuates colonial logics, as I argue, then it is important to recognize how so and to critically reflect on the ways that the online interface acts as an extension of colonial astronomical practices on top of Mauna a Wākea. To this end, I conclude this article by making some suggestions and practices for a critical and reflexive approach to interface design and content strategy when considering cultural knowledge and values.

Additionally, I argue that science and technology are not merely symbolic of settler colonialism, or unfairly targeted because of historical wrongs as some advocates of the TMT have argued (Big Island Video News, 2015). Rather, the habits and logics of science and technology, and the communication of these fields can often repeat the rhetorics of settler colonialism. The 'Imiloa interface is a key object to further study to question how technical communication, translation, and settler colonialism all work together. Translation isn't only equating the words and meanings of one language to another, but can also equate cultural logics. Translation moves expressions from one set of meanings and cultural logics into a different frame of meanings and cultural

logics. I make the argument that, in environments of uneven power dynamics, translation can organize, gather, and re-express colonial logics in ways that can be understood as acts of reterritorialization. Thus, in the next section, I describe methods for interface analysis in technical communication. Specifically, I review methods of interface analysis concerning colonial logics. In particular, I review navigation, both as a specific type of user interaction, but also as a rhetorical figure that creates a discursive path and guides users through that path informed by colonial logics.

Identifying Colonial Logics within Interfaces

Interface analysis is a mode of inquiry that views online interfaces as texts with dynamic interactions which guide or persuade users of the interface to follow a certain design or logic. Jennifer Sano-Franchini (2018) wrote that "[c]ritical interface analysis, a method that layers theory, critique, and reflection" is "constructed from the idea that writing and design are epistemic, and that human beings make knowledge and meaning from the interpretation—whether conscious or subconscious—of signs, including alphabetic textual and visual design" (p. 391). In addition to its textual and design features, interfaces can also be analyzed through their interactivity. Michelle Sidler and Natasha N. Jones (2009) wrote that "[i]nterfaces, as interactive hypertexts and spaces of community ... are both an inventive tool and a deliberative space" (p. 30). In other words, interface analysis considers more than the interface as a static text but also includes dynamic activity within the interface that it encourages and the results of such interactions. To study the activity that interfaces facilitate, Sano-Franchini (2018) focused on four main interactions within Facebook's interface—"browsing, reacting, commenting, and posting" (p. 391). Sidler and Jones (2009) considered "interface characteristics that highlight invention and delivery through engagement with the public and private, including navigational tools, information databases, sophisticated graphics, and interactive and social networking applications" (p. 34). The main takeaway is that interface analyses look not only toward textual and design features but also types of interactions within interfaces as rhetorical acts in how they enact a particular logic in the design of the interface.

I am interested in interface analysis as a technical communication method that investigates colonial logics and how they manifest within interfaces and how interfaces mediate cultural knowledge. Specifically with navigation as the particular type of user interaction. Additionally, interface analysis can show how navigation as a rhetorical trope guides users within a cultural mediation to enact settler logics as an user experience in how Hawai'i is mediated in online spaces.

Interfaces have also been conceived as maps of the socio-cultural and as extensions of institutions and organizations in how they assemble information and objects together in a way that mediates a particular experience and logic. For instance, Knight et al. (2009) wrote that the interfaces of technical writing program websites operate "as rhizomatic social and intellectual maps" (p. 190). Additionally, Selfe and Selfe (1994) argued that "[c]omputer interfaces ... are also sites within which the ideological and material legacies of racism, sexism, and colonialism are continuously written and rewritten" (p. 484). They further state further that: "the virtual space represented by these interfaces ... the values of our culture—ideological, political, economic,

educational—are mapped both implicitly and explicitly, constituting a complex set of material relations among culture, technology, and technology users. (pp. 485)
Interfaces conceived as maps demonstrate the socio-cultural influences that make themselves known in the design and arrangements of interfaces. Conceived as maps, interfaces guide users along these socio-cultural sets of relations through interface interactions as a mode of rhetorical navigation.

Interfaces are also often thought of as extensions of institutions and organizations as well. For instance, Knight et al. (2009) wrote that interfaces of academic program websites should be situated "as part of the larger spatial context of institutions ... we situate the web sites ... as important institutional spaces that serve as interfaces to particular values, beliefs, and practices" (pp. 191–2). Additionally, Sidler and Jones (2009) wrote about how interfaces are utilized by advocacy organizations related to genetic research as an online extension of their work by generating civil advocacy through invention and deliberation in the interface (p. 29). As extensions of institutions and organizations, interfaces are thus highly rhetorical mediums where logics of colonialism and other hegemonic powers that helped build institutions are rearticulated and repurposed. Selfe and Selfe (1994) wrote that "it is important to identify the cultural information passed along in the maps of computer interfaces— especially because this information can serve to reproduce, on numerous discursive levels and through a complex set of conservative forces, the asymmetrical power relations" (p. 485).

Thus, interface analysis "blends theory, critique, and reflection on embodied experience in a recursive fashion, understanding that the relationship across the three can lead to an intentionally reflexive critical approach" towards understanding how socio-culture relations of organizations and initiations mediate online experiences (Sano-Franchini, 2018, p. 391). My intervention in interface analysis is to respond and extend to the scholarship I've cited above. That is, to recognize interface analysis as a method to not just understand navigation as a type of user interaction, but a user experience that rhetorically steers a user through a mapping of colonial logics.

To map colonial logics in interfaces, I first identified when Hawaiian culture or knowledge was expressed in the interface. Then, I determined where the Hawaiian culture led in the interface. This could be a different page, or it could be another idea or piece of information presented in the interface. I also considered how Hawaiian knowledge was being used in juxtaposition to other items. I also considered actions allowed in the interface. What were the types of interactions I could perform, or not perform? With what knowledges could I perform actions? What areas in the interface were rhetorically inventive? I also studied how commonality was constructed and presented between Hawaiian culture and IFA practices. What cultural ideas were privileged in these comparisons? How did the content strategy balance its mediations of two cultures? In my analysis, I decided to focus on navigation because I found that there wasn't a lot of interaction in the interface, even in places they promoted it. My main mode of interaction with the interface was navigating through it.

Navigation is a rhetorical figure particularly related to user design that guides users through a particular assemblage informed by colonial logics. Interfaces not only compose assemblages but also guide users in particular paths through them. In the example of the 'Imiloa interface,

translation is a key aspect of this process. Bringing elements of traditional Hawaiian culture forward in time to tie them together with the telescopes on the summit of Mauna a Wākea translates them into expressions of the IFA. Thus, a settler mediation is constructed through interface design, content strategy, and the interactivity of the interface. Despite attempting to be common ground, the 'Imiloa interface instead acts as a colonial mapping of Hawai'i. The interface navigates users through this map to mediate a colonial temporal and spatial experience of Hawai'i. Translation becomes a key element of the assemblage practices of the interface. The analysis that follows aims to identify the ways the 'Imiloa interface accomplishes such rhetorical navigation.

In this next section, I analyze the 'Imiloa interface and how it creates a logic of possession through whiteness via translation (Arvin, 2019). That is, by translating "'Imiloa" to Eurowestern concepts of "exploration," the interface also navigates both the user and Native Hawaiian culture into colonial logics of IFA practices of astronomy on Mauna a Wākea. This process of translation follows the logic of possession through whiteness in how whiteness possesses Indigeneity in the interface by recontextualizing Indigeneity within frames of Eurowestern knowledge.
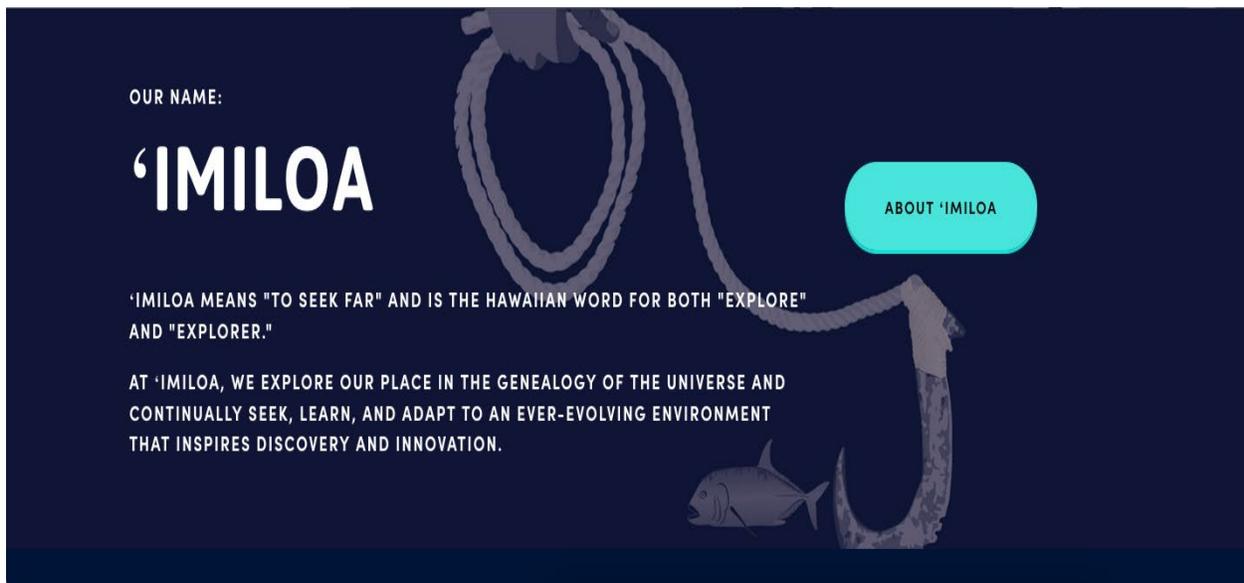

Figure 1
Translation of 'Imiloa Name from 'Imiloa Website. Screen Capture by Matthew Homer

Translating Hawaiian Culture

The 'Imiloa interface is an attempt to create a digital space where traditional Native Hawaiian navigation and culture are harmoniously weaved together with modern astronomy imitating the actual 'Imiloa museum. The 'Imiloa was constructed to appeal to Native Hawaiians who were opposed to the telescopes on top of Mauna a Wākea. The 'Imiloa is an attempt at common ground, an attempt at bridging two different traditions of star gazing. Yet, its interface design elements such as the unproblematized translation of "'Imiloa" to terms such as "explore" and "discovery," along with the lack of acknowledgment of colonialism or political struggle alongside Hawaiian visuals creates a colonial assemblage through translation.

The ʻImiloa interface follows the IFA's pattern of appealing to Native Hawaiians by equating Hawaiian culture with IFA's own modes of knowledge production. One example can be found in the repeated use of a quote from King David Kalākaua by the IFA. In 2000, the IFA published a pamphlet that quoted Kalākaua:

> It will afford me unfeigned satisfaction if my kingdom can add its quota toward the successful accomplishment of the most important astronomical observation of the present century and assist, however humbly, the enlightened nations of the earth in these costly enterprises. (Swanner, 2017, p. 306)

This quote has been used again and again by astronomers and supporters of the TMT to "dramatically extended the timeline of Maunakea's association with astronomy" (Swanner, 2017, p. 306). This Kalākaua quote had been prominently featured on TMT's own website until only recently and has been circulated online by TMT supporters.

This quote has been decontextualized and re-expressed in colonial thought to justify the IFA's stewardship of Mauna a Wākea. As Bryan Kamaoli Kuwada (2015) wrote: "[w]hat the quote is referring to is Kalākaua's excitement about the 1874 expedition that had arrived in Hawaiʻi for the transit of Venus ... They [anti-Mauna people] want the story where the words of Kalākaua will enlighten the ignorant Hawaiians of today about the importance of 'progress'" (Kuwada, 2015). The use, and reuse, of this quote by the IFA attempts to create common ground between Native Hawaiian culture and the IFA. Yet, the common ground is built upon the rhetorics of Eurowestern logics. The use of the quote bypasses the arrest of Kalākaua's sister and successor, Queen Liliʻuokalani, the illegal overthrow of the Hawaiian monarchy, and the continued colonial occupation of his land. By "forgetting" the overthrow, the use of Kalākauaʻa quote creates a direct and continuous timeline between Kalākaua's interest in astronomy and the telescopes on Mauna a Wākea. This temporal logic discursively places Hawaiian navigation as a precursor to the telescopes and within the proprietorship of the IFA. Thus, the IFA can make an argument as the rightful successors to astronomy in Hawaiʻi based on their hold on this unethical assemblage. This common ground isn't common at all. With the absence of the political and rhetorical sovereignty of Native Hawaiians, this common ground is in fact built upon colonial and Eurowestern rhetorical ground.
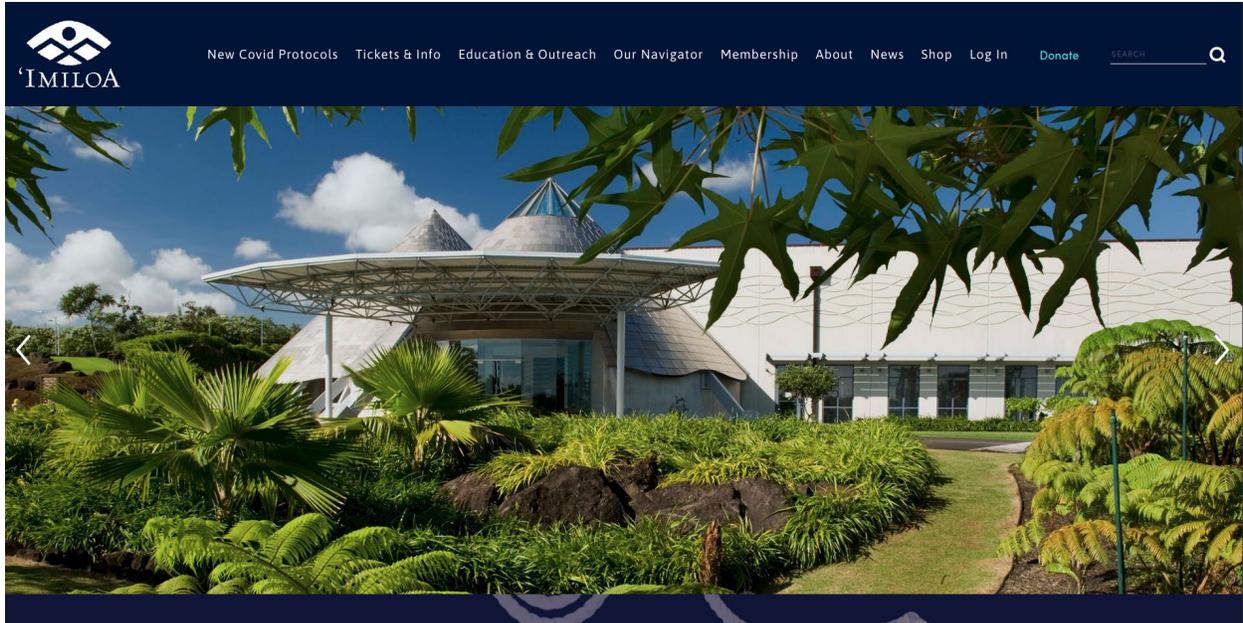
Figure 2

Home Page of ʻImiloa Website Featuring the Front of the Museum. Screen Capture by Matthew Homer

Navigating the Home Page

I bring up the example of the Kalākaua quote because it elucidates the same colonial logics that can be found in the interface of the ʻImiloa website. The ʻImiloa website utilizes what I would categorize as a fairly simple and common design [see figure 2]. The site is immediately visual, with rotating banner images in the center of the screen. These banner images are mostly advertisements for current exhibitions, but also include an image of the exterior of the museum and a landscape image that includes the museum in frame with the Pacific Ocean. In terms of navigation features, above these images is a navigation bar with links to various parts of the site along with the ʻImiloa logo to the top left. The navigation links include "Tickets & Info," Education & Outreach," "Our Navigator," and "Membership" (ʻImiloa, 2021). Each navigation link contains a dropdown menu to more specialized sections of the site that appears when users hover their cursor over the links. These links serve as the main means of navigation on the site and are appropriately placed above the banner images. Additionally, a search feature and a "Donate" link that is differently colored for stronger contrast.

The ʻImiloa website includes various links throughout the page as a means of navigation. The home page mostly contains information and Hawaiian navigation culture, but as you navigate beyond the home page, the information delivered is mostly practical information needed to visit the museums in person or advertisements for current exhibits. The navigation on the site aims to steer the users to current exhibitions and to visit the museum in person. I will write more about navigation and how it creates a map of colonial logics within the interface later in this article.

Translating as Possessing Hawaiian Culture

The visuals included in the interface and how they are assembled with contemporary telescopes of Mauna a Wākea create a particular translation of Indigeneity in Hawai'i and their practices of astronomy within Eurowestern frames. Once you scroll down past the banner images, you come to a section of the interface that explains the name 'Imiloa [see figure 1]. According to the interface:

> 'Imiloa means to 'seek far' and is the Hawaiian word for both 'explore' and 'explorer.' At 'Imiloa, we explore our place in the genealogy of the universe and continually seek, learn, and adapt to an ever-evolving environment that inspires discovery and innovation. ('Imiloa, 2021)

Behind this text is a background illustration of the Mānaiakalani constellation. The Mānaiakalani is "a triangle of stars in the northeast represents a coil of fishing line that belongs to the demigod, Maui. It extends southward and is tied to the top of a fishhook-shaped constellation. It fishes along the bottom of the sea for a magical Giant Trevally, Pimoe, Sagittarius" ('Imiloa, 2021). The constellation is illustrated to show an arm and hand holding a coiled rope attached to a fishhook next to a Trevally fish, or ulua.

If a user continues to scroll down, they are then shown another background illustration of a Hawaiian constellation. This illustration is of Kekāomakali'i, or "The bailer Makali'i. According to the site, "Kekāomakali'i resembles the shape of a Canoe Bailer, with the scoop of the bailer carrying Orion and other stars overhead and 'pouring' them out towards the west." This illustration is harder to see as it's hidden under Google Map application that demonstrates where the 'Imiloa is located. Included is text that reads "Sharing Hawai'i's Legacy of Exploration" ('Imiloa, 2021).

The 'Imiloa website functions as a colonial translation in that it takes these representations of traditional Hawaiian knowledge and translates them into Eurowestern frames to possess Hawaiian knowledge. Namely, the translations of the Hawaiian constellations are only background, or a starting point. These constellations are of vital importance to Hawaiian navigation and culture at large, yet are used only as a starting point to navigate users towards present day astronomy. Maile Arvin (2019) wrote that, "I see possession as expressing more precisely the permanent partial state of the Indigenous subject being inhabited (being known and produced) by a settler society" (p. 16). Hawaiian culture is placed in proximity to present-day astronomy in Hawai'i. They are decontextualized from pre-contact Hawai'i and recontextualized within a current struggle over cultural meaning and protection of Mauna a Wākea. Yet, the recontextualization of these visuals does not acknowledge Hawai'i's history of colonialism nor Hawaiian initiatives to gain political sovereignty and land back.

Additionally, the seemingly unproblematic use of the terms "explore" and "discovery" in relation to Hawaiian culture not only shows an insensitivity but an obliviousness towards Hawaiian political sovereignty and decolonization. While 'Imiloa does mean "to seek far, explore; distant traveler, explorer" (wehewehe.org, n.d.), the uses and connotations of those terms are different.

This finding echoes Sano-Franchini et al.'s (2015) similar finding of a "superficial nod to the Hawaiian language" on Hawai'i's official tourism website.

The translation of the word "'Imiloa" to "explore" demonstrates how the logics of possession through whiteness operates through translation. Arvin's (2019) theory of the logic of possession through whiteness reconceptualizes settler colonialism from a rigid structure to an assemblage that possesses Indigeneity through recontextualizing Indigenous knowledge. By reterrorizing Indigeneity as expressions of white knowledge, whiteness can then claim authority over Indigeneity and possess it. This theory demonstrates how settler colonial interface logics decontextualizes and recontextualizes Indigeneity within Eurowestern knowledge production.

Figure 3

Illustration of How Rhetorical Navigation Works in the 'Imiloa Interface

The section below describes how temporal and spatial experiences of Hawai'i, and the Big Island, in particular, are mediated through the 'Imiloa interface that appeals to the ideals of the ethical tourist. A page in the interface, Palapala Holoholo, is a map of the Big Island that showcases tourist destinations. In this map, Hawaiian knowledge and culture are recontextualized to construct an ethical method of visiting the Big Island. In particular, Hawai'i's scenic beauty and wildlife are centered while Native Hawaiian people are mostly absent in this mapping of ethical tourism in Hawai'i. This map shows another example of the 'Imiloa interface as an unethical assemblage because of how Hawaiian culture is reterritorialized within colonial logics.
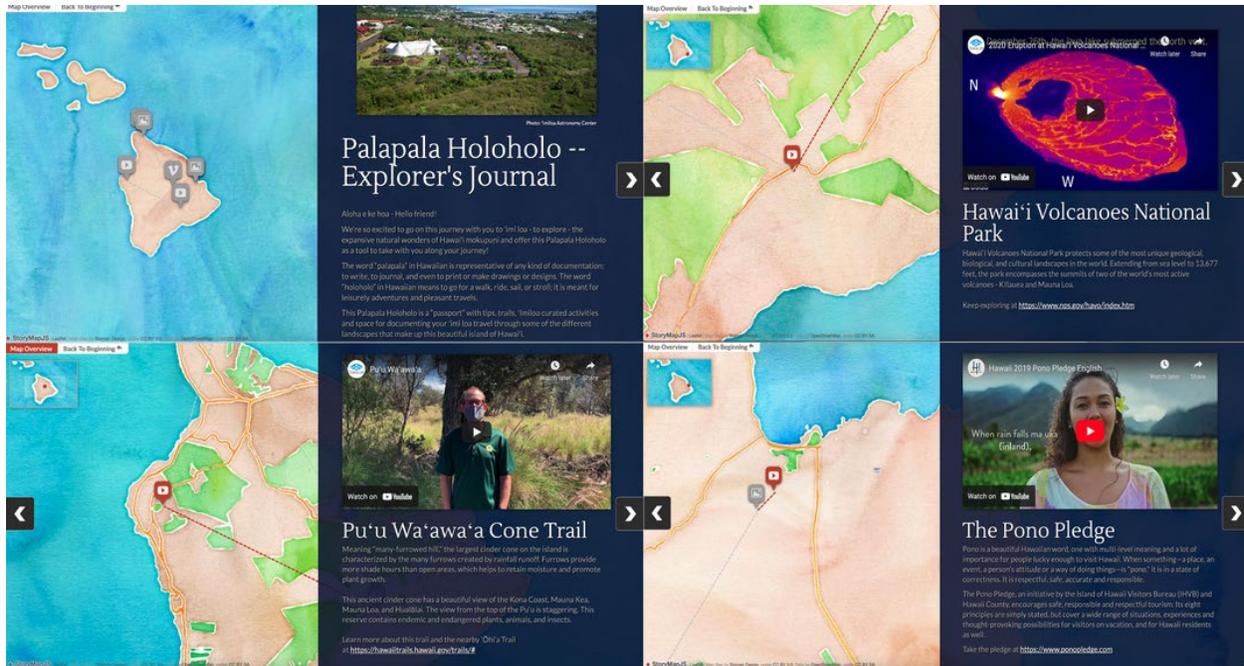
Figure 4
Various Locations Along the Map of Palapala Holoholo. Screen Capture by Matthew Homer

Creating Ethos of Ethical Tourism

The 'Imiloa interface constructs a settler user experience through its delivery of information and navigation features which curates a temporal and spatial experience of the Big Island informed by tourism and settler logics. In other words, the interface organizes users towards visiting the museum in person, "[w]hether Kamaʻāina [resident] or visiting," ('Imiloa, 2021) interplaying into a settler colonial matrix that also includes tourism where Hawaiʻi is portrayed as an always welcoming place exhibiting the "aloha spirit" often with Native Hawaiians marginalized into service or entertainment roles or not present at all (McDougall and Nordstrom, 2015, p. 172). Particularly, a section of the interface titled "Palapala Holoholo," showcases a route of attractions tourists can take to "explore ... the expansive natural wonders of Hawaiʻi." ('Imiloa, 2021). This particular section of the interface emphasizes the natural wonders of the Big Island absent of any Native Hawaiian people. It also plays into the ideals of the ethical tourist by recontextualizing Hawaiian terms and values in those terms. This process results in an experience of the Big Island navigated through a progressive or ethical ethos of the liberal tourist. The navigation of this page follows the same logics of visiting Hawaiʻi as the tourism industry and mirrors the temporal and spatial experience tourists typically have of the Big Island or Hawaiʻi generally.

Palapala Holoholo is a page within the interface that features a map of the Big Island with pins highlighting different natural attractions. These attractions include Volcanoes National Park, the Puʻu Waʻawaʻa Cone Trail, Hawaiʻi Wildlife Center, Pololū Valley, Kaulana Manu Trail, and the 'Imiloa itself. Included in these map pins are YouTube videos explaining each site. As the interface itself explains:

> [t]he word 'palapala' in Hawaiian is representative of any kind of documentation; to write, to journal, and even to print or make drawings or designs. The word 'holoholo' in Hawaiian means to go for a walk, ride, sail, or stroll; it is meant for leisurely adventures and pleasant travels. This Palapala Holoholo is your explorer's journal filled with tips, trails, and exploration information to help you with your 'imi loa adventures through some of the different landscapes that make up this beautiful island of Hawai'i. ('Imiloa, 2021)

While claiming to be a journal and a "space for documentation" ('Imiloa, 2021), there is no feature that allows for writing or any sort of correspondence back to the interface. The Palapala Holoholo is more of a map with no means of interacting back with the interface despite translating "Palapala" as documentation. This section of the interface, however, does document in its own way temporal and spatial experiences of the Big Island.

While having a Hawaiian name and highlighting Hawai'i's scenic imagery, Native Hawaiians are themselves marginalized in the Palapala Holoholo section of the 'Imiloa interface. The videos that spotlight each tourist attraction focus on wildlife or scenic landscapes. The only possibly Native Hawaiian person featured is in "The Pono Pledge" video. I will write more about this video below. This absence of Native Hawaiian people emphasizes a tourism paradise by focusing on nature and Hawaiian culture absent of actual people. As Sano Franchini et al. (2015) wrote about images of land to promote tourism in Hawai'i: "[e]ach of these images features activities deeply tied to land, activities through which one might not only come 'closer to nature,' but perhaps even conquer nature. Moreover, there is little that might remind one of urban life, inflecting a sense of 'Hawaii' as primitive" (p. 234). This rendering of Hawai'i matches traditional presentations of Hawai'i in such media as Elvis films that take place in Hawai'i. That is, Native Hawaiians are imagined within nostalgic frames and displaced, or, quite literally absent from modernist depictions of Hawai'i.

The Palapala Holoholo section of the interface also appeals to ideals of ethical and sustainable tourism. The first "stop" of the Palapala Holoholo navigation is the "Pono Pledge," an initiative of the Island of Hawai'i Visitors Bureau (IHVB) that "encourages safer responsible and respectful tourism. Its eight principles are simply stated, but cover a wide range of situations, experiences, and thought-provoking possibilities for visitors on vacation, and for Hawai'i residents a well" ('Imiloa, 2021). The pono pledge consists of the following eight principles quoted below:

1. I pledge to be pono (righteous) on the island of Hawai'i
2. I will mindfully seek wonder but not wander where I don't belong
3. I will not defy death for breathtaking photos, trespass, or venture beyond safety
4. I will Mālama (care for) land and sea, and admire wildlife only from afar
5. Molten lava will mesmerize me, but I will not disrupt its flow
6. I will not take what is not mine, leaving lava rocks and sand as originally found
7. I will heed ocean conditions, never turning my back to the Pacific
8. When rain falls ma uka (inland), I will remain high above ground, out of rivers and streams ('Imiloa, 2021)

This map pin includes a link to ponopledge.com, a site maintained by the IHVB. Like

the Palapala Holoholo, the Pono Pledge uses Native Hawaiian words and meanings to advertise and assent to tourism. It also emphasizes wildlife and geophysical features rather than Hawaiian people. The meaning of pono, a sacred and moral responsibility to do good in accordance with Hawaiian values, is recontextualized within the frames of references of the Hawaiʻi tourism industry to position tourism as ethical. This decontextualization of pono from its cultural meaning is possessive and recontextualizes the ethics of pono in proximity to whiteness. As Kyle Kajihiro (2021) wrote, "If tourism and militarism within capitalist and colonial relations are inherently extractive and violent, then a more 'woke' (hip and socially aware) tourism can never be a real alternative" (pp. 145–6). The Pono Pledge not only navigates users of the interface towards tourism resources but this navigation mirrors how romanticized notions of Hawaiʻi are rhetorically constructed through recontextualized Hawaiian terms and cultural values away from Native Hawaiians and instead towards settler logics of possession through whiteness.

What the Palapala holoholo section demonstrates is how the ʻImiloa interface uses translation of the Hawaiian language to give itself permission to document Hawaiʻi in its own frames. They translate "Palapala" as documenting or writing and advertise the section as a "space to document," (ʻImiloa, 2021) but there is no space within the interface to write. Instead, the interface maps colonial logics onto the land and navigates users through colonial temporal and spatial experiences of Hawaiʻi. As such, colonial logics become the user experience of the interface. In this next section, I expand on ideas related to navigation. Specifically, I theorize navigation as a rhetorical figure that steers users of the ʻImiloa interface through specific colonial logics. While the interface organizes Hawaiian culture and astronomy in a way that maps them in an unethical assemblage, the interface also has to navigate users through this assemblage. This navigation is motivated by colonial control of meaning through translation.

Figure 5
Palapala Holoholo Front Page. Screen Capture by Matthew Homer

Navigating Users Through Colonial Logics

While the Palapala Holoholo utilizes Hawaiian terms and knowledge, they do so to describe practices of tourism. Rather than moʻolelo or other performative acts to mediate a Hawaiian understanding of place, Hawaiian terms and knowledge are translated and re-expressed to re-inscribe colonial experiences of Hawaiʻi. In other words, Hawaiian knowledge is used to mediate a colonial spatial and temporal experience of Hawaiʻi to outsiders. The navigation of the ʻImiloa interface essentially maps out the colonial logics within the ʻImiloa interface. Navigation is a key theme throughout the ʻImiloa interface as the museum focuses on traditional navigation methods of Hawaiians as a Hawaiian form of science and technology. These traditional navigation methods are used by the ʻImiloa and IFA in an attempt to create common ground, but instead, construct a false timeline inevitably leading to the status quo of the telescopes on Mauna a Wākea.

In this process, navigation, both as a key theme and as a user experience in the interface, is decontextualized from Hawaiian understanding. Navigation, instead, is a mode of interaction that steers users along the constructed colonial logics within the interface. Navigation, as both a user interaction and a rhetorical figure, as I've argued throughout this chapter, is the means that steers Hawaiian history into trajectories of colonial modernity and Eurowestern frames of thought. In the interface, "navigation," the term itself, is used in conjunction with the terms "explore" and "discovery." As mentioned earlier in this chapter, the unexamined use of terms like "explore" and "discovery" orients the user toward a colonial gaze to temporal and spatial constructs of Hawaiʻi. Hawaiian culture related to navigation is likewise also reoriented in proximity to colonial logics.

Beyond navigation as a theme, the actual user navigation within the interface creates and maintains a path of Hawaiian culture in proximity to whiteness. Navigation within the site begins with visuals and representations of Hawaiian knowledge, but always steers the user towards exhibits related to modern astronomy. Or, in the case of Palapala Holoholo, tourism of Hawaiʻi. Navigation, then, becomes a mode to map the ownership and possession of Hawaiian land, thought, and peoples. By following the path that the interface lays out, the logic of navigation is not of Hawaiian values, but navigation among colonial logics. The user experience of this interface becomes colonial simulations of Hawaiian culture rather than a truer or deeper understanding of Hawaiian culture on its own terms.

The translation practices of the ʻImiloa interface function within a settler colonial assemblage in that they organize Hawaiian visuals and knowledge with IFA's current astrological practices and navigate the user through the colonial logics of this arrangement. A timeline is created where traditional Native Hawaiian astronomy practices continued into contemporary astronomy practices without any occurrences of colonial violence or dispossession creating an imaginary colonial past. The ʻImiloa interface creates this temporality by bringing these elements together and then navigating users through the assemblage in a particular route. With traditional Native Hawaiian astronomy relegated to the past where they are acknowledged, but unable to contemporarily participate, the IFA can make claims of stewardship of Mauna a Wākea and astronomical practices that take place there. If the IFA and the ʻImiloa engaged in a serious engagement of Native Hawaiian land-based rhetoric, alternatives to current astronomy practices

would have emerged. Instead, Native Hawaiian astronomy was navigated to legitimize and justify current astronomy on Mauna a Wākea. The 'Imiloa interface just reifies modernity rather than alternatives to modernity. Hawaiian futurities and users of the interface are then re-oriented to the present.

Discussing Cultural Interface Design and Content Strategy

The coloniality in 'Imiloa interface is not a unique nor isolated incident in how Hawaiian Indigeneity has been communicated by museums in Hawai'i. In fact, Native Hawaiians have long had tenuous relationships with how Hawaiian culture is communicated. In regards to the Bishop Museum located in Honolulu, Lisa King (2015) wrote that the

> uneasy relationship with its Native Hawaiian collections and with the Native Hawaiian community it claims to serve has been document for example in a number of scandals in the late twentieth century over the keeping of and access to sacred objects and iwi [skeletal remains]; the contract archaeology it has engaged in for the sake of funding, often to the detriment of Native Hawaiian sacred and cultural sites; and a lawsuit concerning the keeping and study of the Mokapu ancestral Hawaiian remains. (p. 128)

Angela Haas (2015) similarly wrote that "museums have historically promoted a colonial consciousness of consumption and nostalgia with the visual rhetoric of museums that typically produces ahistorical, fetishized, and simulated rhetorics of Indianness, and then how these fictions have been taken up by both non-Natives and American Indians and are often re-inscribed in culturally destructive ways" (p. 196). So, the Bishop Museum and other museums in Hawai'i have commonly constructed a temporality in their halls and displays that trap Native Hawaiian people and culture in nostalgic contexts that discursively marginalize them in contemporary society.

While the Bishop Museum has improved in how they handle Native Hawaiian visual and cultural objects, they and other education institutions in Hawai'i rarely consider the political or decolonization as a part of Hawaiian culture. In 2005, Bishop Museum attempted to improve how they presented Native Hawaiian culture with the renovation of Hawaiian Hall. King (2015) wrote the new Hawaiian Hall is a "reclamation of the space for Native Hawaiian culture" in the "visual and content orientation towards a distinctly Hawaiian worldview" (p. 138). Yet, she also warned that Hawaiian Hall "provides a foundation for presenting Native Hawaiian claims for political sovereignty—all without articulating anything substantial about political sovereignty itself. Thus, what may be spoken is limited, as is what rhetorical sovereignty can be enacted there" (King, 2015, p. 139). Likewise, Kuwada (2015) stated how "[i]n this ongoing fight over the telescopes atop both Mauna Kea and Haleakalā, proponents of the telescopes often try to offer us insights about our history and culture to explain why we should give up and just let them build the damn things" (Kuwada, 2015). What both of these quotes demonstrate is how museums and other educational institutions can center Native Hawaiian culture and knowledge, yet still stifle political and rhetorical sovereignty, and thus, these attempts remain colonial.

The 'Imiloa interface offers a compelling example of complicating factors of translation, technical communication, and colonialism. The interface attempts to build common ground

between the IFA and Native Hawaiians community that disapproves of the Thirty Meter Telescope and their control of the summit of Mauna a Wākea. The interface demonstrates how the Hawaiian word "'Imiloa" is translated to import Eurowestern notions of "explore" and "discovery" onto traditional Hawaiian navigation. This translation justifies the IFA's stewardship of Mauna a Wākea. Additionally, translation of Hawaiian navigation is also accomplished through assemblage. By placing visuals and objects of Hawaiian knowledge and culture in proximity, they are translated and re-expressed by the IFA. Thus, Hawaiian navigation is mediated through colonial logics and this mediation of culture becomes the main user experience.

Based on the 'Imiloa interface and scholarship on Hawaiian epistemology and technical communication scholarship discussed throughout, I present a set of suggestions and practices for a critical and reflexive approach to interface design and content strategy when interfacing with cultural knowledge and values.

Include the political when centering cultural knowledge and values. The absence of the political is itself a political act. Additionally, culture and the political are not separated, but rather are intertwined elements. You cannot properly represent Hawaiian culture on its own terms without the inclusion of politics. Marie Alohalani Brown (2016) wrote that "the renaissance, revitalization, and reclaiming [of Kanaka values and knowledge] is not happening in a social, cultural, spiritual, or political vacuum. 'Oiwi religiosity/spirituality has always been and continues to be tied to the 'āina, but it was also and continues to be tied to politics—now a clash between settler and indigenous values and politics of place" (p. 163). Politics is constitutive of Hawaiian relation to land and place. The absence of political issues within the 'Imiloa interface only works to marginalize the rhetorical sovereignty of Hawaiians. As Selfe and Selfe (1994) have argued, interfaces are highly political spaces both in how it depicts culture and what it leaves out. When designing interfaces that aim to center cultural knowledge, it's important to include the political so as not to also exclude the rhetorical sovereignty of the cultures you're aiming to build common ground with. Otherwise, interfaces would replicate colonial conditions.

Center transformation as the primary purpose of the technical communication of cultural knowledge. Engage culture to find new alternatives to the present. Common ground that technical communicators build in relation to cultural knowledge should be leading to new possibilities. Otherwise, culture becomes subjugated to modernity. Kristin L. Arola and Adam Arola (2017) wrote that an unethical assemblage uses an "object out of context and assembles it not for transformation but reterritorialization (p. 217). The 'Imiloa interface is an unethical assemblage because it achieves precisely this outcome. It reterritorializes Native Hawaiian knowledge via translation as expressions of the IFA and keeps Hawaiian culture essentialized in the past. Colonialism and modernity are reified through the reterritorialization of Hawaiian navigation within colonial frames of knowledge.

A truer engagement with Native Hawaiian culture within the interface would have led to different possibilities to the current astronomy practices of the IFA rather than justifying them. Sano-Franchini et al. (2015) argued that "culture is shifting and complex—that cultural artifacts and embodied identities are grounded in histories, and that decisions and acts that take place now impact the status of people in the future" (p. 240). And so, the communication of cultural forms

of science and technology should prioritize transformation and futurity rather than the present or the past.

Examine what "rhetorical ground" translation and common ground are being built upon. If acts towards building translation or common ground are held within colonial frames of thought, they are not common or in-between at all. Rather, they are built upon Eurowestern epistemological ground. Arvin (2019) argued that:

> in colonial conditions, knowledge is the important agent of possession—a word with which I purposefully invoke its bodily, haunting, supernatural connotation. Demons and spirits, rather than (and anathema to) the logic of science, are commonly identified as the agents of bodily possession. But many have noted that modernity and science are in fact haunted, obsessed with the eradication of the premodern and the exorcism of ghosts. (p. 24)

That is, knowledge is a predominant mode of possessing Indigeneity. Producing Indigeneity within Eurowestern frames of thought becomes a process of colonial possession of Indigeneity. Similarly, Angela Haas (2015) wrote that these false conceptions of Indigeneity "accumulate and contribute to the perpetuation of a colonial rhetorical assemblage, one that situates American Indian peoples and intellectual traditions outside (post)modern society and correspondingly resistant to the tools and technologies that have signified Western (post)modernity" (p. 189).

Both Arvin and Haas show how settler colonialism fictionalizes and possesses Indigeneity by re-expressing them within colonial knowledge. Through this process, colonial logics become the epistemological foundation for translation and common ground. Rather than centering only on the abstract concept of "culture" then, designing interfaces toward goals of rhetorical sovereignty would better promote equity and social justice in the technical communication of culture.

Additionally, when attempting to build common ground between modernity and other traditions of science and technology, that common ground should also work to re-examine or deconstruct modernity. In other words, don't just acknowledge cultures, but inquire how these cultures can help you critically reassess or re-learn your own knowledge production methods in new ways. This re-evaluation constitutes a mode of de-linking from the colonial logics of modernity's meaning-making.

The 'Imiloa interface is the type of colonial haole assemblage that I argue needs to de-link from. The political is cultural, and assemblages using depictions or visuals of Hawaiian culture that omit or obscure the political inevitably lead to colonial modernity as its rhetorical grounding—especially assemblages that attempt to create command ground between modernity and traditional cultural knowledges. This limits the rhetorical sovereignty of Native Hawaiians and thus these assemblages can be considered unethical in the ways they are out of sync with Hawaiian values. By not fully acknowledging Hawaiian political sovereignty movements, land back initiatives, or other issues of Hawaiian political advocacy, the 'Imiloa interface reterritorializes Hawaiian culture and rhetorics away from any decolonial futurity. It is an unethical assemblage because it isn't rhetorically responsive to political nor rhetorical sovereignty and thus coloniality acts as its principal logic. Also, I consider it unethical in the

ways that the lived experience of Native Hawaiian navigation and astronomy is temporally assembled so that their inevitable arrival point of Hawaiian Indigeneity is modern science as it is already practiced with telescopes on the summit of Mauna a Wākea.

Additionally, I hope that this article shows how technical communication needs to incorporate the political with minoritized knowledges to avoid such colonial framings in their texts. Sidler and Jones (2009) wrote that "[c]areful examination of interface technologies ... requires that technical communicators be consciously aware of rhetoric inherent in scientific and technological information and the effect that rhetorical decisions about interface technologies can have" (p. 46). Especially, I would argue when it comes to relating minoritized or Indigenous knowledges to non-expert audiences or attempting to "bridge" two different cultural technological knowledges. When common ground is built in the absence of the political, modernity serves as the rhetorical grounding. Thus, the 'Imiloa—as an attempt at command ground—ends up reifying the colonial control of meaning as the infrastructure foundation. Science and technology, likewise, are not merely symbolic of settler colonialism but play an active role within the assemblages of settler colonialism. Science and technology often act as a sort of border between the modern and the non-modern. Where science and technology places those borders reterritorializes the places and peoples at those borders in specific temporal arrangements and redirects trajectories of futurities. And in this way, claims to land, peoples, and cultures are made and maintained.

The determinism of modernity can seem inevitable. Yet, modernity is not a destination; we never actually arrive. Rather, we are constantly being driven, pushed, and maneuvered in modernity's direction. The TMT was a moment in time that I understood as a stepping off point. Alternatives to modernity are available if we dig up the rhetorical ground we stand on.

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