Mahalo to the instructors who encouraged their students to submit their work to this publication and to the students who took the time to revise their papers and provide photographs.

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Japanese Flower Arrangement

Photograph by Moriso Teraoka
Kyong, a bouncing bundle of unrestrained Korean joy, skips fearlessly down the rolling hills, her eyes wandering aloof, oblivious to anything around her. In her hand she carries a round glass jar. It is odd and misshapen, and shimmers with an ugly green hue. Her uncle, a self-taught craftsmen, tried making a bunch of them for her family but couldn't quite get the shape right. All of her family's jars now have a protruding bump in their see-through bellies. With this jar, she will scoop up the life force of an entire village, and heal the mysterious rift that plagues her ailing family.

It is still half an hour till morning comes. She stops at the top of the hill, and holds the jar up above her head. It shines with the reflected power of a thousand pounding moons. The moon up above, so high, still gleaming its last fingers of life, refuses to give way to its over-bearing sister, the Sun.

The wind senses the overwhelming beauty of the moment and suddenly picks up in intensity, creating an eerie chorus for little Kyong to bellow out a song. She sings with sparrow lips, soft and deftly they cackle: Moon, Oh Silvery Moon What kind of Moon are you right now? Where? Where? Up there in the sky? I am high above, up in the Mountains, I am.

She eventually makes her way to a broken quarry. It is filled with brackish brown and green water that reeks with unrelenting pungency. She squats down near the edge of the water and looks deep within it. The mutated-looking shapes of baby dragonflies squirm in the primordial muck. Their bulbous, congealed eyes pulsate and laugh at her. In the water, she does not find her reflection gazing back at her. Instead, she sees the spirits of countless broken lives, still haunting, still refusing to remain buried in the past like they should. The spirits drift to the surface to look at her. They are hard to look at, only existing in momentary flashes. They look to have pale, haggard, bird-like masks for faces. Their formless bodies seem riddled with hollowed, rotting, bony extensions and sharp feline talons.

Fearing to look into those listless eyes any longer, she quickly plunges the glass jar into the forbidden water. She gathers so much fluid that little droplets spill from the brim. These droplets fall to the ground, scorching the earth black, forming paths of tiny tears of sorrow next to Kyong's lonely, blissful footsteps. She makes her way to the yard outside her house.

The yard is dry and riddled with cracks. A desert wasteland hungering for nourishing rains. Her eyes rest on the charred carcass that once was a lychee tree. It lies there, sad and pitiful, forever stuck in a blackened embrace, oozing miserable rivers of sweet, milky-white pus. It once towered six stories over the house and garnered the admiration of all the villagers. Visitors would come from miles around to see its magnificence and snatch handfuls of the sweet fruit. So intoxicating was the taste that it was said you could only eat a few at a time, or else you would fall victim to a sudden deep sleep. Once you woke up from the sleep, you would be mired in a veil of depression and would be slow in reaction and thought for months on end.

She vividly remembers the day her father lit the yard on fire. Without a word to anybody, he suddenly stormed outside the house and put a match to the ground, burning the tree down in the process. He had just heard that his brother, his very last living relative, had suddenly died. From this point on something inside him died as well. She remembers standing silently by the window with her father's arm wrapped around her, watching the flickering flames lap onto the living bulwark of the lychee tree. In her mind she heard the tree's cries of anguish for years to come. Kyong tucks the jar underneath her arm and walks into the house. She tiptoes slowly across the creaking wooden floor. The soft pitter-patter of her footsteps carefully moves towards the easternmost room. She peers into the room. Her eyes glisten, they are wide, wide open. The smoke is thick in this room. Kyong tries to pull the sticky smoke from her body, but it is no use. It sticks to her hair, forming little clumps that don't untangle no matter how hard she pulls. Her father is here. The breath of life is slowly oozing from his lips, filling the room with its unmistakable haze.

You have had many wonderful adventures haven't
you, harrabuji. You have had so many, that people will still talk of them long after you are dead. Yes they will. They will talk as you once were. As a young man. Vibrant and brave, as unbreakable as an ocean rock pounded by a millennia of crashing waves, unrelenting in the face of horrors that most men will never know. But now, you are tired ... so, so very tired. Too tired for any more adventures. All you want to do is sleep, sleep a heavy deep sleep and leave your aching, scarred body behind. You want to drift away to a place where you can finally get some well deserved peace.

Kyong feels a cold emptiness permeate her chest as she looks into the gaping hole of her dying father’s mouth. His life essence oozes slowly out. It wafts up to the ceiling, forming beautiful formations of thin, curling rings. She doesn’t know how long she stands there. Perhaps she stands there so long, that she blossoms into a beautiful woman. A beautiful woman fixed in a strange land, an object of desire to many men. She stands there until her father’s eyelids gradually open up into little slits. They both stay like that for untold lifetimes; soundless, formless, deeply understanding each other without any spoken words. Painfully, his lips begin to twist upwards into a half-grin. Words begin to creep out of his mouth.

“Soo Young ... Soo Young...” He mutters weakly.

Kyong feels like crying. She wishes she could say something to comfort him, but no words can come out of her lips. She knows that Soo Young was the name of the half sister she never knew, who died twelve years before she was born. Soo Young was only seven months old, and was the last child of her father’s former family. He carried her over 200 miles oboba-style, on his back. He carried her through a divided war, between one and many nations. He carried her until he saw only dancing mirages ahead of him, scattered images that chastised him forth and toyed with his sanity. Finally, against all odds, after crossing the border into South Korea, he checked on his beloved little Soo Young, and found the last member of his former life dead.

Kyong presses the jar forcibly to her father’s quivering mouth. A few drops of the thick brown soup wet his lips. A drop of the precious formula dribbles from the corner of his mouth, hanging onto the edge of his chin. This single droplet fascinates Kyong. She looks into its dirty, pearly essence. She sees an entirely self-contained universe held between its transparent watery borders. Globules of brown material float around aimlessly within it, banging each other, breaking off into smaller and smaller pieces. She tilts back her father’s head, forcing the contents of the jar into her father’s mouth. His forehead is burning hot underneath her hand. He is burning inside.

His eyes are so hot they do not see anything but flames. He sees the face of his friend, screaming in unholly anguish, his entire body engulfed in the fires of hatred. He was only 13 years old then. He was a forced miner in a Japanese mining camp during WWII. His friend was captured trying to escape from the abysmal conditions they were forced to live in, and was promptly made an example of to the rest of the Korean laborers. Two years later, at the age of 15, he would make the excruciating decision to escape along with 32 others. Miraculously, out of the 150 original miners, he would be one of four to return home alive.

The flames are burning. They burn so hot and he does not know how to put them out. He only sees his friend’s face still innocently smiling at him, still reassuring him after all this time that he’ll be okay and make it back. His face remains youthful, safe from the effects of age in the confines of his memory. Through the orange hue of the flames, the whiteness of his friend’s smiling teeth shine brightly at him like a row of hanging pearls.

Kyong pulls the empty jar away from his lips. Almost immediately she notices the breath of life starting to work its way back into her father’s body.

You will soon recover from this, harrabuji. This ridiculous folk remedy of ingesting the sewage water from the village latrine has somehow cured you of your illness and saved your life long after every doctor gave you a death sentence. Perhaps, you may yet live to tell your adventures to a descendant who is willing to tell them. The glassiness slowly starts to dissipate from his eyes. The spark of life wavers in his black irises. Her looks at her and says to her meekly:

“Blood ... The blood ... it cure me?”

She nods her head. This is not the first time he has resorted to ancient folk remedies. He returned home from Japan deathly ill with tuberculosis. His family paid a hunter to kill a deer for him. He was carried to the fresh carcass and drank the still-warm life-blood of the deer. He drank raging monsoons of blood, gorging his body, throwing up rivers of it. After he recovered, a long, tube shaped mark would remain on his stomach, forever painted crimson-red.

He gains more and more strength. He looks at her yearning eyes.

He says to her: “You ... are a beautiful woman now, many men from foreign lands will chase you ... we must dress you up ... we must put ill-fitting, baggy
clothes on you from head to toe, to make you look ugly, otherwise... the American GI’s would rape you... “

She recalls the story he once told her of his first meeting with her future mother. Her mother and father both had lost their former families in the Korean War, and were matched up because of their loss. As he looked upon his new wife’s face for the first time, she smiled for him, and he was awestruck by her natural beauty. He immediately knew what would happen to her if the stationed American soldiers ever got a good look at her.

He smiles at his daughter now. A pure, genuine smile, full of relief. He is all right. The smiles of a hundred generations, past and present smile with him. She is immediately transformed into a young, carefree child once more. For the moment she is free. Free of the absolute horrors her father had to face, free of the difficult path she would have to face herself. She bounces up to a nearby hill. At the top of the hill she carefully buries the glass jar in the soft mud. She

stands there still at the top of the hill of her ancestors.

You cry. Yes, you do. For the scars of the past to heal once and for all. You plead to your ancestors to take away the sorrow and allow you to start anew on the opposite ends of the world. They take pity on you and answer you back.

The spirits dance on the coattails of the wind, as it careens across the base of the hill. It gains more and more strength and finally whooshes around her body, wrapping itself around her face like a cloak of cool, soothing purity. Kyong faces the setting sun. It has painted the sky in dying embers of orange and pink. She bellows out a farmer’s song taught to her in her youth by her father:

Bird, oh Blue Bird
Don’t sit on the patch of Bean Sprouts.
The seeds will fall to the ground, lifelessly
and
The Farmer is going to Cry.
A Personal Account of a Japanese Funeral

All I could feel was the warm darkness through my eyelids, while this constant noise scorched through my haze of dreams, dissipating the dark blanket of comfort surrounding me.

“Ring! Ring!”

Slowly, my eyes began to open and close as if deciding whether to fall back into the night, or to adjust to the blinking glowing numbers that read 2:48 AM.

“Ring! Ring! Ring! Ring! Ring!”

It seemed to stretch out to infinity, blaring louder and longer. Almost immediately the noise transformed into a muzzled ring of a telephone.

Who the hell would be calling at three in the morning and for what reason? I thought to myself. I kept my ears open and heard my mom’s faint voice murmuring in the distance.

“What?!” Her voice rang out with disbelief a second later.

Right then at that moment, I knew who and why they were calling. I knew he was gone; the instant I heard my mom, I knew.

Bit by bit I became numb to the echo-less conversation piercing through the walls. All I knew was that my grandpa was gone.

Early next morning, little Japanese hands roughly shook me awake. “Jenni-fah! Wakeup! Pack your bags, grandpa died”.

I wasn't dreaming. All this was actually happening! I forced my body out of bed and packed dirty socks with clean undies. Who would care anyway? At that moment, I didn’t.

The quiet, long plane ride was even worse than my grandpa’s death. Every time I glanced over to the hole-in-the-wall window, my mom would be gazing out at nothing.

Sometimes, I'd see a tear or two roll down the silhouette of her shadowed cheek, but there was absolutely no conversation between my mom and me. That's just the way the average Japanese family functioned. There would be no explanation, communication, or comfort for now.

We landed in Narita Airport and rushed to the nearest taxi. The ride to the house was like the other dozen times I'd visited, but today the rice fields were turning an ugly shade of brown. Perhaps because it was a colder season then they were used to.

Through the narrowest roads I had ever known, I saw my teeny grandma push open the heavy, rusted gate to let us in. Tiny stones crunched beneath my sneakers with each long stride through the walkway. Once inside, the smell of burning incense and its ashes filled my mind with humid, summer afternoon memories of my grandpa. We'd break off fat, succulent aloe leaves—not like the crappy ones we have in Hawai'i—and rub it on our dry toes. Sometimes, we'd catch a warm breeze or two, filled with the smell of incense dancing over our skin.

As the nippiness of the hallway zapped me back, my grandma opened a wooden sliding door you'd see in old samurai films. My grandpa lay on a futon with a tiny white kerchief resting over his face. In my head I was thinking, “Whoa, there’s my grandpa’s body chilling on the ground, and it’s not even the funeral yet. What’s going on?”

But as I paused for a moment I took a really good look around. This wasn’t weird or gross, I thought, it was beautiful.

He was clothed in a white silky kimono with wooden Japanese slippers called gettas, supposedly for his journey back to the spirit world. In front of him were rows of flowers people had sent, golden Buddhist figurines, and an intricately detailed bowl where sticks of green incense stood burning in a mound of ashes. My mom and I lit more for him, then bowed our heads in prayer.

The next day, a pale woman came over to bathe his body. She dipped a folded cloth into a bowl of warm water and gently dabbed clean his milky body, preparing him for the funeral. Shortly after, men robed in black took him to the place the ceremony was to happen.
That night, my grandma, aunts, uncles, cousins, mom, and I stayed the night in the ceremonial place. The custom is to stay up the whole night with him so that we would see his spirit off. Throughout the night the lingering, smoky smell crept into my dreams.

As night turned into dawn and dawn into morning, the ceremony began. Distant relatives, friends, colleagues, and town-folk gathered to pay their respect. More unfamiliar faces filled the room while we took our seats to the low humming of the priest. His intense chant would lead my grandpa back to the spirit world. As the steady chanting died down, boxes of every kind of colorful flower were passed out to everyone and anyone present. Hands quickly fluttered from all sides of me reaching for the box.

Gradually, the coffin filled up with soft petals covering his bony toes. Then the colors flowed to drown out the white of his clothes, leaving only his face shining through. It was like he was Ophelia, drowned in a pond of daisies. As the sobbing grew louder with each flower placed beside him, the very last flower adorned him. We followed as they carried him out of the building to place him into a golden carriage. My discomfort departed as the flicker of gold disappeared into the sun. In death was life.
The Healing Art of Reiki

"Whether you are looking to ease the effects of a chronic illness or simply feeling fatigued and would like to have more energy on a daily basis, the age-old wisdom of Reiki may offer the help you seek" (Bach 98).

I chose to do my field study project on Reiki. I believe that Reiki can help a person to balance the energy in one’s mind and body to relieve stress. My study took place at the Hale Koa Hotel massage therapy room. A certified massage therapist, Debra Kawamoto, is a Reiki master. I was the receiver for this study, so I know first hand what it feels like to have Reiki done to a person. I have had at least three or four Reiki sessions with Debbie. After a session I feel balanced, as if a load of worries were lifted off my shoulders.

Diane Stein, who has written a book about Reiki as an ancient healing art, writes: “Reiki is a Goddess gift and a true miracle. The more it is used, the stronger the healer becomes, and the more benefit she brings to herself and others. Use it wisely, frequently, and well, and have gratitude for it. The best expression of gratitude for Reiki that I can think of is to use it everyday” (Stein 52).

In Reiki, there is a basic principle that has been changed and re-worded throughout the years: "Just for today I will give thanks for my many blessings. Just for today I will not worry. Just for today I will not be angry. Just for today I will work do my work honestly. Just for today I will be kind to my neighbor and every living thing.” (Stein 27).

But to understand the principle, a person needs to know what Reiki is. Reiki is one of the oldest healing methods known to man. It originated in Tibet and was rediscovered by a Japanese monk named Dr. Usui. Now it is practiced all around the world and in many different forms. Unlike a Shaman, a Reiki master can only use Reiki for good. He cannot harm anyone or anything with the power of Reiki, because it is pure and good. Nothing bad will ever come from it.

Dr. Miako Usui, the founder of Reiki, lived at the end of the Nineteenth Century and was the director and a Christian priest of a small university in Japan. One day some of his students asked if he believed in miracle healing and if Dr. Usui could do any himself. This incident led to Dr. Usui searching for the healing methods of Christ. While searching, he ran into some interesting Buddhist scriptures. He learned the ancient Indian Sanskrit and studied the original writings and healing knowledge. In one of the books that he stumbled upon, he found the symbols and mantras that are the key to Reiki healing.

Dr. Usui spent many years in a Buddhist monastery and became friends with the head abbot. The abbot told him to fast at the holy mountain for 21 days. On the last day of his fasting, while meditating, Dr. Usui saw a shining light in the sky moving toward him. The light struck him in the middle of his forehead, and he found himself in an extended consciousness. He saw many bubbles of rainbow-colored light, and familiar symbols appeared in front of him. They were the symbols from the Sanskrit sutra, and he understood them. He then felt a charge with a powerful healing force running through his body. He was so excited and in a rush to get back to the monastery that he stubbed his toe, causing it to bleed and throb. When he held his hands around his foot, the bleeding and throbbing stopped, and this was his first experience of the extraordinary healing process known as Reiki.

He reached home and after a few weeks at the monastery, Dr. Usui decided to go to the slums of Kyoto to heal the sick. He spent seven years healing, but came to realize that although he healed the physical body, he had not taught a new way of living. Usui realized how important the patient’s own desire to be healthy was in the healing process. "He realized that the sick must ask for healing, and he or she must really want it” (Bach 67). Usui offered his services free of charge, and then decided to travel to teach Reiki so that peoples’ way of the thinking would change and they could be healed. Before his death, Dr. Usui taught a retired naval officer, Dr. Chijiro Hayashi, the Reiki method and declared him his successor. Dr. Hayashi opened a private Reiki clinic where Reiki practitioners were trained and patients were treated. (Bach 71).

Dr. Hayashi left important documents and reports of various healing methods, guidelines, rules, scriptures, and experiences. Hawayo Takata, a young Japanese woman living in Hawaii who had...
florizons

body to draw in what it needs. Reports in books and on the web describe how Reiki has helped a person get over physical and mental illnesses, emotional, and spiritual. Reiki can be used to heal animals, plants, precious gems and stones, and even food. People also use it to enhance energy and for personal protection, and meditation. “I have found that Reiki has improved me in every facet if my life. On the health side the eczema on my legs has cleared” (Honervogt 105).

A Reiki session usually starts off with all jewelry and accessories being removed from the healer and receiver. Shoes are removed, and tight clothing is loosened. The room is cleansed with the first symbol (symbols are connections to an energy force) and charged with positive energy; hands are washed with cold water before the treatment begins and after the healing is done. At the beginning of a session, the healer will stroke the receiver’s aura in a smooth, curving form, starting at the head and working down to the feet. The healer does this because it has a relaxing effect on the receiver and prepares the person for the treatment. It is usual to start a Reiki treatment by treating the head. The hand positions have a strong effect in relaxing and balancing the whole body. After the head, the healer will treat the front of the body to deepen the whole healing process. The healer balances the organs and stimulates the energy centers on the front of the body. The healer will put his hands in one area for about three to five minutes; if the healer takes longer, he has probably found a problem area or an imbalance of energy. Debbie says that she can feel a tingling and throbbing feeling in her hands when she is working on a problem area.

Sometimes blocked feelings may be released, causing emotional reactions. One time Debbie was in a session with a girl, who had just been left by her boyfriend for her good friend. At the time she was also struggling through school. As Debbie was working her way down her client’s body, she had felt the imbalance of energy in the receiver’s fourth chakra. She kept her hand there for a good 10 minutes, and the receiver started to cry so hard that even Debbie was shocked. But Debbie’s client told her that she had been keeping all those emotions deep inside her for a long time, because she felt like she couldn’t talk to anyone about it, she told Debbie that she thinks that Reiki had helped her let all her emotions flow out of her.

After the front of the body is complete, the healer will then treat the back, which allows further letting go of tensions, thoughts, and feelings. While lying on his front, the receiver feels more protected, so healing and relaxation can happen at deeper levels. Lastly the healer will work on the receiver’s legs and feet. The legs and feet carry the whole weight of the body. Problems in this area indicate a hesitation and fear of moving forward in life. By applying Reiki, the healer releases
the energy and brings the awareness to take the right steps in the right direction. In the background there is relaxing, meditative music playing, and at the end of the session, the healer will smooth the aura three times and draw an energy line from the coccyx up over the head, and let the receiver rest for a while. Debbie always tells me to drink lots of water after each session because it helps to eliminate the toxins from our bodies.

There are seven different chakras; each has a designated name, color, organ, and theme. Each reflects a aspect of personal growth. (See table) A blocked energy flow in one of the chakras will lead to an imbalance. Most of the time, there is too much energy in the head and not enough in the lower body. The healer has to put one hand on the root (first chakra) and the other on your forehead or Third eye (sixth chakra). He will keep his hands there until he feels a balance between both chakras. Each chakra regulates the organs in its area. The chakras on humans are placed in a vertical line down the center of the body, front and back.

Debbie says that when her hands are in the chakra that has a problem—for instance, if she puts her hands on the solar plexus and you’re having a power trip—she will see the designated color shine brighter in comparison to everywhere else. Then she will ask the person if anything is wrong in the area of that particular chakra, in this instance, problems with power, strength, fear. Debbie says that the solar plexus is the most powerful chakra, because it is the source of power. Food is assimilated at this center and its physical correspondence is the pancreas gland or liver. Energy is gained by food; we eat it and receive the energy we need to go on with our life.

Reiki can be divided into three different degrees. The transition from each degree is like a rite of passage. How far and how fast a person can become a Reiki master depends on that individual. No special conditions or equipment are required to learn and practice Reiki, but people who want it usually tend to have a readiness and ability to receive it.

The first degree, Reiki I, teaches things primary to self-healing, but you can also heal others by direct contact, known as direct healing. The healer places his or her hands upon the other person. Healers must be totally non-judgmental. This person may hear things that are horrifying, but cannot react. The healer’s job is to make the person expressing these emotions feel safe and to listen. So in a way, a Reiki healer has to have a holistic perspective on things in life and has to free his mind of all stereotypes.

Each participant of the first degree is given four attunements, which are called energy transmissions. He or she will then receive a transfer or reactivation of Universal Life Energy. These attunements adjust the vibrations of the Reiki student to a higher vibration of the Reiki power, allowing more energy to flow through the body. They increase the vibration frequency of the four upper chakras: the fourth is the heart; fifth is the throat; sixth is the third eye; and the seventh is the crown. The attunements of the first degree mainly open the physical body so that a person can take in more energy and allow more of that energy to flow out of them. A Reiki I also learns how hand positioning can affect certain organs and body parts, and is taught

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<th>Organ</th>
<th>Theme</th>
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<td>Upper brain, right eye, and pineal gland</td>
<td>Consciousness of oneness, spiritual awareness, extended consciousness, wisdom, intuition, connection to the higher self, to the inner guidance, and to all embracing love.</td>
</tr>
<tr>
<td>Third Eye (Sixth) Chakra</td>
<td>Lower brain, left eye, nose, spine, ears, pituitary gland.</td>
<td>Clairvoyant, telepathy, seat of the will, thought control, innervation and understanding, inspiration, spiritual awakening</td>
</tr>
<tr>
<td>Throat (Fifth) Chakra</td>
<td>Throat, thyroid gland, upper lungs and arms, digestive tract</td>
<td>Self expression, communication, creativity, sense of responsibility.</td>
</tr>
<tr>
<td>Heart (Fourth) Chakra</td>
<td>Heart, lungs, circulation, thymus gland</td>
<td>Center of the emotions, love for self and others, peace, sympathy, forgiveness, trust, spiritual development, compassion.</td>
</tr>
<tr>
<td>Sacral (Second) Chakra</td>
<td>Reproductive organs, urogenital system, kidneys, gonads, legs.</td>
<td>Vitality, enjoyment of life, self esteem, refinement of feelings, relationships, desires.</td>
</tr>
</tbody>
</table>

Table taken from The Power of Reiki by Tan Maya Honervogt, pp. 88-89.
more hand positions needed for the healing of certain illnesses and also for first aid.

Reiki II is the second degree. In Japanese, this degree is called *Oku Den*, meaning a more thorough exploration of the self, or deeper knowledge. In this degree, one learns the technique to help a person use the energy in non-physical dimensions, such as sending healing energy across a distance, referred to as distance healing. It's basically the transmission of light energy to a person who isn't near you. Also the Reiki II learns a special method of handling any deeply emotional and mental problems, developing intuitive powers, and enabling one to open oneself to deeper meanings of messages. A Reiki II is also given the confidential Reiki symbols and corresponding mantras, which increase energy and generate a higher light vibration within oneself. Using symbols is a great responsibility; that is why only a Reiki master will be able to decide if a person is ready to move on to Reiki II. One learns symbols to enable understanding of the meanings of the messages that are being seen.

The first symbol is the *cho-ku-rei*, used to increase power. In Reiki it is known as the light switch. Next is the *sei-he-ki*, used traditionally for emotional healing. This symbol brings divinity into human energy patterns and aligns the upper chakras. Lastly is the *hon-sha-ze-sho-nen*. This symbol has many different variations and versions because of its complexity to remember and draw. Like the other Reiki symbols, it is written in Japanese and is meant to transmit a picture. It appears in a shape of a tall pyramid, and resembles the human body. The symbol spells a sentence that translates as "No past, no present, no future." Most healers are taught that this symbol is used for distance healing; it is the energy that transmits Reiki healing across distance, space and time. This is the most powerful and complex of the Reiki II energy keys. The second-degree attunement increases the energy in the chakras. This attunement sharpens intuition and the imagination, needed for mental and distance healing.

Reiki III is the highest a person can go in the Reiki path. When one has accomplished Reiki III, he is considered a Reiki master. A master has to make a commitment to practice, teach, and live Reiki. The training for this degree is a process of growing into the mysteries and depths of the healing processes. The precondition to becoming a Reiki Master is at least three years of practice and experience before even considering it. This master interacts with all aspects of life and makes it integral to everything that he does. There are two third-degree symbols that are learned.

First is the *dai-ko-myo*, meaning the temple of the great beaming light, or the one with the Mahayana heart of giving; this symbol is used to heal the soul. The second is called *raku*, meaning completion, achievement of lower nirvana, and emptiness of self-resistance. In Reiki it is used from ground to feet for grounding and for drawing the energy from the universe into the body. Debbie says when she holds sessions, it's as if someone is telling her to relay a message to that person. She sees colors and feels different vibrations from different parts of the body, varying from person to person.

Reiki usually helps with healing of all types. It has a positive influence on spiritual growth and affects each person differently. My first Reiki session with Debbie was during mid-terms. I was stressed out from school. She felt my anxiety and stress so she took me in the back and had me lie on my back on the massage table to see if Reiki might help. She instructed me to relax, close my eyes, and then placed her hands over my body. I could feel an intense heat coming from her hands, and when her hands were placed over my heart, I felt as if my heart was going to beat right out of my body. Every sensation was different wherever she placed her hand. But I felt it the most as she lifted my head. It felt as if someone were spinning my head like a basketball on their finger. It was so intense that I had to have her stop. I didn't feel sick, just really dizzy. She stopped for a few seconds and went back to doing it again. After a while it began to slow down, and she placed her hands over the same places that she started off with from head to toe. She said the message she heard during that session was telling me to relax and take things slow. I had too much information in my head; I had to take things one at a time. I felt light as a feather, and much more relaxed.

From my research, I feel that Reiki can help to relieve stress. Stress is thought to be the reaction of the body to the demands of daily life. If a person suffers over a prolonged period, the body loses vitality and resilience. Reiki helps a person to attain and keep inner strength and clarity, bring negative feelings into harmony with a higher energy vibration. Universal Life Energy lets one transform feelings with lower frequencies into positive feelings with a higher frequency. I would like to do more research, and have more Reiki sessions because it helps me. It's a healing practice that I would like to learn and master myself.
Chado: The Japanese Way of Tea

Tea has appealed to people all over the world and has become a very popular beverage worldwide; but it is the Japanese that have given tea a place of importance and reverence within their culture. Tea drinking is one of the traditions that have carried over into modern times. For the Japanese, it is a ritual strictly governed by tradition and formal procedures.

**The History of Tea**

Tea was discovered nearly five thousand years ago, when a Chinese man named Lu Yu, investigating the properties of various herbs, roots, and plants, discovered that brewing the leaves of tea made a refreshing drink that also relieved fatigue. He wrote about his findings in a book called Ch'a Ching (The Classic of Tea). His book included historical, botanical, and medical information pertaining to tea. The book also included information on how to cultivate, brew, serve, and drink tea.

Tea was first imported to Japan around the year 800 A.D. about the same time Buddhism was also adopted from the Chinese. Tea seeds were brought to Japan by scholar-priests who studied in China. Its use was confined to the aristocracy and court nobles, and soon the practice of drinking tea died out altogether. It wasn't until the late twelfth century that the priest Eisei realized while studying Zen Buddhism in China that tea was an indispensable part of Zen temple life. Upon returning to Japan he brought back some tea seeds and proceeded to grow tea plants in an effort to gain more interest in Zen. Eisei also wrote a book entitled Kissa Yojoki (Preservation of Health Through Drinking Tea) in which he praised the medicinal virtues of tea, saying that it improved the health and increased the longevity of the drinker. By the fourteenth century, tea drinking spread from the upper class to the samurai, Buddhist clergy, and even some commons. Tea gatherings among the samurai were quite popular. Gradually, tea drinking became a part of Japanese life. By 1400 tea was being sold on the streets to commoners.

**Teaism**

After the Onin Civil War (1467-77), merchants began to thrive. It was during this time that three men took an interest in tea and began to study the art of tea making. They held lavish tea gatherings in order to display their interest in tea and became known as tea masters. These three tea masters helped to refine the art of tea drinking and turn it into the ritualistic, religious and cultural art form we know today as chado, the Japanese tea ceremony. Sen Rikyu became the founder of the Urasenke Foundation which is dedicated to the preservation and education of chanoyu, which means Japanese tea ceremony.

**The Chado Philosophy**

Cha means tea, and do means way or path, thus chado means the way of tea. Sen Rikyu summarized the principles of the discipline of Tea into four concepts: wa, kei, sei, and jaku. Wa, similar to harmony, is the feeling of oneness, and important between nature and people. During the tea ceremony harmony is also important between the hosts, and their guests. Kei, mutual respect, is also an important factor during the tea ceremony. The host shows respect for the guest and all the inanimate objects used in the tea ceremony, and the guest in turn shows his gratitude toward the host by expressing appreciation for the tea and the utensils used in the making of the tea.

Sei, also known as cleanliness and orderliness, is a very important in the study of tea. Sen Rikyu believed that even in the most mundane acts of washing dishes and cleaning floors lay the seeds of enlightenment. When the host cleans the utensils used in the tea ceremony he is also purifying his heart and mind. Sei also implies simplification, which means the elimination of all the unnecessary elements. It is believed that through constant practice of the first three concepts one can attain jaku, a state of tranquility.

**The Setting**

The setting of the tea ceremony is just as important as the event itself. The teahouse is usually surrounded by a garden, which is heavily influenced by Zen aesthetics. The purpose of the tea setting is to create an environment where he can cleanse his thoughts of the unimportant to undergo an experience that is almost spiritual in nature. The setting helps to create a mood that is quiet and peaceful.

The tea house is a simple structure with a thatch
roof; the entrance is smaller than a normal doorway, requiring those who enter to bow in reverence. The guests remove their footwear before entering the tea house and go into the yoritsuki (changing room) where articles of clothing and other items must be left. No unnecessary items are allowed in the tearoom. The guests then proceed to the machinai (sheltered waiting room). In this room the guests admire the decorations and sip hot water until further notice. The guests may also admire the roji (garden path) until the host invites them into the tearoom.

The tea room is very simply decorated. A scroll with the wa, kei, sei, jaku symbols hang in the room. On the floor are wall-to-wall tatami mats. There is a ro (sunken hearth), with a kama (large kettle) filled with heated water. There is also a small shelf where the rest of the utensils used in the ceremony are kept.

There are two types of ceremonies—the formal ceremony, which usually lasts four or more hours and includes a meal, and an informal ceremony that lasts about twenty to thirty minutes. The type of ceremony usually depends on how many guests are present. Both ceremonies have strict rituals and procedures that must be followed.

**UTENSILS**

Utensils play a very important role in the tea ceremony. The type of utensils used tells the guests how important they are. It is also a way for the host to impress the guests with a rare or expensive cup or implement. Kensui (rinse water container) is used to hold water that was used to clean and purify the tea bowl. The container is made of bronze, wood, or pottery. The falsa-oki (lid rest) is used to support the lid of the kettle when it is removed from the fire. It can be made of bamboo, porcelain, bronze, or iron. The chasaku (tea scoop) is usually made of bamboo, but may be made of ivory or plain or lacquered wood. Scoops with a node on the handle are called shin type; those without the node are called sō type. The artisans who craft the scoops usually give a poetic name to each, such as “Outgoing Boat,” “Spring Wind,” “Firefly” and so on. The name of the scoop enhances the theme of a particular gathering. Tea scoops are highly valued and are carefully stored in containers that are signed by the individual who made the scoop. Occasionally a tea master will also sign a container, indicating his high appreciation for that particular tea scoop. Chosen (tea whisk), which is made of bamboo, is used to whip the tea to make it frothy. The best tea whisks have come from the Nara region. Each whisk is made from a single piece of bamboo that has been carefully split

then tied with thread. The Hishaku (water ladle) is used to dip water out of the kettle and the water jar. The Mizusashi (water container) is usually brought into the room at the beginning of the procedure for making tea. The container may be made of any variety of materials, including porcelain, metal, bamboo, or wood.

**THE TEA**

The kind of bowl used depends on the kind of tea prepared. The leaves of the tea are ground into a fine powder; hot water is added and whipped with the bamboo whisk. For koicha (thick tea), which is usually served at more formal tea gatherings, chaire is the container used to hold the tea. It is usually ceramic with an ivory lid; the underside is lined with gold foil. Tradition has it that gold foil will turn color if there is any poison in the tea, a situation that many of Japan’s historic figures feared. The chaire is displayed in a shifuku (small silk bag) when not in use. The usuchaki (thin tea bowl) is usually made of lacquer, often with a gold design. It can also be made of wood, bamboo, or lacquered papier-mâché. Chawan (tea bowls) for thick tea are usually plain with design, heavier and more solid than those used for thin tea.

**THE TEA CEREMONY**

In both the formal and informal tea ceremonies the same strict procedures are followed: the only difference is the length of time. The formal ceremony lasts a lot longer than the informal ceremony. Also a light meal is served at the formal ceremony, while only a simple sweet snack is served at the informal ceremony. The kaiseki (meal) served at a formal gathering consists of typical Japanese fare such as miso soup, broiled fish, hard boiled eggs and seaweed, artistically displayed. A central factor in a tea gathering is stimulation of the sense of taste, so the food is chosen according to the five basic tastes: sweet, sour, bitter, spicy, and salty.

For the informal tea ceremony, wagashi (simple sweet tea) is served. The type of sweets served at a tea gathering is often chosen to correspond with or evoke the season of the year. For example a light green confection called shitamoe (sprouts underneath) may be served to convey to the guests that spring is drawing near, if cherry blossoms are in bloom, the sweets may be shaped and colored like a fallen cherry blossom petal. The sweets are eaten before the drinking of the tea to enhance the taste of the tea and also to enhance the beauty of the tea gathering itself.

A Japanese tea gathering is a display of specific customs and manners held in a Japanese-style room. It is best to wear a kimono, the traditional dress worn in Japan. There are specific articles guests are required
Shifuku (bag for the chaire) is made of brightly decorated silk. The chaire holds matcha (tea).

Photo courtesy of Wayne Muramoto

to bring: kochakin (a slightly dampened linen cloth) in a small case, hrishi (a folded pad of white paper), a kuromoji (a small pick in a case), a kokubasa (small piece of fabric usually made of silk), a fukasa (silk wiping cloth), and a white folding fan. The sweets are placed on the folded paper pad; the pick is used to eat the sweets; the linen cloth is used to wipe the rim of the tea bowl after drinking thick tea; the small piece of fabric is used as a pad to place the utensils when viewing them or used to hold the tea bowl if it is too hot; a fan, used when making a formal greeting.

In the tearoom, the guests are seated around the host with their knees folded under them. The host purifies the utensils, makes the tea and serves it to his guests. The guest first eats the sweets, then drinks the tea and expresses appreciation for the tea and the tea bowl. If the ceremony is formal, the guests will go into the garden to wash their hands, enter the tea room again, then eat the kaiseki meal that the host provides. If the ceremony is informal, then the tea ceremony ends after drinking the tea and admiring the utensils.

MY TEA CEREMONY EXPERIENCE

My first experience of the Japanese Tea Ceremony was at a demonstration held at the International Cafe by a student of the Urasenke Foundation. The student's name was Sumi Miyauchi. I watched as she prepared the tea but was unable to understand what she was saying most of the time because of her strong Japanese accent. She cleaned the tea bowl, scooped tea into the tea bowl, added hot water and whipped it with the bamboo whisk. A volunteer from the audience was the guest. He accepted the sweet Japanese cookie, said something in Japanese and drank the tea. He then bowed and expressed his appreciation for the tea and then it was the end of the demonstration. I did not learn much from that experience so I decided to go the Urasenke Foundation to find out more.

The Urasenke Foundation is located in Waikiki on Saratoga Road. I found the location to be odd, because there is a lot of noise amid the hustle and bustle of Waikiki. When I commented about the noise to the tea hostess, she said we must pretend there is no noise. The outside of the building gave me a feeling of peace and serenity. I entered through the front gate and was greeted in a reception area by a tea hostess who identified herself as Nancy. I was told to sign in, leave a donation in the wooden bowl on the reception table, then have a seat in the next room. Only one other person was there, a tourist from the mainland. The room looked like a big living room with shelves of books on one side and shoji screened doors on the other. We watched a fifteen-minute video about the history of the tea ceremony and how Urasenke came to exist and then were ushered outside and down a stone path to the back of the building.

We were told to remove our shoes and enter the tearoom. Nancy, my informant, told us where to sit and how to sit, which is on your calves with legs folded under you. Two women in kimonos entered the room conversing in Japanese. One was the hostess, and the other, a guest. The first woman went through the procedures of the informal tea ceremony while Nancy explained the process to the tourist lady and me.

The tea bowl and utensils were purified, then
the hostess prepared some tea. She scooped some powdered tea in the bowl, added some hot water and whisked the tea vigorously. She inspected the tea for rubbish, then examined the whisk, put the whisk down, turned the tea bowl three times and offered it to the first guest. The guest took the bowl, turned it, then drank the tea in three sips. When taking the last sip she made a slurping sound. Nancy said slurping the tea on the last sip was an indication that you enjoyed the tea. The guest then bowed low and expressed her appreciation in Japanese to the host.

After the demonstration the hostess made individual servings for us, and Nancy instructed us on proper etiquette and procedures. We were told step by step how to pick up the tea bowl, how to pass the tea if sharing one bowl, how to bow, what to say, and how to show proper appreciation for the utensils used. This concluded the informal tea ceremony. The two women stood up and exited the room.

THE WAY OF TEA

Although the Tea Ceremony has become an important and traditional cultural practice in Japan, not everyone in Japan practices this tradition. Usually it is a tradition passed down from generation to generation. It takes at least ten years of training to be a Tea Master. Tea gatherings are held all over the world by members of the Urasenke Foundation in an attempt to teach others about the Japanese culture. It is the Japanese way of creating cultural awareness and spreading goodwill. It is also a way of showing friendship and hospitality worldwide. The Japanese have a way of making an ordinary event seem extraordinary.

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Throughout history, many stories, factual and fictional, have been told of the femme fatale—the woman who manipulates men to achieve her own ends. Two that immediately come to mind are “Samson and Delilah,” and the “Black Widow.” In the Biblical tale of “Samson and Delilah,” Samson falls in love with Delilah. After much nagging by Delilah, Samson reveals that the secret to his extraordinary strength is in his hair. When he falls asleep on her lap, Delilah has Samson’s head shaved. Reduced to the strength of an ordinary man, Samson is captured, tortured, and he eventually kills himself (Ecker). Although he was a man of great physical strength, we see that when it came to affairs of the heart, Samson was weak. There are also many stories of the “Black Widow.” She is the woman who marries and kills off her husbands for their money. Or she is the married woman who takes on a lover and convinces him to kill her husband... again, for money. Whatever the story line, it always revolves around a woman who uses sex to lure a man (or men) into her web of lies, deceit and lust for money, status and power. And as with the spider, the male mate is killed in the end.

In Chinese literature, there are many tales of the femme fatale. She does not adhere to the Confucian philosophy of proper moral behavior nor to the relationships between superior and inferior, in which wives, the inferior, must obey their husbands, the superior (“Reacting”). She is the contradiction of a Chinese woman as symbolized in the “Yin” of the “Yin and Yang” where “Yin” is passive and weak, while “Yang,” which symbolizes man, is active and strong (Perkins 604). She is not the woman who follows the “Code for Women” written by Ban Zhao (AD 49-120) which instructs women to “obey their father as children, their husband as wives, and their sons after their husbands die” (Perkins 96). Our archetype on the contrary, is the seductress, the vixen, the woman who “rules the nest.”

Like many women in Chinese literature who have the beauty of a delicate flower, our femme fatale also has great beauty. In the story of “Empress Chao Fei-Yen,” “her gait was so light that her graceful carriage, which was beyond imitation, was compared to the single stem of flower dangling in the grasp of a human hand” (307). But a delicate blossom she is not. She is scheming and lascivious, sleeping with many men in an attempt to have a baby she can pass off as the Emperor’s child to secure her position in the palace. She is jealous, resenting her sister who has won the Emperor’s favor. She is deceitful, lying to the Emperor of her pregnancy. She is threatening, bribing the Eunuch Wang to find her a baby to pass off as her own to cover up her false pregnancy.

Empress Chao is not the only scheming one in this story. Her sister, Chao-Yi, proves to be a formidable opponent. More beautiful than her sister, Chao-Yi is also more ruthless and heartless. Suspecting her sister’s trickery, Chao-Yi also becomes suspicious of other women having the Emperor’s baby, and orders the baby of an attendant, as well as all pregnant maids, killed. In her madness, she kills the Emperor and then commits suicide. In this story, both femme fatales fell victim to their own evildoing.

Similarly, there is the femme fatale that men lust after, only to destroy themselves and their families. “Han Wu-Niang Sells Her Charms at the New Bridge Market” by Ku-Chin Hsiao-Shuo is a good example. In this story our archetype is a prostitute, Wu-Niang (also called Chin-nu,) who seduces Wu-Shan. Although described as “clever, handsome, civil in his manner and practical-minded, with no mind for frivolity,” Wu-Shan behaves quite the opposite after setting his eyes upon Chin-nu (314). He is so blinded and unable to see who she really is that he is being tricked into giving her money. To be with her, he lies to his parents and cheats on his wife. He is knocking on death’s door, nearly destroyed by sexual exhaustion. However, although coming close to it, this femme fatale does not completely destroy this man. Wu-Shan survives in the end, but only because of the love and devotion of his parents and surprisingly enough, his wife.

There is also the femme fatale with devotion, but not of true spirit, which eventually leads to her own demise. She is Hsuan-Chi of “The Poetess Yu Hsuan-Chi” by San-Shui Hsiao-Tu. At the start of this story, Hsuan-Chi appears devout since she has dedicated herself to the Taoist teachings. However, she was...
previously a courtesan. Although now a nun, she still indulges in thoughts of sexual pleasures. Hsuan-Chi's life is one big contradiction. Instead of trust, she displays jealousy and suspects her servant, Lu Ch’iao, of carrying on with an old patron of hers. Instead of truth, she falsely accuses Lu Ch’iao. Instead of compassion, she beats Lu Ch’iao to death and then lies and tries to cover it up. But when the truth is revealed, Hsuan-Chi is executed. Hsuan-Chi may have tried to change her path to one of righteousness, but could not accomplish this because she did not possess a pure heart.

Finally, there is the femme fatale who, motivated by greed and money, steers her man in the wrong direction. In the story of “The Henpecked Judge Who Loses a Governorship” by Tsui-Hsing Shih, we see at first two very honorable, hard working people — Wei and his wife. While all of Wei’s focus is on studying for the government exams, his wife works hard to support their family. But as we soon learn, she does not do this selflessly. Wei’s wife has ulterior motives — money, status, and power. After Wei passes the exams and becomes a judge, his wife’s true colors are revealed. She demands gifts of jewelry and fine clothes, and later accepts money as a bribe from a local criminal in exchange for her influencing her husband to rule in his favor. Although a good and honorable judge, Wei is unfortunately controlled by his wife. He does as she wishes which eventually costs him the governorship. In her greed, she ends up losing more than she already had, and Wei loses his self-respect and dignity.

We have read about many types of women in Chinese literature: the beautiful maiden over whom kingdoms are fought and lost; the supernatural maiden who falls in love with a mortal man; the woman who has died, but her spirit continues to live on in the heart and mind of the man that loves her. And then there is the femme fatale. Although she may possess some of the fine qualities of our other archetypes, there is one main difference: Her story never has a happy ending. Everyone who crosses her path, including herself, gets hurt. Throughout history there have been many stories of the femme fatale, for she is a woman who is complicated and cunning, and she intrigues us.

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The Influence of War and Conflict on Modern Chinese Literature

The influence of war and conflict is evident in much of "modern" Chinese literature. The devastating evils of war, down to the bloodied spearhead blade of a poor individual soldier, add a certain flair to stories. Those who believe that history and literature are not intertwined in some fashion truly have not read deeply enough into these stones. A better understanding of how modern Chinese literature has evolved the way it is has can be gained by knowing a little about the history of China's "modern" military.

Some may ask why it is that I have placed quotation marks around the word "modern" in the previous sentence. Unlike the United States of America, China has had an extremely long history. Its age can be counted in millennia, whereas America's can only be counted by centuries. The word "modern" for Chinese literature and military history includes the years spanning from 850 C.E. to the present.

According to David A. Graff's "A Military History of China," the evolution of the Chinese military has been affected by several factors. One factor includes the population booms that appear throughout China's history. This factor has led to what many consider one of the largest standing armies in world history. Another important factor is the fact that China was defeated by the largest empire in world history: the Mongol Empire. The clash between these armies has led to many of the plots and stories seen in modern Chinese literature. Later on, in the 20th century, the Communist takeover of China would have a radical impact on Chinese literature, past and present.

A story can use the reader's emotions and knowledge about war to create a setting. Even the lack of a war can describe the character's feelings, as in this excerpt:

The world is at peace; no more of swords and horses.
The harvest is rich; war and conquest ended.
I look to you to choose my palace maids.
I know your search will cost much weariness,
But see that you discover in your conquest,
A beauty worthy of an emperor. (Birch 424)

In some cases, the influence of war and conflict only comes after the initial setting. It is then that its influence becomes a fundamental part of the story. This excerpt, taken from the story titled "Autumn in the Palace of Han" by Ma Chih-Yuan, is an excellent example of a story which also involves the historical influence of the Mongol-Chinese conflict. This is a story of an emperor torn between the love of a woman and his duty to the Chinese Empire. Later on in this story, the conflict between these mighty empires will begin to heat up. This conflict creates the dilemma which cruel fate has created for the emperor. His rival, the Khan of the Mongols, wants to take the woman for himself. He even goes so far as to mobilize his armies in order to get his wish. When the Emperor chooses duty above all else, including the love of a woman, the damsel is forced to go with the Mongols. Knowing the hopelessness of her situation, she takes her own life.

In a sudden and surprising twist of fate, neither of the leaders gets to be with her. Her suicide, ironically, is the only thing that ended these leaders' conflict. Now picture the story without the Mongols. You will then get a story with a predictable and they-lived-happily-ever-after ending. Without the conflict and threat of war looming between these two leaders, the story that Ma Chih-Yuan wrote would be less entertaining. Love and war, two opposites, combine to create a story that catches the eye of a broader audience.

War and conflict can act as catalysts to the climax of a story. They can also assist in teaching a lesson which a story wants to convey. Authors of some Chinese proverbs have a way of placing these two at the right places in order to convey the lesson, even if they appear near the end.

... The son of the old man was very fond of the horse he brought home, and one day, when he was riding the horse, he fell down from the horse's back and was terribly hurt in his left leg. Since then he was never able to walk freely. "Nothing serious," the old man said, "perhaps it is going to be good." A year later, many of the youth there were recruited to fight in a war and most of them...
died. The son of the old man was absolved from the obligation for his disability, so he escaped death. The old story tells us that good and bad, disaster and happiness can be converting objects to each other sometimes. (Shan Website)

The lesson being taught in the story of an old man who finds good in everything that happens is ultimately conveyed by the one aspect of war that brings humility to the reader: death. The use of a war that would have killed his own son had he gone is an example of the significant role it plays in the story, even if the word only appears once.

Modern Chinese literature has also been shaped by the weaponry of military warfare. The appearance of weapons in stories can indicate the period of time in which the stories are taking place. A reader who has a general chronological knowledge of weaponry can almost automatically place the story within an acceptable period of time. If you read about swords and spears, then it is highly unlikely that you are reading a story about World War II. The following excerpt is an example of how weaponry, one of the aspects of war, can be used to shed some light on the setting:

...and I always have been prey to anxious care, my heart quaking with fear. At night, I lie encircled by a thousand fold ring of swords and spears. In the morning, I have to make a meal off minced human livers. (CCL, 937)

A character’s feeling of anxiety about the uncertainty of life and the events that shape it can be expressed through a description of the source of anxiety:

...suddenly I beheld a cloud of red dust rising outside the gates, and men appeared in the streets beating metal drums. The citizens rush out of the doors half dazed with terror, and the courtiers come flocking in, still suspecting a false rumor. (CCL, 935)

Imagine that you are one of these citizens. You are doing your daily routine when the above passage happens to you. The beating of those drums gives you a sense of uneasiness. Even worse is the continuous beating of the war drums as you see the swords and spears of a massive army marching behind them. Questions arise and your uncertainty grows.

Only a few of the “spearheads have enough silver on them to reflect sunlight. The rest of the spearheads display an eerie dark-red color. It is obvious where those spearheads have been...” (CCL, 935).

Settings like these help the reader to understand how the character in the story might be feeling.

Using certain aspects of war is a device that has been used throughout much of modern Chinese literature. This type of method helps to intensify a story as well as the emotions that the characters within it are experiencing. The use of words instead of pictures makes the reader draw upon his imagination for greater impact.

War and conflict can also stand side-by-side with political revolution. In the case of modern China, the best example can be found in the power struggle between Mao Ze Dong and Chiang Kaishek. Modern Chinese literature became a tool for political use on both sides. The leaders made sure that certain writers who seemed “favorable” towards their political views were promoted. The attempts at censorship to control the population’s political views had an unexpected effect. Literature that was deemed “infuriating” to Mao enticed many to read it.

Ironically, many writers who were censored by Mao’s policies claim that in the end, he was their best publicist. (HCL, 737) These political views weren’t always expressed directly. Not all of the books told the reader “This form of government is better than that one.” Instead, these leaders used indirect methods of teaching the values of their respective ideologies. Literature that supported these values was saved from censorship on both sides. Because of these practices, literature has shaped the political world that the citizens of the People’s Republic of China and the Republic of China now live in. The effects of this practice have also spread through other parts of the world through today’s globalized interactions.

War has always been a part of human nature, just as conflict exists in many forms. There are conflicts between persons, cultures, ideologies, and within us. Literature is one of the ways that we can express these conflicts. China’s long history has given the world many literary works to enjoy. Reading stories of war helps us to better understand a side of humanity that many of us wish to never see in real life. But people cannot forget that within each person is also a type of, for lack of a better word, morbid curiosity. We can satisfy this curiosity by reading literature that openly expresses the many aspects of war and conflict.

When you pick up a modern Chinese literature book that has some kind of war and conflict, don’t
worry be afraid to immerse yourself in it. Place yourself in the shoes of the victims of that of the soldier performing his literal duty in the story. What you are reading is literature. Enjoy it. War and conflict are just as significant in modern Chinese literature as love and romance are, whether the reader likes it or not.

Bibliography
Artist Betty Ecke, who signs her work with her Chinese name, was one of ten artists whose work was shown in “Ten Years of the KOA Award,” at the KOA Gallery in 2003.

In an interview with Advertiser art critic Victoria Gail-White, Ecke explained the paintings exhibited in this retrospective are created with layers of hand-made papers, some with aluminum, that are painted with acrylic to create the illusion of distance, of layers of space, and of dark and light moving in and out of pictorial space.

Others artists who have been awarded the KOA Outstanding Achievement Award are Lucille Cooper, sculptor; Toshiko Takaezu, ceramicist; John Young, painter; Satoru Abe, sculptor; Murry Turnbull, painter; Tadashi Sato, painter; Clarence Lee, graphic artist; Helen Gilbert and Ken Bushnell, painters; and Bumpei Akaji, sculptor.

David Behlke is director of KOA Gallery.

Morning Walk 1999 - Acrylic and aluminum on paper

Tseng Yu Ho

Looking Back to the Sunshine, 2001
Acrylic and tapa on paper

Dsui-painting: Meditation, 1994
Acrylic and aluminum on paper
Two commentaries on the The Writings of Zhuangzi Chuang-Tse

by Davis Hoffman

"The Inner Chapters" of the Zhuangzi are filled with many stories, experiences, and insights of wisdom that Zhuangzi has provided to the public in his life. Many stories are tragic, humorous, and at times very sad. However, every story has its place, bringing out the best or worst of human emotion. Every story mentioned in the "Inner Chapters" is meant to teach the reader by someone else's experience. The story from chapter 20 of the Zhuangzi is a prime example on how one person can learn from another's mistake, or experience.

The story begins with Zhuang Zhou entering a hunting field, searching for game in order to satisfy his hunger. A magpie swept across Zhou's forehead and drew his attention to it, and he pursued the bird into a different section of the field. Upon finding where the magpie had settled down, he noticed that one insect was being hunted by another, and that insect was being hunted by the magpie. When he realized that the smaller animal was about to be eaten by the other, he quickly ran away from the scene. In doing so, he escaped a gamekeeper who was about to chase him away from the restricted preserve Zhuang had entered. Zhuang, in return, escaped the larger predator that was about to come after him.

This story, like many other stories that involve Zhuangzi, has a number of morals and philosophical ideas accompanying it. This story in particular, has both a negative and positive outcome. Truthfully speaking, what one gets out of the story is in the eye of the beholder, or reader.

Zhuang Zhou originally left his home in order to satisfy his hunger, which is something any living creature would do in order to survive. However, when out on the hunt, he became easily distracted by a remarkable looking bird, which sparked many emotions of curiosity and bewilderment. Acting on his fascination with the bird, he strayed from his original task to find a meal, to investigate where the magpie would land. One could easily say that human curiosity is responsible for the irrational behavior of someone whom needed to eat. It can also be debated that he was pursuing the magpie out of greed, be it to eat the bird or to simply let others marvel at his trophy. Had he been more aware of his surroundings and not been as distracted by the magpie, he would have realized where he strayed.

When Zhuang Zhou saw the chain of events in front of him, and realized that he could possibly be next, he escaped just in time to flee from the gamekeeper. His observation of his surroundings led him to understand the sequence. The fact he was able to become self-aware of his own personal endangerment, caused him to flee in time. Though most predators are able to acknowledge their own personal safety, they don't take a step back to contemplate on what's going about them. Just as humans are faulty and easily strayed from their main task by a distraction, they are also quick to realize their own mistakes and compensate.

What one can learn from this story is that people can easily be persuaded away from their true task, only to realize that they've strayed too far, and can make the attempt to get back on track before its too late. People are easily persuaded by their own interests and forget what their original intention was. It can be easily debated whether or not pursuing those interests is what living is all about, however.

A prime example of Zhuang Zhou's story coming to life is in the modern day conflict with Iraq and Middle Eastern countries. It isn't so much of a sequence of events, where one predator is going after the other, but rather constant distractions. The U.S. was interested in finding nuclear weapons in Iraq and went in to search for them, yet Korea, whose nuclear capabilities were in plain view, was ignored. It indeed does look like one predator is distracted by hunting the other while its prey is forgotten. Hopefully the U.S. will be able to become self aware in time to protect itself as well.

BIBLIOGRAPHY
by Hugh Cannon

I chose to write about Bian the wheelwright (Zuangzi, Chapter 13), and the discourse that occurs between him and Duke Huan, who is reading at the top of the hall, while Bian is chipping away at a wheel on the other end. Bian questions the duke about what he is reading, and Huan replies that he is reading the words of a sage.

"Is the Sage alive?" inquires Bian.

"He's dead," answers the duke.

"In that case what my lord is reading is the dregs of the men of old," comments Bian.

The Zhuangzi contains many stories about great craftsmen such as the story of the cook Ding carving the ox. When his lord Wen Hui commends him on the height of his skill, the servant replies that he has left skill behind him, saying, "What your servant cares about is the Dao."

Similarly in the story of Bian and the duke, Bian speaks of a spontaneous indescribable knack that he has for the making of wheels.

"When I chisel a wheel, he says to the duke, "if the stroke is too slow, the chisel slides and does not grip; if too fast, it jams and catches in the wood. Not too slow, not too fast; I feel it in the hand and respond from the heart, the tongue cannot put it into words, there is a knack in it somewhere that I cannot convey to my son, and which my son cannot convey from me."

It appears in both stories that to Zhuangzi, the truly great man is not the man who has, by a lifetime of study and practice, accumulated a great fund of virtue and merit, but the man in whom Dao acts without impediment. The people who know what they really are doing, like Bian and the Cook, do not precede each move by weighing arguments. They let their focus roam freely and forget themselves in total absorption of the moment. In this way they spread their attention over the whole situation, and the trained hand acts spontaneously and with precision, going by "what is inherently so," something which is completely impossible to someone who is applying and thinking out rules. What Zhuangzi is telling us is that the fundamental mistake is in supposing that life brings us problems that must be formulated into words so that we can envisage alternatives and find reasons for preferring one over the other. He is telling us that by the habit of distinguishing alternatives – self and others, right and wrong, benefit and harm – and the use of reasoning to judge between them, mankind has stunted his spontaneous abilities, while all other things move spontaneously and on a course proper to them.

Zhuangzi's stance of antirationalism derides all claims that reason can give us certainty. He is saying the only assurances we have or should want are these unanalyzed knacks and skills and organic processes, or whatever we do confidently without knowing it. In any case, the man who has attained zhi (wisdom) has learned this spontaneous aptitude or obedience to Dao, and is no longer governed by merely external standards.

It appears to me that both the wheelwright and the cook are working in a wu wei fashion, the true character of which is not mere inactivity but perfect action because it is action without activity. In other words, it is not action carried out independently of tian and earth and in conflict with the dynamism of the whole, but in perfect harmony with the whole. It seems spontaneous and effortless because it is performed "rightly" in accord with our nature and our place in the scheme of things. There are no conditions or limits placed on this by our own desires or actions.

One could argue it took Confucius eighty years to find this spontaneity in himself and, by my reckoning, many years of the practice of li (ritual propriety), having worn out the bindings of his copy of the Yijing three times. Confucius has a whole set of rules to follow, whereas Zhuangzi makes only brief mention of breathing techniques to be used in meditation. Zhuangzi, of course, was known to have made fun of Confucius, and I guess that's what I like about him, he always goes immediately to the heart of things.

BIBLIOGRAPHY

Instructor: Roderick Gammon, Ph.D., Philosophy 112
The Various Uses of Kawayan (Bamboo) in Filipino Culture

Dominant in East Asian regions, bamboo are the largest grasses, growing to almost 100 feet in height. The stalks are round, jointed, sometimes thorny, and hollow or solid with green leaves. Many Asian cultures rely on the use of the bamboo because of its sturdiness and versatile uses. In many cultures bamboo is used as wood for construction work, furniture, utensils, fiber, paper, fuel, and countless small articles. One of those Asian cultures is the Filipino culture. Filipinos use the kawayan (bamboo in Tagalog) many ways in daily living, from home use, to food, to folk arts and music.

Within the province of Pangasinan lies the town of Pozzorubbio, well known for their craftsmanship in the use of the kawayan, which is one of their mainstays of economic development. Many of their bamboo crafts are exported. A very popular one is bamboo furniture. Unlike the rattan that we see in our home furniture departments in the United States, their bamboo chairs are much sturdier and built with great craftsmanship. Those chairs last for many years. Watching the men work on the chairs, you are able to see the hard work and heart that is put into it. Though the chairs and sofas have no cushions, they are still very comfortable to sit on as well as sleep on.

Another use of the kawayan is the bahay kubo also known as the nipa hut. It is a native Filipino dwelling house. Bamboo is used for the structure, and nipa leaves are used for the roofing. The bahay kubo is very airy and provides a cool, comfortable resting place in the hot, humid climate of the Philippines. There are many bahay kubos especially at the beaches and common tourist areas, where many go for enjoyment and relaxation. Kawayan is also used in many of the homes that are styled after the old Spanish homes built during the conquest by Spain. There are two types of structural floorings that use the kawayan. One is the standard flat flooring where the kawayan is cut in flat boards and placed side by side and plastered down.

This type of flooring is usually used as bedroom floorings. The second type is used in the kitchen. Because of the style of the Spanish house (built high above the ground with a large enough space to walk around under the house), the kitchen floor is a bit unusual. It is made of bands of stripped kawayan woven together like a mat. One can easily see through the floor. The first time I saw this, I was amazed at how strong the kawayan was. It was able to hold up a table and sets of chairs, a bench, and people all at once. At first I was afraid to go into the kitchen because of fear of falling through the woven floor. (Falling more than six feet from a house and landing on a pile of dirt, rocks, and broken wood can be a scary thought, not to mention painful). I eventually went into the kitchen just to feel the floor, and luckily I did not fall.

Filipinos not only love food but they love to cook. All around the Philippines you will see barbeque stands. Bamboo is used as barbeque sticks, cut into thin flat strips and then covered with the meat of choice (usually pork). Bamboo is also used as an ingredient for one of the dishes. A famous one is the labong (small bamboo shoots) mixed with saluyot (okra leaves), a popular Ilocano dish called dinegdeng. The labong is cut off from the bamboo stalk and then cut into tiny strips. It is then steamed with the saluyot together with dried shrimp and bagoong (fermented brine shrimp) for taste. Another style of cooking the labong is the labong salad. The labong is steamed first, then later marinated with vinegar and a bit of oil with some salt and pepper for taste. It may seem a little odd, but both dishes taste very good, especially with bigas (Tagalog for rice) or inapoy (Ilocano for rice).

Music has long been a part of the Filipino heritage since the time of the natives. From childhood, the Filipinos become acquainted with music whether in voice lessons or musical instruments. The bontok kalaleng, or nose flute, is made of anes, a small variety of bamboo. It is usually about two feet long, and its length is determined by the nodes of the bamboo, one of which is removed and the other left on. A half-centimeter hole is then made in the remaining node for the air to be forced through. Another hole is made about midway...
on the bottom for the thumb, while three more are usually made on the top for the right hand fingers. This nose flute is popular to all the native mountain tribes of the Philippines, whether it be the Igorots, Tinggians, or Ifugaos. Each tribe decorates the flute in its own artistic way. Another is the didiwas or pan flute, often played by the Tinggians. An instrument found almost everywhere is the bamboo guitar. Several strands of surface fiber are lifted from the body while remaining loose at the ends. Bridges are then attached to provide tension and a tuning device. I also discovered from a friend of mine that in earlier days many of the pianos and organs made in the Philippines were made out of large bamboo. Some churches in the Philippines still have these great works of wonder.

One of the most well-known uses of the kawayan in Hawai‘i in the Filipino culture is the Tinikling, a dance similar to the game of jump rope. Many stories of the origin of Tinikling have been passed from generation to generation. One is the story of the Tikling, a native bird of the Philippines with long legs and a long neck. The Tinikling dance is said to imitate the movement of the Tikling bird as it walks between grass stems or jumps over tree branches.

A longer variation of the Tinikling dance story, taken from my lolo (grandfather), is an explanation of a much more painful origin of the dance. It began in the colonial days around the mid 1500s, when there was no fun nor joy for the Indios (the Spanish term for Philippine natives) who worked day in and day out for their conquering masters, the Spanish. Under the encomienda system, an economic system that was largely based on rural and agricultural operations of haciendas (large farmlands) run by encargados (caretakers) for the King of Spain, the natives lost control of their lands. For almost four hundred years the natives were the labor force in the fields and paddies of their own land.

The natives who were dragged out from the fields and paddies because they were too slow faced a type of punishment in which they stood between rough poles of bamboo cut from the grove. The kawayan poles were then clapped to beat the natives’ feet, with the natives trying to get away between the clapping of the kawayan by jumping up and down to avoid the kawayan poles. The natives’ feet ended up bruised and beaten because the poles had thorns sticking from them. This form of punishment became a ruthless cycle. The more their feet were bruised, the less work they could put in the fields and the more they were punished.

Now the Tinikling is marked as a national folklore dance of the Philippines and danced in many Filipino celebrations, like weddings and fiestas (town celebrations that last for about a week).

I was fortunate enough to be allowed to follow one of my classmates and her group in their dance preparation for a party for three days. One of the dances that they were practicing was the Tinikling. Later she explained to me how to dance it. I tried following along but it’s easier said than done — getting your feet caught between those kawayan sticks isn’t fun at all, especially when you end up failing on your hands. Like many things the art of Tinikling takes practice and time; not to mention a lot of coordination.

Unlike jump rope, two long pieces of kawayan (around 9 feet long) are placed horizontally on the ground. The setup of the two poles is as follows: two kawayan players sit opposite of each other on the ground holding the ends of the kawayan poles. Two pieces of board or kawayan about thirty inches long and two inches thick are placed under the poles about one foot from the ends. The poles are then struck together in time with the music counting one, two, three to a measure. Two people stand on the left of the kawayan in opposite directions. The female faces the audience, which usually sits behind one of the pole holders. The dance begins with a musical introduction, then, starting with the right foot, dancers take four waltz steps forward going to their proper places. The female holds her skirt and the male places his hand on his waist (hand positions are kept this way throughout the whole dance).

After one minute of the music introduction, the kawayan poles are struck together once at every first beat of the second, third, and fourth measures. Dancers stand at the left side of the poles on the left foot. They tap with the right foot twice between the poles on counts two and three of measure five and this movement is repeated three times more on the sixth to eighth measures. Dancers show their skills by dancing between the poles, trying not to get their feet caught when the poles are struck together. The dance can bring spectators into a trance as they watch the dancers jumping and moving here and there. The music is divided into two parts: A and B. It usually starts off slow then later speeds up, which makes it much more interesting to dance to and watch.

And of course a dance would not be complete without costumes. Females wear a bulintawak or patadiong and males wear a barong tagalog and long red trousers with one pant leg rolled up. All dancers dance barefoot.
A very popular game among the young males of the Philippines is the Palo Sebo (greased bamboo climbing). The players consist of two or more males ages nine to fifteen. Boys of the same age group compete with each other. The game is played outdoors in a wide open area (usually a town plaza) and is played usually during a town fiesta or other special occasion. The game uses a long, stout, well-polished and greased kawayan pole that is about four inches in diameter. Colorful strips of rice paper or ribbon are used to decorate the pole. The objective of the game is to climb the slippery pole and get the prize that is hanging at the top of the pole. The prize is usually a small bag of money or a gift. For the older players, a pole is assigned to each player and others stand behind him ready to play if the first player drops from the pole. No one else is allowed to climb the pole unless the player before him has dropped down the pole. The game begins at the given signal and the boy begins to climb quickly with his hands and feet trying reach the top. (Keep in mind the poles are heavily greased with oil/fat which makes the game harder and much more interesting and enjoyable to play). If the player is able to reach the top of the pole he unites the prize and slides to the bottom of the pole. The first person to reach the ground with the prize in his hand, is the winner and also receives an additional prize from the town officials. This version, however is for the much older boys.

In the second version for the younger boys, about three to four boys form a team. The best climber is the first in line. At the start of the game, the first boy climbs the pole. As soon as his feet are off the ground, the second player climbs after him, then the third person follows (and then the fourth if there is a fourth player). As soon as the first player starts slipping, the second player allows the first player to stand on his shoulders. The third player then lets the second player stand on his shoulders. The whole team inches their way to the top of the pole, helping each other along the way. When the first player reaches the top and grabs the prize, the whole team slides to the bottom of the pole. The first team to get the prize from the top of the pole wins the first prize in competition. They receive money, gifts, or toys from the committee of the town fiesta as an included prize. There is much excitement going on while the teams race to the top. Music is being played by the town brass band and friends, family, and relatives are cheering for their favorite teams.

Another use of bamboo is in Arnis de Mana, a form of martial arts found in the Philippine islands. Commonly known as Arnis, this involves the use of sticks which are usually made out of wood, or rattan (a special bamboo from the Philippines), 70 cm long and about 2 - 2.5 cm in diameter. The length can vary from style to style though, ranging from 30 cm to 220 cm (the art also involves the use of body parts to attack an opponent). Like many cultural arts, the art of Arnis has a long history and story. There are early records dating as far back as 8th century C.E. of the Sri-Visaya empire which mentions Kali, the martial art of the Philippines. The migration and intermarrying of the Malays with the natives resulted in the blending of movements and techniques that resulted in the creation of the fighting art of Kali (from Kali, Malay word for bladed weapon). The ten datus (chiefs) of Borneo, remnants of the Malay empire, further helped spread the martial art of Kali throughout the Philippines. These datus required each of their warriors to learn Kali. Later, Kali was taught to everyone along with reading and writing.

In 1521, Rajah Lapu Lapu, a master of Kali, refused to bow down to Ferdinand Magellan, the Portuguese explorer, an act that resulted in a battle between the two. The Battle of Mactan Island resulted in the death of Magellan, and Kali was recognized by the European historians. Pigafetta, the Spanish historian of Magellan’s expedition, stated that “the natives used sticks hardened with fire, lances, poisoned arrows and other tools as weapons against Magellan.”

After Magellan’s death, another Spanish expedition reached the islands and started establishing settlements. Kali was renamed Escrima, the Spanish word for fencing, and Arnis de Mana (harness of the hands). The Spaniards felt, however, that the art was too brutal and later banned its practice. The real motive of the Spaniards was really to abolish the art altogether. The skillfulness of the Filipinos, however, carried through. They disguised the art by depicting plays like Moro-Moro, and dances like sayaw or Katas.

There are a number of styles of Filipino stick fighting, but they all have one common character that gives them an effectiveness that seems superior to most martial arts today. The principle of combat is based on patterns of angles that all attacks must fall into, no matter the style or choice of the weapons. The vicious, swift, deceitful strikes of the Filipino stick fighting are feared. Their oval-shaped motion made the art of Arnis, Kali, and Escrima very difficult to defend against. The art of Arnis de Mana is still practiced worldwide more than a thousand years later. Again, I was fortunate enough to follow one of my friends to her Arnis classes, where I watched some of the students demonstrate some moves. Almost like a dance, the moves put the spectator into a trance. Like
the tinikling, Arnis takes time and practice to fully develop the techniques. There are numerous types of stances, blocking, kicking, and striking. One move that my friend taught me was the Single Sinawali (two sticks). The moves are as follows:

Begin by placing right stick on right shoulder, and left stick on left shoulder.

1. Hit head with right stick, and then place it on left shoulder.
2. Hit knee with right stick, and then place it on right shoulder.
3. Hit head with left stick, and then place it on right shoulder.
4. Hit knee with left stick, and then place it on left shoulder.

I started off slow in the beginning, I didn't want to give up and slowly but surely I got to a point where I could do it a little bit faster. Maybe with a little more lessons I could become like the Pundador (grandmaster/founder).

There are endless uses of the kawayan in the Filipino culture, from small utensils for cooking, to home decor and souvenirs, to fishing and hunting, or fun and games. There is no doubt about it, the Filipino culture makes great use of the kawayan. Though many other cultures use the bamboo, the Filipinos have made the kawayan their own creative, unique, and admirable art. It is one of a kind that no other culture can duplicate.

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INTRODUCTION

Eskrima is a martial art form that originated in the Philippines. Due to the Spanish influence during Spain's colonization of the Philippines, the word eskrima is derived from the Spanish word, esgrima meaning fencing. Arnis, another term for this martial art is also derived from the Spanish term Arnes meaning defensive armor. Because the Filipino language has so many dialects, it has acquired many different names for this art. For example, in Tagalog, it is called Pananandata; the Ilocanos know it as Didya, or Kabaranon; and in Visayan, it is known as Kaliradman or Pagaradman, but the more common name known to many is Kali, or Arnis.

Historians have revealed as many as 200 styles of this martial art, styles that describe the different range of fighting. Some of these different styles include Largo, Medio, and Serrada (corto), which mean long, medium, and close range fighting. Other names are based on the movements, which include Abanyko (fanning), Palis-Palis (go with the force), Sungkiti (flicking), Ocho-Ocho (figure eight), and Lastico (snapping). The choice of weapon used is another way to determine another system of classifying this martial art. One may use a single or double stick, (solo, doble or sinawali), a sword or a dagger (espada y daga) or even nothing at all, (mano mano or de kadina).

HISTORY

Chief Lapulapu is believed to be one of the primary masters of arnis, or better known in that time as pangamut. He had trained his men to fight in battles against his enemies long before his meeting with the famous explorer, Ferdinand Magellan on April 27, 1521 on Mactan Island. It is believed that Lapulapu's father, Datu Mangal, was responsible for bringing the art of fighting with a stick to Mactan Island. Lapulapu's primary reason for training his men to fight in battle was because he himself was in rivalry with Rajah Humabon, the son of Bantug Lumay, who brought the art to Sugbu or Cebu Island. Lapulapu accused Rajah Humabon of stealing a portion of his father's land, mainly the sea area between the Mactan Island and Cebu. However, Lapulapu never got the chance to use his technique in his battle with Rajah Humabon. It wasn't until his meeting with Magellan, that he successfully defeated an enemy force.

During the Spanish occupation of the Philippines in the late 16th century, the art of Arnis was banned. Fearing the Filipinos' exceptional skill with the knife, the Spaniards imposed a total ban on teaching and practicing the art. The Spanish felt that the Filipino people practiced Arnis more than working. But in the 19th century, Arnis became popular again. Disguising the art in plays such as Moro Moro, and dance moves gave the Filipinos the opportunity to evade the order against practicing Kali and carrying knives. Originally, these dances were invented to give the Filipinos a reason to continue the practice and teaching of Arnis, and so instead of using bladed weapons, the people began incorporating the use of hardwood called Bati or Kamagong or using rattan or cane called Oway.

In this paper, I have chosen to discuss two well-known styles of eskrima, Doce Pares style and Balintawak, because they come from the same style of teaching. I will briefly discuss the principles of the Doce Pares style and explain the training using the different range of fighting, the instruments and techniques used, the angles of attack, and the Balintawak style of performance.

BALINTAWAK ESKRIMA

The Balintawak style split from the Doce Pares style in the early 20th century, when grandmaster Bacon and the Canete brothers went in separate directions. Although a lot of their teachings are similar, there are some differences. During the drills and training, one learns different aspects of the weapon and how to use them, the twelve angles of attack, timing and rhythm. The Balintawak style of eskrima strongly emphasizes in-fighting techniques. The main features include entangling or trapping the hands of the opponent and making a smooth transaction; flowing from one move to the next is a major aspect. One has to have a well-developed visual and concrete sensitivity to the force that's exerted by his opponent.

The weapon used, not only in this style of eskrima but in all styles and teachings, is the stick called an alise. It is usually made of rattan, which is a tough, fibrous
Other types of wood used for eskrima are palm wood or baih, ironwood or kamagong, and guava wood. The length of the stick should be as long as your arm, from your armpit to the tips of your fingers. The light weight of the stick allows you to move rapidly against your opponent. In many cases, martial arts instructors teach students to use their hands for defense in the beginning of their training, but in eskrima, instructors emphasize the use of the weapon first, then empty-handed fighting later.

While training, there is always an eskrinador, someone who consistently practices the martial art, to watch over you and your partner. The basic and most important drill is to alternate block and defend against the twelve basic blows with the stick. “One to twelve” is the name of the drill. These strikes are done in a pre-arranged order. Eskrimadors teach juniors to move by using subtle redirecting motions while advanced students have added techniques to this particular drill.

Here are the twelve angles of attack, in order:

Angles one and two — lateral blows from the top of the head to the base of the neck.
Angles three and four — lateral blows from the shoulders to the hips. The main targets are the shoulders, elbows, and hands.
Angle five — mid-line thrust from below the elbow.
Angles six and seven — lateral thrusts to the chest or the armpits.
Angles eight and nine — lateral blows from the hips to the feet. The target areas are the knees, shins, ankles, or feet.
Angles ten and eleven — lateral thrusts to the eyes or the neck.
Angle twelve — mid-line blow from above downward.

This is the basic training for all later teachings of the Balintawak style, which is also performed with a stick against another stick, knives, or without any weapon at all.

PRINCIPALS OF DOCE PARES

The Doce Pares style of teaching eskrima does not use a single style of teaching, but a combination of various styles that were introduced into the organization by different masters of the art. In 1932, a group of men wanted to unite as one and renew the dying art of eskrima. This group consisted of twelve people: the Canete brothers – Eulogio “Yoling,” Florentino, Felimon “Momoy”, Tirso, Silvestre, Rufino, Andres, Ciriaco “Cacoy,” their nephew, Maximo, and three Saavedras - Lorenzo, Teodoro, and Fredrico.

This particular style has developed through the years, and their forms, teachings, methods, and systems of fighting have been adapted by many other styles and teachings of eskrima. Their teachings comprise corto (close range) of Lorenzo and Teodoro Saavedra, the medium range of Jesus Cui, the Espada y Daga and corto of Felimon Canete, the long range of Eulogio Canete and Vicente Carin, and in the later years the corto of Ciriaco Canete, and the Pangamut of Maximo Canete. These styles have been incorporated into one more modern style, but the core of the original style remains in their teachings today.

The teachings of solo olisi, single stick, include long, medium, and close range fighting. One may even incorporate some techniques of espada, sword, into fighting with the stick. The stick serves as the offensive side of fighting, and one’s empty hand is used as

Photograph by Moriso Teraoka

Demonstration of eskrima, doble olisi, or double stick fighting, at the Kapi'olani Community College International Festival.
defense. When fighting in the double olise style, or double stick, one has two sticks, a stick for each hand. These may be used for combination attacks, or one hand may be used as offense, and the other for defense. A variety of striking and twirling patterns are practiced to develop strength and coordination over many angles of attack and combinations. These skills may be transferred over to the other styles such as mano mano combinations, solo olisi, and espada y daga.

—Mano Mano, or empty hand drills, absorb Western boxing style attacking movements. The defensive movements use the same body angling practiced with weapon techniques, and emphasize on open-hand defense, blocks, and evasive tactics such as bucking, snapping-back, slipping, weaving and sidestepping.

—Espada y daga, or sword and dagger fighting training begins with coordination of two weapons while striking, then footwork and body angling are added later. When fighting in the espada y daga style, the strong hand holds the long blade, and it is the primary offense. The other hand holds the short blade and is used for both offense and defense. The more complicated espada y daga techniques consist of locks and takedowns.

In order to be considered a student of the Doce Pares style, one has to be able to switch between long, medium and short range fighting, use Espada y Daga, mano y mano, trapping techniques, and also the twelve basic forms taught by their grand masters. Now this art form, once forbidden, has established itself and become considered a prestigious art form.

Mike Del Mar School

The del Mar School of Filipino Martial Arts was founded by Professor Mike del Mar. His system is a combination of several styles of eskrima that involve weapons and empty-hand techniques as well as kicking. Professor Mike developed his own blend of techniques from 29 years of experience and knowledge. At the beginning and at the end of each class, everyone pays respect to his faith, ancestors, Maestro/Maestra or grandmaster (whether it’s a male or a female), and lastly to each other. If other guests are present from other schools, they are acknowledged as well.

The first position is called alisto, which means attention, or to get ready; then everyone will ampo, or bow their heads to give an oracion, a prayer to their faith. After praying, everyone stands up and gives respect or saludo to their faith, and to each person in the class starting with the highest ranked person, the Maestro, down the rank to fellow students in the class. The Maestro then gives saludo to each person below him, including the students. At the ending of class, after paying saludo to your faith, to the Maestro, and each other, the very last motion is a handshake, beginning with the highest ranked person to each student of the class.

In his classes, Professor del Mar trains his students not only to learn the art and principles of eskrima, but to build good character and self-discipline, to develop strength, to condition oneself physically, mentally, and spiritually, to have respect for others, yourself and other martial art styles, and lastly, to defend yourself against physical and other assaults.

Professor Mike shared many interesting stories with me. One was about the last dueling eskrima match here in Hawai‘i, in 1948 in the old Hawai‘i Civic Auditorium. The two fighters, Floro Villabrille and Francisco Adrona, fought with absolutely no safety gear. Two weeks later, Adrona died. It was a mystery whether he died of natural causes or whether it was because of the fighting match that he lost.

Another story was about the spiritual side of eskrima. Just as the Asians have chi, the Filipinos believe in anting anting. This is a special power shown by a person practicing the art of eskrima, and also a power that no one can defeat in an eskrima match. This power also allows one to heal things. It is your choice to accept this power that is offered to you by another who possesses it. However, if you do accept it, you have to sacrifice a lot of time to practice, train, and maintain certain principles that come with anting anting. There may be times when people may want to challenge you if they have any inclination that you have this special power. Before you die, you must pass this power on to another person that you feel can and who is trustworthy and will use this power for good, not evil.

Eskrima, once a dying art, is reviving and becoming even stronger than ever. Many schools are being established all over the world, not only in the Philippines, but also in Berlin, Great Britain, and right here in the United States.

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The United States and Iraq: How Past Policies Shaped Current Events

The world is coming out of a war between the United States and the regime of Saddam Hussein, a war that was feared might end in nuclear fallout. The United States foreign policy on Iraq shaped the events during the last twenty years. It maneuvered the two countries from allies to enemies and, although it was key in postponing the inevitable, eventually that policy would lead to a war that would deal with Saddam Hussein once and for all. The conflict between Iraq and the United States is the eventual consequence of that foreign policy.

Before delving into the United States foreign policy, it is important to understand what foreign policy means in general. Foreign Policy as defined by Duncan, Jancar-Webster, and Switky (2002) is "the policies pursued by government officials of a state, designed to promote that country's vital (core, national) interests in the world" (p. 657). These interests of a state are its territorial security, economic vitality, and sovereign political independence. There are three general types of foreign policies: friendly, hostile, and neutral. When the vital of a state are threatened, that state's foreign policy often becomes hostile towards the aggressor state. A foreign policy can likewise become friendly when two states learn they can work together to achieve their core or national interests. Neutral policies exist when two nations have no interest in each other, for example, Chile and Rwanda.

Originally, the United States had a neutral foreign policy toward Iraq, starting when Iraq gained its independence in the 1930s. In the early 1980s the Reagan Administration actively sought friendly relations with great success. In the beginning of the 1990s, Washington was forced to change its foreign policy towards Iraq to hostile and continued throughout the last decade to use different methods to achieve the subsequent policy objectives.

The first major shift in United States/Iraq relations was in the 1980s, due in large part to the Cold War. In September 1980, Iraq invaded Iran with the silent backing of the U.S. government which was still angry at Iran for the hostage taking at the U.S. embassy in Tehran in November 1979. Officially, Washington was neutral on the subject. By the beginning of 1982, Iraq and Iran were in an all-out war and Moscow became allies with Iran. This forced the Reagan Administration to ally itself with Iraq, under the assumption that "enemy of my enemy is my friend" (Jentleson, 1994). The Administration felt that the USSR and its communist ideals posed a greater threat to the U.S. than the small desert country of Iraq. Although Washington was well aware of Saddam's iron-fisted dictatorship and usage of chemical weapons, it chose to turn a blind-eye towards its ally because the national interests were being met fighting communism.

A large factor in the U.S. foreign policy towards Iraq is its complicated relationship to the United Nations. The major purpose for the U.N. is to protect the sovereignty of all nation-states. However, when Iraq invaded Iran, the U.N. remained neutral because of the unanimous decision by the two superpowers of the time, the United States, who encouraged the invasion, and the Soviet Union, who was an ally of Iraq at the time of the invasion (Hiro, 2002).

President Bush, senior, continued the friendly foreign policy of the Reagan Administration when he came into office in the later 1980s. He also continued Reagan's blind-eye politics, which is evident throughout the first two years of his term. For example, in August 1988 Saddam committed a horrible act of genocide with chemical attacks on the Kurds in northern Iraq, and during the war with Iran he unleashed 110,000 chemical munitions (Hiro, 2002). Even with full knowledge of these chemical attacks, Bush signed National Security Directive 26 on October 2, 1989, stating the United States' desire to achieve normal relations with Iraq. This directive was meant to help U.S. long-term interests in the Middle East through economic and political incentives for Iraq, regardless of Iraq's inhumane actions.

The United States continued to politically ignore the misdeeds of Iraq until August 2, 1990, when Saddam invaded his neighbor to the south, Kuwait. After the ten-year war with Iran, Iraq was in great debt. Saddam looked to his oil-rich neighbors to cut production and raise the price of their oil, which would help him raise the capital he needed. When they refused, Saddam thought there was a conspiracy against him and used...
the episode as motivation to mobilize his troops and invade Kuwait.

By gaining control of Kuwait, Saddam also wanted to gain access to the Kuwaiti oil supply and the mouth of the Shatt al-Arab, the river by which Iraqi oil is exported into the Persian Gulf. Upon taking over Kuwait, Saddam then planned to march his troops into Saudi Arabia and eventually into the rest of the Middle East. Saddam wanted to create a “Pan-Arab” (Hussein, 1979) nation under the Ba’th government, his political party that has controlled Iraq since the 1960s.

The invasion of Kuwait caused the United States foreign policy toward Iraq to quickly change from friendly to hostile. American troops were sent to the Middle East in what was termed Operation Desert Shield. Its main focus was to protect Saudi Arabia, a strong ally in the region, from the impending invasion of Iraqi troops. As a member of the United Nations Security Council, the U.S. has the capability, as well as the responsibility, to influence world politics. In this capacity, the U.S. not only wanted to protect the sovereignty of Saudi Arabia, but also wanted to regain the independence of Kuwait.

The United Nations Security Council, with the endorsement of the United States, passed Resolutions 660 and 661 in the beginning of August 1990. Resolution 660 was a condemnation of the Iraqi invasion; 661 was the imposition of economic sanctions against Iraq until it removed itself from Kuwait. On November 29, 1990, as Iraq still had not cooperated, the United Nations passed Resolution 678 authorizing the use of force against Iraq.

Desert Shield turned into Desert Storm on January 17, 1991 when it became clear that Saddam would not withdraw from Kuwait. After two and a half months of military conflict, Saddam finally pulled his troops back, and the United Nations Security Council declared a ceasefire resolution on March 2, 1991. On April 3, 1991, Resolution 687 was passed by the U.N. Security Council, which demanded that Iraq eliminate all of its weapons of mass destruction (WMD), missile systems, and the infrastructure in which such arsenals could be built. The resolution also required Iraq to recognize Kuwait as an independent state, account for missing Kuwaitis, return Kuwaiti property, and end support for terrorism (Katzman, 2003). Once these requirements were met, the U.N. promised to lift the sanctions previously imposed on Iraq in Resolution 661.

Since the end of Desert Storm, the United States foreign policy toward Iraq has remained hostile. The objectives of the policy have been to contain Iraq by preventing it from invasion of or aggression toward other nations, remove Saddam Hussein and his regime from power and stop the Iraqi development of Weapons of Mass Destruction (Byman, 2000/2001). Economic sanctions, weapons inspections, regional military presence, limited military strikes, and support for Iraqi opposition were the main tools utilized by the United States to meet their policy objectives (Byman, 2000/2001), until early this year. These tools created success as well as failure. As a whole, however, these instruments have worked together to successfully attain U.S. policy objectives during the last decade.

The most highly criticized instruments that have been used by the American government, through the United Nations, are the economic sanctions imposed by Resolution 661 on August 6, 1990. The resolution forbade all member states of the United Nations from importing any products from Iraq, promoting exports from the country, and exporting any goods not for medicinal or food consumption purposes into the country. It also stated that no member states could give money to the Iraqi government unless it was for humanitarian purposes (U.N. Security Council, 1990). Resolution 661 was originally designed as a way of forcing Saddam Hussein to comply with Resolution 660, which demanded that Iraq withdraw completely from Kuwait. Once that happened, the sanctions were not removed from Iraq, but were continued in Resolution 687. As stated earlier, the new goal of the sanctions were to force Iraq to stop developing and start destroying weapons of mass destruction. The United States has faced many tough critics, including its allies, for backing these economic sanctions. Although in some cases the sanctions have inadvertently strengthened Saddam’s power, they have also helped fuel the U.S. containment policy and have limited the Iraqi weapons of mass destruction cache.

The major humanitarian concern with the sanctions is that Saddam Hussein has forced his people to carry the burden of these restrictions rather than let them affect his own regime. Dennis Halliday, a UN official who started the food-for-oil program for Iraq, has alleviated this problem in some ways. The program, authorized by Resolution 986 on April 14, 1995, was greatly disparaged by Saddam, although it helped ease some of the suffering of his people. The Iraqi regime sold much of the humanitarian goods provided for the citizenry of Iraq to neighboring countries for black market profits (Byman, 2000/2001). What little relief the Iraqi people did receive from the program, Saddam’s regime claimed to be the benefit of
their steadfast reserve against the United States and the United Nations (Hiro, 2002).

After the Iraqi withdrawal from Kuwait, the objective of the sanctions was to pressure Saddam to accept United Nations weapons inspections. It is likely that without such pressure Saddam would never have allowed the U.N. weapon inspectors into the country. In the last twelve years. The sanctions have also made it nearly impossible for Saddam to acquire the weapons and technology needed to build his WMD arsenal. The political damage to the United States has been great for supporting the sanctions, at home as well as in the Middle East. Saddam has utilized false propaganda to persuade much of the Arab and Muslim world to believe the economic problems facing his country come from the sanctions and not from his own regime.

Even with the conflict between Iraq and the United States over, it seems it may take a while for the sanctions to be lifted. The US is expected to seek several Security Council resolutions to gradually lift the sanctions, allowing the Iraqi economy to re-stabilize under the guidance of the U.N. and the U.S. This will allow the implementation of the proper infrastructure to sustain the new economy (Weisman, 2003).

The Arab nations within the Middle East greatly resent the sanctions. They are also concerned with the seemingly unsympathetic position of the United States toward their Pan-Arab ideal, and they have become disgruntled with the U.S containment endeavor. The Containment Policy the United States adopted towards Iraq was meant to keep Saddam from invading or showing aggression toward other countries, especially within the Middle East region. Although Washington is sympathetic to the region's desire to unite the Arab nations, the policy was meant to deter rulers such as Saddam Hussein from destroying the sovereignty of other states in order to attain that goal.

Another tool that the United States used to keep Iraq contained was to assist opposition to Saddam's regime. In this endeavor, the United States was shown no support (Abdel-Nabi, 2001). The policy's goal was to indirectly affect the power structure within the nation by giving support to the regime opposition, which stemmed greatly from the Kurds in northern Iraq and the Shiites in the south. However, in 1996 Saddam moved forcibly into the north, executing and exiling many of the Kurdish opposition leaders.

The opposition parties that remained seem to be divided by religion, ethnicity, and geography. The Arab and Sunni Muslim countries that oppose these factions are worried that the replacement of Saddam's regime will come in the form of Kurds or the more conservative Shiite Muslims. Although most neighbors of Iraq do not support the regime, in the past they were inclined to allow Saddam to remain in power if it meant keeping out these other influences. Saddam kept these possibilities in the forefront of Arab and Sunni Muslim consciousness, strengthening the hostility towards the United States.

Throughout the last decade, the support for the opposition has greatly influenced Saddam to show reluctance in acting out aggressively. The instability also forces him to focus more attention on his interior problems rather than contemplating external aggressions. These positives recently prompted President George W. Bush to authorize more covert attempts by the CIA and Special Forces to destabilize the Iraqi government (Katzman, 2003). It was believed, however, by experts that support for regime opposition needed to come from the countries sharing borders with Iraq (Abdel-Nabi, 2001). At the time, the Bush Administration decided to oppose the formation of any other form of leadership before Saddam could be taken out of office. Now that Saddam and his regime have been defeated, there are many opinions on how to form the new Iraqi government.

Other tools utilized in containing Iraq were to control the Iraqi oil revenue and use military force as a deterrent. Since the end of the Gulf War, Iraq has not shown any intentions on easing its aggression towards other nations, including Kuwait. This has led the United States to continue a strong military presence and, when necessary, limited military strikes within the region. The United States, working with our allies and the United Nations, has also attempted to keep the Iraqi military weak by setting limits on Iraqi oil sales and using the sanctions imposed in Resolution 661 to control the spending of their oil profits.

All of these tools have helped the United States achieve its objectives, especially the control of Iraqi weapons of mass destruction. In the aftermath of the Gulf War, the United Nations formed a U.N. Special Commission (UNSCOM) to join the International Atomic Energy Agency (IAEA) for the expressed purpose of verifying the destruction of all banned WMD materials in Iraq and to establish a long-term monitoring system within the nation. These objectives were spelled out in Resolution 715 on October 11, 1991 and were accepted by Iraq in November of 1993. Between 1991 and 1998, the inspectors were interrupted numerous times by the Iraqi government, which prompted many new resolutions
to be drafted by the United Nations Security Council. The largest blow to weapons inspections came on November 13, 1997 when Iraq expelled the American UNSCOM personnel. On the same day the American inspectors were banned, the United States House of Representatives passed House Resolution 322 backing U.S. military action as a last resort. According to Katzman (2003), the Senate did not pass a similar resolution because “some Senators wanted it to call for the United States to overthrow Saddam Hussein.”

After many months of Iraqi dissention and United Nations resolutions, the situation once again came to head on December 15, 1998. This time Iraq refused to hand over documents known to hold key information regarding their WMD to UNSCOM. Operation Desert Fox ensued lasting from December 16 to December 19. The operation was a 70-hour bombing by American and British forces of known military targets and WMD facilities. The allied forces refrained from targeting known chemical plants to avoid unleashing poisons on Iraqi civilians and ceased before fulfilling its mission due to expected adversity if the strikes continued into the Muslim holy month of Ramadan. This breakdown between Iraq and the U.N. Security Council led to a full year of no weapons inspections and many attempts at negotiations. Finally, on December 17, 1999, the Security Council agreed to lift most sanctions from Iraq provided they cooperated fully with the U.N. Monitoring, Verification and Inspection Commission (UNMOVIC), the new weapons inspection organization. Resolution 1284 was passed by a vote of 11-0. France, Russia, China, and Malaysia declined to vote. Over the next four years, Iraq was uncooperative.

The effects of the sanctions, weapons inspections, military presence, and military strikes within Iraq may not have stopped Saddam from possessing a WMD cache, but they collectively helped to slow him down. That alone was a great success of United States foreign policy throughout the 1990s. These methods also had success in keeping Saddam militarily weak and from invading his neighbors. Even if the United States’ policies have been less than perfect, they have achieved many of their objectives.

At the beginning of last year the United States declared war against Saddam Hussein without the approval of the United Nations. President Bush in a speech delivered on March 17, 2003, outlined the reasons his administration felt compelled to advance on Saddam Hussein’s regime. His main focus was the breakdown of diplomacy over the last twelve years and the defiance of the regime toward the U.N. Security Council’s resolutions on disarmament. U.S. foreign policy objectives of containment and disarmament were no longer working, even with the help of the U.N. The U.S. could no longer afford the massive threat of nuclear or biological terror, nor could they allow the terrorist regime to remain in power (Bush, 2003).

The policies the U.S. has incorporated for the last twenty years have been filled with flaws, especially with the blind-eye policy of the 1980s, but they have also had their accomplishments. In the last decade Iraq was contained, Saddam Hussein and his regime were taken out of power, and the U.S. is seeking out and destroying Iraq’s Weapons of Mass Destruction. The U.S. foreign policies held Iraq at bay for over twelve years, but unfortunately they ultimately failed to keep these two nations from war.

BIBLIOGRAPHY


Gauchos: Cowboys of South America

"With their bright-colored garments, great spurs clanking about their heels, and knives stuck as daggers at their waists, they look a very different race of men from what might be expected from their name of Gauchos, or simple countryman. Their politeness is excessive; they never drink their spirits without expecting you to taste it, but whilst making their exceedingly graceful bow, they seem quite as ready, if occasion offered, to cut your throat."

This was the description Charles Darwin gave of the gauchos in journals he wrote after his visit to Uruguay in 1832 (Marion Morrison, Enchantment of the World 63).

I was born and raised in Montevideo, the capital of Uruguay. I lived there the first twenty years of my life. Montevideo is a busy, cosmopolitan city; therefore, I was never really exposed to life in the countryside. That is the reason I decided to do my research on gauchos, because they represent a great part of my country's history, traditions, and customs. La Cultura Gauchesca (gaucho culture) is rich but often forgotten. Fortunately, I have many people in my family who experienced the life of a gaucho first-hand. My grandmother's father was a gaucho, so I asked her to participate in my study. My grandmother's interview proved to be vital to my research. Her knowledge of country life and gaucho culture is amazing. I also interviewed my mother and father. I chose my mother because of her vast knowledge of Uruguayan history and my father because he was able to experience the work of a gaucho for a couple of years. My father was also raised in the city, but one of his college friends owned a ranch so he was invited to participate in some of the work, which took place during the season of esquila and yerra.

I was able to carry on my research thanks to the advanced technology we possess today. All my informants live in Uruguay. My interviews were done through ICQ and Dial Pad, which make international communication very effective and inexpensive.

The Republica Oriental del Uruguay is the smallest independent country in Latin America. It shares its borders to the northeast with Brazil and to the west with Argentina. The Rio de la Plata estuary and the Atlantic Ocean wash the southern and southeastern shores. The Uruguay River, which separates Uruguay from Argentina gives our country its name. It is thought that the name Uruguay had its origins from the native language of the people who first inhabited this area. The possible meaning of the word, uruguay, is thought to be river of the painted birds, which to me, makes sense due to the large variety of colorful birds that are native to the area.

A few thousand indigenous people whom the European conquistadors called Charruas, Minuanes, Bohanes, Guenoes, Yaros, Chanaes, and Guaranes inhabited Uruguay before its discovery by Spanish sailors in 1516. These people also inhabited the neighboring territories of Argentina and Brazil. Charruas were the largest ethnic group inhabiting what was then called La Banda Oriental (The Eastern Bank). The Spaniards used this name in reference to the location of Uruguay on the eastern shores of the river. This tribe had the cultural level of superior hunters. The majority were hunters and gatherers. Their character was described as brave, proud, and ferocious. The Spaniards also noted they used beautiful canoes for transportation and fishing. All these characteristics are very important because they are some of the traits Gauchos would retain from their native ancestors.

The arrival of Europeans, who brought with them horses and cattle, completely modified the habitat, demography and customs of the indigenous population. Uruguay has no mountains or volcanoes, no rain forest, jungles, swamps or deserts. The whole of the territory is predominantly grassland and small rolling hills. This kind of landscape is called the pampa. The fertile soils and benevolent climate of the Uruguayan grasslands allowed for the growth and development of important breeds of cattle, sheep and horses. Some of these animals escaped from the Spanish settlements and proliferated into enormous wild herds. This wild, unclaimed abundance of animals gave birth to what we call El Gaucho. The horses were caught, tamed, and then used to capture cattle. Gauchos were often outlaws or refugees who ventured inland, away from the settlements on the coast. These men were
characterized for their toughness and resilience.

The name gaucho is thought to have its origins from the indigenous word huacho. The meaning of this word, which comes from the Guarani language, is "orphan." To me, this name suits the essence of the character of the Gaucho, solitary figures that were neither loved nor ruled by anyone. The gauchos belong to the ethnic group we call mestizos. They are a mixture of European and indigenous ancestry. There is also a small percentage of mulatto gauchos who descended from Europeans and African slaves who fled Brazil and made the Uruguayan territory their home. Their subculture developed in the rural environment revolving around cattle and horses. These two important assets for their subsistence greatly shaped every aspect of their lives, from their foods, clothes and shelter to their arts and games.

Gauchos became highly skilled horsemen, and their horses became their best companions and possession. The gaucho never parted from his horse. He performed most of his daily activities on horseback. It is said that a gaucho without a horse is a gaucho without legs. Even his physical appearance testifies to an equestrian lifestyle. All gauchos are bowlegged. The native Creole horse is called caballo criollo or pingo. This breed of horse is of compact appearance and is usually ridden half-tamed. The saddle used on these horses is not the hard European saddle but a soft leather one, which gauchos usually cover with sheepskin fleece for extra comfort. During the night, this saddle could also be used as bedding.

As a child I remember always looking forward to our national holidays, not only because I would have a day off from school, but because I would be attending the parades around the city. My favorite event was that of the gauchos riding their horses all the way to the capital to display the beauty of their animals as well as their skill in controlling them. It was an amazing show of elegance and patriotism. Many aspects of the gaucho catch one's eye! They are often tall, slender and have an elegant, distinguished posture while riding their horses. Their hair is usually dark, and almost every gaucho that I have ever seen wears a mustache. They don't usually smile while parading and always keep their heads held high. The pride of the gaucho is always reflected on his face.

GAUCHO ATTIRE

Their attire hasn't changed much over the years, even though the materials used have. They wear a broad brimmed black hat, which they fasten under their chin with a soft leather strap called a barbijo. Their shirt is white and often embroidered or adorned with white lace. Around their necks they wear a square handkerchief, which is folded in a triangular manner and tied over the collar of the shirt. The colors of this panuelo vary but are usually red, black or blue. Their bottoms are baggy pants called bombachas, which are tucked into their boots. Bombachas came to be used later on with the influence of immigrants. The original pants were white with a lace fringe adorning the bottom. These were called calzoncillos. They would also wear a chiripa, which is a large piece of black cloth, worn in a diaper fashion between their legs and held at their waist with a wide belt. Nowadays these kinds of pants are only used during festivities. The bombacha has replaced them as everyday working trousers. Early gauchos wore handmade boots, which were made from the skin of the legs of a young horse. An incision was made from the bottom of the footlock up to the thigh of the horse. Then the hair was removed from the leather. While the skin was still flexible and moist, it was fitted to the Gaucho's foot and leg. These boots were called bota de potro. They had covered, or partially covered toes. His boots are specially designed for riding, but aren't very comfortable for walking purposes. This traditional boot was later on left aside for the more economical European manufactured boot.

During the cold weather the gaucho carries a poncho made of tightly intertwined wool. This wool is untreated so it retains its impermeable qualities. The poncho not only serves as a coat for the cold or cover for the rain, but also as a blanket while sleeping out in the open. In the early days a gaucho would also use his poncho as a shield during knife fights and as a disguise for his feared knife.

The gaucho's traditional attire also has many accessories. Some of them are used all the time, while others are displayed only on special occasions. On their waists they wear a thick leather belt called tirador. This provides them with back support during their working hours, as well as a place to tuck in their money, documents and knife. During special events this belt is adorned with silver coins and other ornaments. On their boots they wear spurs, which can vary in size and materials. These, as well as the rebengué, which is an elaborate leather whip, allowed the gaucho to have control over their often ill-broken horses. But by far the most important accessory and tool of the gaucho is his knife or facon. This is worn on the back tucked under the tirador and is used for killing, skinning and castrating animals. It is also used for eating, repairing fences, and in certain occasions, as a weapon. This knife has highly elaborate handles and sheaths which
are often made of silver with details engraved in gold. The gaucho's prestige and wealth is often reflected in his rural attire, his knife, spurs and tirador.

My father has a wonderful collection of facones. Some of them even have engraving and decorations on the blade itself. The handles and sheaths make these knives very heavy. Their blades are kept razor sharp at all times. It is quite remarkable how these gauchos can maneuver these huge knives with such precision. As part of his collection he also has a set of boleadoras, which is a set of three stone balls, each the size of a plum, attached to each other by a long rawhide thong. These were originally used by native Charruas to capture wild ostriches, and then implemented by gauchos to capture cattle. The boleadoras were thrown at the legs of the animal in order to entangle them. These were later on replaced by the lasso, which gauchos maneuver with grace and accuracy.

The lifestyle of the gaucho has changed somewhat over the years. In the beginning they led a free-spirited and carefree life due to the abundance of the grasslands. Their horses provided them with transportation and were an important tool to capture sheep and cattle. In turn, cattle and sheep provided them with a source of food, clothing, shelter and even other commodities. A single cow could provide the gaucho with milk and fuel while still alive. After the animal was slaughtered, its meat would be salted to avoid its decomposition. A single cow could feed a gaucho for quite a long time. The leather would be cured and used to make saddles, reins, and whips for his horse. Leather was also used to make furniture, especially their chairs and bed, which is called a catre. The animal’s horns were polished and used to store tobacco, sugar and yerba mate. They were also used as hangers when stuck in the walls of his rancho which was usually made of adobe and straw. The animal’s hooves were also polished and utilized in various ways; one of them as a musical instrument called a pezunero. Their surplus of food and products were then traded for tobacco, yerba mate and alcohol. Having all their primary needs taken care of, they had plenty of time to spare.

Their free time was spent at the pulperías, which were rural taverns. There, the gaucho could drink his spirits and gamble. One of his favorite games was truco which is similar to poker. Another popular game was the taba which is played with a cow’s knucklebone. This was thrown, and depending on which side it would land, it meant luck or loss. Unfortunately, since these games involved alcohol and money, they sometimes got out of hand and ended in dangerous knife fights.

Since gauchos did not pay tributes they often avoided the authorities. That is why we are unable to know exactly how many gauchos were in Uruguay at any one time. For the same reason, gauchos did not legalize their marriages or send their children to school. That is the reason why many of them were illiterate and never learned other occupations. Their skills were passed down from generation to generation. The only time gauchos came forward and changed their daily routines was to join the fight for independence. Gauchos then became renowned for their bravery, loyalty and excellent battle skills. This brought a change of status for the gaucho. He was now, for the first time, made part of a society who no longer saw him as an outlaw but a heroic patriot. From then on, gauchos not only saw changes in their status but also in their lifestyle. Fencing and modernization limited his free-spirited life. He was absorbed by large estancias that were legally entitled to the land and the animals on it. The gaucho became known as a peon or cowhand. His work became intense and he now worked for a salary. The lucky ones were able to work all year round tending herds. Others became seasonal workers and had to find other occupations for the rest of the year. This is still the present day situation for many gauchos, and so the younger generations are now encouraged to leave the rural environment for an easier life working in town. Sadly enough, we are losing one of our national symbols to progress and necessity.

I was able to get a good description of some of the gaucho’s work because my father experienced it first-hand. For three consecutive years he participated in seasonal work on a ranch that belongs to one of his childhood friends. For him, it was a good way to get out of monotonous city life and experience something totally different. One of the activities in which he took part of was la yerra. This is the time when cattle are marked and bulls are castrated. The other important seasonal activity was la esquila, which is carried out in the spring. During this period sheep are inoculated, bathed, and then their wool is sheared and placed in big barns for storage. Work usually started about 4 a.m. with a quick breakfast consisting of homemade bread and mate. Yerba mate is a bitter tea, which is placed in a hollowed gourd and then sipped through a tube, which has a strainer at the end. This tube is called a bombilla and is often finely engraved. Boiling water is constantly added to the gourd and then passed around. Mate is a good digestive and a low cost stimulant because of its caffeine content. It also dulled the appetite, which allows workers to labor longer.
with less solid food. Mate also brings people together. Since many share the bombilla, offering and accepting a mate is a gesture of trust and friendship.

During breakfast el Capataz (foreman) assigns his workers different tasks. Work usually lasts until sundown, when everybody would gather around a fire for a communal meal. The meal consists of asado con cuero, which is beef wrapped in hide and slowly roasted over coals, and more mate. It is said that the consumption of yerba mate in Uruguay is about 10 lb per person, per month. At the end of the zafra or season, celebrations and festivities are held on each estancia. These festivities are characterized by singing, dancing and feasting on rural traditional foods. It is amazing, but after two to three weeks of intense work at the estancia my father came home more relaxed and happy than ever. He explained to us that the kind of work he performed was physically exhausting, but it was mentally refreshing and relaxing.

I was also able to take part in rural festivities during each Easter week while I was still living in Uruguay. Easter week is also called Semana Criolla and is an important rural event held in the capital. Breeders from all over the country compete for the best animal. Modern technology and innovative equipment are also displayed here. My favorite events are the competitions. One of them is to see how fast a person can shear wool off of a sheep in a single piece without cutting the animal. It is amazing to see the accuracy and speed of these men. Another wonderful event is the taming of the horses by some very brave gauchos. This event could be compared to the American rodeo.

These gauchos also participate in other games to show off their equestrian skills. One of these games is called sortija, and it consists of a metal ring, which is placed high on a wooden arch. Gauchos have to catch the small ring with a long wooden lance. This takes great horseman skills as well as a steady arm and sharp eyesight. The reward is always a kiss from a girl he chooses among the spectators. I was once chosen by a handsome gaucho who got down on his knees, gave me a carnation, and after I gave him my well deserved kiss, he took me for a ride on his beautiful horse. I was quite young so I felt embarrassed by the whole situation. Now as an adult and looking back, I feel quite honored to have been one of the lucky girls who got the opportunity to kiss a gaucho.

Good food, singing and dancing also takes place during this festival. Payadas are improvisational poetic musical duels that allow the gauchos to demonstrate their creativity and musical talent. They are sung to the rhythm of the guitar. History, popular culture and current events are some of the many themes that find expression in these kinds of songs. I always found payadas to be clever and amusing, especially if two Gauchos were trying to vie with each other in what is called contrapunto. This once a year festival brings together two very different lifestyles. The busy, monotonous city life and the peaceful, relaxed ways of the country. This gives a city girl like me the opportunity to savor some of the joys and wonders of our beautiful countryside. It also gives me the opportunity to meet some of the people, who are helping our nation to remain true to its origins.

The often-romanticized figure of the gaucho has survived through time and numerous changes, but its
essence has always remained true. With the advance of technology many gauchos are finding less working opportunities, and life in the country is becoming harsher and less rewarding. But, even though gauchos are slowly disappearing they will always be a part of Uruguayan folklore. Poems, literature and legends will always keep this heroic countryman immortalized in history. Poems such as this one:

I am a son of the rolling plain
A Gaucho born and bred
And it is my pride to live as free
as the bird that cleaves the sky.
(Jose Henandez El Gaucho Martin Fierro. 26)

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As I sat on the sands of Ke'ehi Lagoon watching a canoe regatta, I noticed these beautiful tattoos on a woman's legs. I was so intrigued, I just had to find out more about it. I approached her and she was more than happy to tell me about her life-altering experience. I listened to her story and was fascinated because I knew nearly nothing about the Samoan culture and the significance of their amazing tattoos.

It is not known where or when the Samoans acquired o le ta tatau, the art of tattooing. There are several variations of a story, which explains the origin. One story begins with two women of chiefly status, Taema and Tilafaiga who swam across the Pacific Ocean to Samoa from Fiji to deliver a message. That message contained the knowledge of the art of tattooing. On the way to Samoa, they unfortunately made a mistake in the song that they were singing. The song originally said, “Tattoo the women and not the men,” but they somehow reversed it and sang, “Tattoo the men and not the women.” When the women finally arrived in Samoa, no one was interested in their skill. Eventually, a chief recognized their artistic abilities and the two women taught the villages in Samoa their trade (Samoan Sensation).

Karen, the woman I interviewed, initially knew nothing about Samoa because it wasn't her culture. She is a Jewish woman from Beverly Hills, California, oddly enough, but her friend Benki, a Samoan woman, invited her to go to Samoa for vacation. Benki told Karen all about the Samoan tatau, which is Polynesian for tattoo, and that maybe when she was there, she could get her tatau.

Karen said, “Yeah right, I'm not getting a tattoo.”

Karen and Benki stopped in American Samoa, and while there, Karen met Benki's sister, Matumu. Karen saw Matumu's tatau and instantly fell in love with it. Karen thought it was the nicest and most beautiful thing she had seen. Matumu explained to Karen that in Samoa it is very important for the family of the chiefs to have it. Karen said at that moment, she wanted it, but did not want to actually do it.

Well, little did Karen know, but Matumu had told her father, who resides in Papauta, Western Samoa, that Karen wanted a tatau. Matumu’s father traveled to Savai’i to summon Mose, the Tufuga tatau, the tattoo artist, or the “chop-chop man,” as Karen refers to him.

“I couldn’t say no to him because I was too chicken. Their whole culture is built on respect. I couldn’t tell him ‘thanks for going through all of that trouble, but no thanks.’ I was too chicken to back out,” says Karen.

The Tufuga tatau spends many years mastering each symbol and aspect of the tatau. There is no apprenticeship, so the Tufuga tatau studies by observing other Tufuga tatau at work and practices by tapping designs onto the sand or onto bark cloth. When the Tufuga tatau is ready, he will begin (Blackburn 175).

A few days later, while still on vacation in Samoa, Karen met her future husband, Alex, who was of chiefly status and the brother of Benki and Matumu. There are two other brothers in the family, Loki and Ali; they too are also chiefs. Two days later, Alex asked her to marry him. She accepted, and then he told her, “I want you to get the tatau.”

“That’s how important it was to Alex,” says Karen. He explained to her that there are two rules: number one, you have to finish and number two, you can’t cry.

The morning after her wedding, as she went to make coffee, her father-in-law told her to come and lie down on a mat. “Okay,” Karen said wearily. And that is when they began her tatau.

“It was like fire!” Karen exclaimed. “It’s just a whole other way of thinking. It’s so extreme. The pain was so unbearable that I just wanted to laugh because I couldn’t believe I was actually doing this.”

Her father-in-law said, “The trick to dealing with the pain is that you have to leave your mind. You have to go somewhere else and just ponder something, like what came first, the chicken or the egg.”

When the tatau begins, the “chop-chop man” is given money, precious heirlooms, called measina ale atumu‘u, and fine mats, which are used to display wealth (Avea, 10).

“My tatau was really cheap!” Karen said. “It was only forty tala, which is like seventeen U.S. dollars. Oh,
a big box of chicken, Coca Cola, cigarettes, and a fine mat which was provided by Alex's family, and lava lavas for the him and the other two guys.

"You usually have to do it with someone else so that you can switch off," Karen said, "but I had to do it alone because Loki's wife, Sa, was too chicken to do it. Ali's wife never got the tatau and everyone thought she was crap because she didn't have it.

"Loki's wife is Samoan, and the family was very angry with both of the women. 'How can you be Samoan and you won't get a tatau and here's this white girl getting it,' the family said. So when I was finished with mine, Sa decided to do it."

The entire process took Karen six long, excruciating hours. She lay on a lauhala mat with the entire family sitting around watching. This provides some comfort and support. "Grandma was trying to fan off the flies with her lauhala fan because they kept attacking the blood," said Karen.

Mose "chopped" on the back of her legs for two hours. He started with her right leg, and then when that leg was complete, he would actually lean over onto Karen's right leg to do the left leg. Two other men held the skin taut. The pain she experienced on the back of her legs was nothing compared to the front.

"The worst part is the knees because they actually hit bone," claims Karen. "I drank some kava, but that didn't really help. It felt like my whole body was burning. I could've sworn I saw God, it was that painful. My arms were literally flapping all over and my mouth was shaking. You have absolutely no control over your body because of the pain."

Karen said that it was so painful, the only way she could describe it to someone who hasn't had that experience of getting a tatau is that it is like having surgery while still awake.

Karen had her CD player on during the entire process and said that she would never forget the songs playing. She listened to UB40's "Labor of Love," Gregory Isaac's "Night Nurse," and "Waiting to Exhale," over and over and over again.

She thought to herself that if Alex's sisters could do it, then she could do it as well. "Alex got it so much worse as a man," she said. "If someone's done something in life, there's no reason that you can't do it too." Although she had that mentality, Karen kept saying, "Thank God I'm not a man, thank God I'm not a man" to herself, and that became her mantra.

The tatau of the men are much more elaborate than the women's tatau. The men's tatau begins at the middle of the torso, near the end of the false ribs, and continues down the back and waist, down both sides of the legs to just below the knees. Their tatau is much more elaborate and solid (Marquardt 20). The sessions last for hours at a time. Three days is the absolute fastest that the tatau can be completed, but it usually takes about a month to finish. The men's tatau is highly detailed and tells the history of Samoa, whereas the women's tatau serves more of a decorative purpose and has no specific pattern (Dunai). At times, the women's tatau is from her genitals, down her legs, and ending at the knees. However, it more commonly begins at the thighs and ends at the knees (20).

During the ceremony, traditional songs are usually sung to try to distract the individual who is receiving the tatau. It helps them to remain strong through the harshest pain. Here is an example of one of the songs:

O Le Tatau A Samoa
O le mafuaaga lenei na iloa
I le taaga o le tatau i Samoa.
O le malaga a teine e toalua,
na feasusi mai fiti i le vasa loloa.
Na la aumai ai o le ato au.
Ma si a la pesa e tutu mai
Fai mai e tata a fai fine
Ae le tata o tane.

O le le a na tata ai tane,
ona ua sese si a la pesa,
taunu I gatai o Falealupo,
ma vaaia ai o le fai sua us tele.
Na totofu ai lea o fai fine,
ma ua sivi ai si a la pesa.
Fai mai e tata o tane,
ae le tata o fai fine.

Sulasila isi tama ua taatia,
o le tufuga lea ua amatia.
Talofa ua tagi au uue-ue
i le otofutaleo solo o le autapulu tele.
Sole sole ia e loto tele,
O le taalaoga faatama tane.
Eui lava ina tiga tele,
ae mulimuli ane ua e fefete.
O atunuu uma o le Pasefika,
e sili Samoa le tautau.
O se sogaimiti ua savalivali mai
The Samoan Tattoo (Translation of the Song)
The original that was found. The beginning of tattooing in Samoa. The journey was made by two beautiful ladies. They swam all the way from Fiji to Samoa. They brought with them a basket of tools and singing the same song all the way. The song they sing says the tattoo is for the ladies and not for the men. But the reason why the men get the tattoo is because the words are mistaken in the song.

When they arrived at the coast of Falealupo, they saw a large oyster. They dove to get the oyster. When they surfaced, the song was changed. That is why the men get the tattoo and the women can’t.

Look at the handsome man lying down. The Tufuga starts the tattoo. The poor man is crying and screaming. Feeling the pain from the sharp bones, the Tufuga says, “Warrior be brave. This is the game men play. Even though it is painful, when it is finished, you will be so proud. All the islands of the Pacific, Samoa is the greatest and well known. When you see a man walking towards you with a beautiful tattoo, you will find the ‘anchor,’ the ‘autapulu’ (the centipede) and the ‘fa’aulutao’ (the spear) are above all the rest.” (Avea 12-13)

The razor sharp instruments used to make the tattoo are primitive and vary in width to accommodate the designs. The ‘au, the principle instrument used, is approximately a foot and a half long, and resembles a hoe or a mattock. The ‘au has three parts to it. The handle, comb, and connecting toe. The handle is made of wood from the A’afu’a tree. The comb is serrated and made of bone. Human bone is preferred, but if unavailable, horse and ox bone is used. The connecting toe is made of tortoise shell or bone. Human bone is preferred, but if unavailable, the narrowest one is called the ‘aumono, which consists of up to ten teeth. It is used for the tender regions of the body and for very detailed work. The medium-sized ‘au is called the ‘ausoniaso. It has up to twenty-five teeth. In addition, the widest comb, the ‘autapulu, contains up to sixty teeth. The ‘autapulu is used for large dark areas on the outer thighs. The ‘sausau, or mallet, is used to drive the razor-sharp combs into the skin (9). It is traditionally made from a piece of coconut-leaflet midrib or wood. The ink used is made of burnt candlenut and water (Blackburn 175).

The ‘au is dipped into the ink and the Tufuga tatau begins to strike the handle of the ‘au with the sausau in the air before tapping into the skin. This process is repeated until finished (Avea 16).

“I will never forget that chopping sound when the chop-chop man starts chopping in the air before it touches your skin,” said Karen.

There are only a few requirements, or “main rules,” for the design of the tattoo. For the women, there must be a band around the upper thigh. This band consists of three designs: the diamond band, arrowhead band, or waves. The band just below the knee has to point upward, and the stars of Samoa must be in the tatau. Other than that, the Tufuga tatau chooses the design of the tattoo.

Karen’s tatau was a design that was “given” to her by Alex’s other sister, Talu, who is a taupou, or village maiden. That really meant a lot to Karen. Her design consisted of the diamond band around her thigh, a band of birds around her knee, the stars of Samoa, some sea urchins (which only two other women had at the time of her tatau: Talu and Mose’s daughter), and some other designs. Karen never found out the meaning of everything on her tatau. The Tufuga tatau does the entire tatau without any drawing, and he does it entirely by freehand, with remarkable precision. It is almost perfectly symmetrical.

Each design has a meaning. Combinations of designs are respected statements referring to nature and to things with great power over man (Marquardt, 23). Here are just a few of the designs of the tatau: The “anchor” is a reminder that you are anchored to your body and that the spirit of your body will always be free (23). Pe’a, or flying fox, is a symbol for the bases of life. It expresses the cycles a man will confront in his life (23). The “nest” symbolizes the final resting place of the soul. This design is found right below the navel on the lower part of the abdomen (25). The “diamond” signifies the nine levels of heaven in the old Samoan religion (26). The “comb” pays tribute to Taema and Tilafiga, the two women who swam from Fiji to Samoa. It is because of them that the power of the tatau lives on to this very day (27). Fa’aulutao, or the spear indicates bravery because the men must be brave.
to fish in the deep waters of the Pacific Ocean. This particular design is found along the sides of the ribs (28). The “birds” are a sign of beauty, and represents the bravery that the Samoans had when they journeyed out into the unknown without fear to experience other lands (29). Atuoles, or centipede, reminds the wearer that a Samoan will feel no pain if he is hurt or bitten and will be able to withstand all kinds of pain (30).

The design that signifies bravery facing the unknown is the rectangle. This particular sign describes not so much the unknown in the world, but the unknown in an individual’s life (31). The ali ‘ao, also known as the fa’a moi ‘ali ‘ao, represents the belief that all things an individual works hard for is precious and that the quality of that person is precious too (32). The ao ao allows man to talk to the heavens. This design resembles a cloud and one sort of has to think of it as an antennae capable of communicating with a higher being (33). The pule is the last part of the tatau. It is a design that is tattooed over the belly button. It represents life and death of the family and is the most painful part of the tatau (34).

The more designs that one has, the better. Karen also explained that, “the more it bleeds and bleeds out, the better the tattoo. It means that they went deep and did it a lot of times.”

As soon as Karen’s tatau was complete, they held a ceremony. The oil from a saffron lei was rubbed onto her legs. An egg was also cracked over her head to symbolize her new life; by getting the tatau, she was reborn. Then, her husband helped her massage her legs in the river.

“My legs were swollen and black and blue,” she said. “Alex helped me massage my legs. This clear liquid was oozing out from the raw sores.” Afterward Karen went to the pharmacy to get antibiotics to ward off any infection. “They don’t sterilize their equipment. All they do is wash it with some soap in the spigot outside, if you know what I mean,” she said. “It isn’t sanitary at all.” Unfortunately, some people have even died from getting the tatau. Their deaths were due to massive blood loss or infection (Avea 16).

Karen went out dancing the same night that she completed her tatau. She said that she was so happy and so proud of herself that she was done. “When you’re done, you’re done. The worst is over, the pain doesn’t matter anymore.”

Alex and his family were also tremendously proud of Karen because receiving the tatau meant so much to him and his family that they cried. “They know that I accomplished one of the most difficult tasks in life,” she said.

It takes about five to six months for the designs to distinctly appear on the body. The tattooed body then takes nearly a year to heal (Blackburn 175).

“I had scabs all over my legs for a month. It was so itchy and I couldn’t scratch it,” exclaimed Karen. She explained that to alleviate the itching, she would scratch between the designs with a matchstick.

After five years, Karen says that her legs are still not completely healed. If you look closely enough, you can still see the holes from the razor-sharp teeth of the ‘au.

“If I get a mosquito bite or bee sting on my leg,” she says, “the designs would flare up but not my skin. Sometimes if I get bitten in one place, it would flare up and get sore in another spot. I think all of the ‘connections’ are messed up because of the tatau. All of the “strings” don’t go in one direction anymore. It’s all mixed up like spaghetti.”

Although Karen has finished her tatau, not everyone who undergoes the process of getting the tatau does the same. It is considered very shameful and embarrassing for the tatau to be worked on intermittently. If it isn’t finished at all, or if the tatau isn’t very intense-looking, this bring shame. It is also embarrassing if it looks too “clean” and sparse (Dunai). The Samoans refer to these people as palaa’ai, or cowards. Women sometimes shun the men who don’t have the tatau or don’t complete it, and some chiefs refuse to accept any tribute from them (Marquardt 7). These palaa’ai will never show the tatau if it is incomplete and they will die with their embarrassment (Avea 20).

Anyone can get the tatau at any age. However, it is recommended that only adults get the tatau. This is because as children grow, the tatau will begin to fade and spread out as they grow (Dunai). It is especially important for the chiefs to undergo the process. A chief with a tatau is able to address his concerns to the Council of Chiefs without feeling ridiculed for expressing his opinions. A chief without a tatau will have no voice until he makes the journey of getting the tatau (Avea 36).

There are also rare situations where the family of an individual who is receiving the tatau will be against it and won’t accept it. The individual may never go back to complete the tatau, but if he does, the rest of the process will be even more painful because the family doesn’t support him (Avea 20).

Karen explained that she didn’t initially tell her
family. Her sister flew down to Samoa from California and instantly fell in love with her tatau. Karen's mother didn't find out until she was watching a video tape of Karen's sister's trip to Samoa.

"My mom started to cry. She couldn't believe what I had done to myself. She couldn't handle it. She was very upset," said Karen.

Now Karen says her mother is very proud of her tatau and she thinks it is absolutely beautiful. She defends her daughter when ignorant people say things like, "Look what she did to herself" or "I would never do that." Her mother appreciates the tatau for what it is and because she knows that it means something very special. It isn't just "some stupid tattoo."

The purpose of the tatau is very meaningful and powerful. The mana, or spirit, of the tatau lies within the person who wears it. It supports them throughout their entire life. The tatau signifies the ability to handle anything in life. Those with the tatau know that their fears aren't as great as they used to be. The tatau makes people become passive and enables them to face challenges with an open frame of mind (Avea 35, Dunai).

Karen is very proud of her tatau. She knows what it means when she looks at it and thinks about it because she knows how painful it was. To her, the purpose of the tatau is to endure the pain so that she could handle life. "I used to be very wimpy before," she said. "But now, I've noticed that I am able to deal with pain more. When I delivered my daughter, it was nothing." The tatau makes one of her greatest accomplishments, second only to her daughter, because it "will always hold something strong."

Karen also mentions that people recognize her for the tatau. "I went to the beach in Waikiki and this guy said 'Ho sistah, what kine of tattoo is dat?'" "It's Samoan," I told him. Then the guy hits his friend and says, 'See, culture's number one. Culture's important. She takes care of her culture."

She also said that when she goes to the market, old women would go up to her, rub her legs, and tell her, "You have heart." "The tatau has that affect on people," she said. "It makes them want to go and get whatever their family thing is. It is very inspirational. It inspires people to want to meet up with their culture. "Unfortunately," she said "appearance says a lot and there are some people who are really ignorant and don't know how important it really is. They don't fully understand it."

Karen has never thought that she shouldn't have done it. She does, however, have another tattoo on her back, which was done by a tattoo machine. Karen explained that although that tattoo had some significance at one time in her life, she would have never gotten it if she had had her Samoan tatau first. She said the tatau is "the ultimate. What else could you get that's more significant?"

Karen said that many people often compare the Samoan tatau to a tattoo done by a machine. "No way," she said. "It is completely a world of its own."

Sadly, she doesn't know what significance the tatau will hold in the future if everyone is getting it done by the machine.

"They are missing the whole point. I see it as the same as drawing on yourself with a Sharpie. There is no meaning, no significance, it's just for looks. It kind of kills it."

Ironically, one of Alex's brothers now makes the "imitation tatau" in La'ie with the machine.

The process of receiving a tatau is one that definitely should not be taken lightly or done just for fun. The tatau is highly respected in Samoa and recognized for its importance. It is said that it is the most difficult experience one will have in life, and is absolutely not for decoration. If you don't fully understand it, all you went through was for nothing. Your soul will never be complete and pure (Avea 35).

The tatau is a sign of strength, beauty, and pride which shows endurance, determination, and dedication. It is a symbol of authority amongst the community. It purifies your soul and gives you a new and powerful perspective that guides you throughout life's endeavors. The tatau represents love and honor to all Samoan people. (3).

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Balance Reciprocity: Ceremonial Exchange Practices During a Samoan Funeral

While living here in Hawai'i, I have found that many people who observe the day-to-day lives of the Samoan people are puzzled by their commitment to their family and to their church. Because their unfamiliarity often breeds contempt, I have decided that I would investigate an aspect of a Samoan cultural practice to make the purpose of their actions more widely known to me and to others that read this ethnography. For the purpose of this research field study assignment I chose to examine ceremonial exchange practices that take place during a Samoan funeral. By doing this I hope to help us understand and explain the important nature of social relationships and balanced reciprocity that exists according to Samoan tradition. I believe that the Samoan funeral is just one of many occasions that enable relatives in a kinship group to maintain their identity, provide assistance to one another, and also to renew their ties to these extended family members.

According to the Samoan cultural tradition, I have learned that it is necessary to keep an individual's claim open to membership in a particular *aiga* (family) by exercising one's participation within that family. To the Samoan people, who you are is strongly linked to one's membership in your family. This membership includes a constant stream of obligations that need to be satisfied with *tusaga* (donations) and with one's personal presence (Sinaulo Savusa, personal interview). Ultimately, the failure to fulfill one's obligations to the family over a considerable period of time weakens your claim as a member of your kinship group and thus, your sense of identity as a person. Ideally, one must affirm and reaffirm your membership to be accounted for and be a part of an extensive reciprocating family network. This fundamental concept is the key to understanding Samoan life. It is through the participation of fa'a *Samoan* (the Samoan way) that makes all Samoans today a part of one huge global family.

When a 56 year-old Samoan widow and friend of our family recently died of cancer, I was invited by her immediate family members to attend both the funeral preparations and subsequent service to gain a better understanding of Samoan fa'ala'avelaves or special events that occur from time to time and that perpetuate fa'a *Samoan*. The study took part in several stages over the course of two weeks, during which time I was able to ask the immediate family members questions about the events that I had observed. This involved spending a lot of time at the deceased family's household, which became the setting for this study.

This Samoan woman has four children, two boys and two girls and a handful of grandchildren that all live together under one roof in an apartment at the KPT housing projects here in Honolulu. The night that she passed away, her children called their *faife'au* (minister) who then came to their house to hold a prayer vigil and to show support to the immediate family members of the deceased. It was at this time that the surviving family members decided that their mother was going to be buried at a local mortuary park alongside their father who had passed away several years prior. This, I learned was only the very beginning of a series of complex social reciprocal arrangements that involve the participation of a number of family member delegations that come together to contribute and act as support for the upcoming funeral ritual.

In Samoan culture, lineage is considered ambilateral with patrilineal emphasis (Grattan 64). That is to say, when one is born that person becomes a member of the father's family line but also has rights and communication with the mother's extended family members as well. Where a person is born in Samoa is important as it will elicit both family and other village member's participation in fa'ala'avelaves later in their lives, no matter how far away one lives from Samoa. The widow's children were now responsible for the preparation of the upcoming funeral service. They began by notifying their mother's family matai, or chief, of the death in the family. The total cost of this funeral was about ten thousand dollars, and the immediate family members were expected to come up with about half the cost. The rest of the monies needed were collected from the different parts of the deceased extended family: church members, coworkers, and friends. It is well-said observation that "Samoans bank in their families" (Braginsky). At this time, the widow's deceased husband's brother was
the matai of her patrilineal kinship group. He plays
a paramount role in organizing and making decisions
relating to the exchanges that occur among all the
visiting family delegations that arrive at the deceased
family's apartment before the actual funeral takes
place (Calkins 33).

Every Samoan family has someone that is the
"titled" male chief representative or is at the very least
the eldest member of a family's patrilineal lineage
and is capable of making fa'aluavave decisions on
behalf of his family (Ablon 213). Chiefly titles are
cleared down within a family after this representative
either dies or petitions to "split" his title with another
within his lineage. Back in Samoa, the village fono,
or tribal council must approve of all conferred or
reorganized titles. In each village the fono exists as a
form of political organization among all the heads of
each family's lineage. A matai can be either ali'i (high
chief) that acts primarily to make decisions in the fono
or a tulafale (talking chief) that represents the high
chief and performs the proper oratory on his behalf.
Traditionally, the ali'i were sacred titular leaders that
carried with them the mana (authority) of the gods,
as supported by ancient genealogies. Tulafales, on the
other hand, did not depend upon sacred ancestry but
carried special responsibilities within the mua (village)
such as overseeing house building, fishing, hunting, or
war (Grattan 67). In this particular case, the matai that
was called was also a high chief in his village fono,
and he called upon on his blood relatives or autautua
(those who serve and support) to help raise money and
feiloaiga (fine mats) for the family's upcoming funeral
in Honolulu. Normally, a family matai can draw support
from about ten aigas from his patrilineal-based kinship
groups for equal contributions for fa'aluavave events.
This would typically include the matai's brothers,
uncles, and father's families.

Fine mats are large, handmade, finely hand-woven
pandanus floor mats, decorated with brightly dyed
chicken feathers woven into the hem. In olden times,
fine mats served as a form of currency in fa'aluavave
transactions and were often used for dowry payments
to the groom's family. Today, they are still prized by
families and carry the family's respect and appreciation
for the receiver in their exchange. Fine mats do not
have decorative or functional uses within a Samoan
family. After they are proudly displayed for viewing,
they are carefully rolled up and put away for the next
fa'aluavave. It is their intrinsic symbolic value that
makes them valuable to the recipient. In this case, the
high chief had asked his autautua to provide him with
two hundred fine mats, one thousand dollars, plus

The Samoan islanders were first evangelized
in the late eighteenth century. By the 1840's, all of
the indigenous peoples from the thirteen islands
were Christianized, either by the Congregational
missionaries from the London Missionary Society or
by Catholics and other smaller denominations (Lay
44). Today, although the church is a social institution
of incredible power in daily Samoan life, the Samoans have
not had to sacrifice their ancient family organizational
traditions to meet the demands of their new faith. The
tribal customs used in the organization of their politics
as seen in the fono have been left intact and are still
active today. Their influence is evident in the different
arenas that are kept separate from the church. Among
Samoans there is the saying that goes, "God comes first
and the minister is His representative here on Earth"
(Savusa), but the church has no political power over its
citizens. Ministers do not belong to the fono and the
chiefs do not hold positions within the church. One
cannot serve two masters, so to speak, so there exists
an important division of societal order in the Samoan
culture. However, in some ways one can see that the
teachings of the church have instead been molded
around some of the traditional aspects of Samoan
society. For example, the church leaders reinforce both
Christian Bible teachings as well as traditionally held
exchange beliefs when they encourage its members "to
give in order to get blessings from God" (Savusa).

FEILOAIGA CEREMONY

When this matai, his faletua, and the tulafale
arrived before the hosting family about a week
before the upcoming funeral event, they performed
an important feioloaiga ceremony (getting the families
together). The ceremony is important because the
eroles of each member of the family for the funeral
are discussed and then delegated by the matai. In
this case, the ceremony included the participation of
the deceased husband's families who also have the
right to be present and voice their opinions about the
preparations for the upcoming funeral. First, a series
of two hundred smaller five to six foot fine mats were
brought in by the visiting matai delegation for this
particular occasion and were accounted for in a special
ledger by an appointed secretary. Next, and of special
significance, were the five large, twenty-foot fine mats
that were brought out, displayed before everyone
present, ceremonially extolled, and then debated
over as to what role they will play in the funeral
exchange. These larger fine mats have special roles
as they are given a higher and special status than the smaller ones for a future balanced exchange to such important personages such as the church minister, to the deceased husband’s family, or to be draped over the coffin of the deceased at the funeral.

An envelope of one thousand dollars was then handed over from the matai to the eldest son of the deceased. The talking chief then says to the hosting family members, “This is what we brought for you from Samoa. Please take these two-hundred fine mats, five larger fine mats, and one-thousand dollars that we have raised on behalf of your extended family.” The ceremonial tribute oration performed by the talking chief is done in a highly stylized, “flowery” colloquial dialect of the Samoan language. Few people outside the circle of the matai tribal council can understand the beauty and the power of the oratory speech that is delivered to the immediate family. The feiloaiga is concluded with plans as to who will buy the food, who will prepare it, who will be the official secretary and the accountant for the future anticipated si’i (put up or raise) and sua (special formal tributary meal) exchanges.

One by one, during the week leading up to the funeral ceremony, visiting delegations of extended family members, friends, co-workers, church members and other groups, visit the immediate family members to deliver their si’i in order to pay tribute to the deceased. There is great prestige in being able to raise as much support as possible as it shows to everyone their commitment and respect to that family. Other important delegations in this particular case were the deceased husband’s mother and father’s family, and a second visit from the church minister’s family as each brought over more fine mats and money to the hosting family. Soon the hosting house is full of fine mats and envelopes of money, but there are strict rules to these exchanges. The talking chief will receive a visiting delegation’s tribute and say, “On behalf of our family we say thanks, but we cannot keep all of this tremendous generosity and so we give back to you the following in appreciation.”

A ceremonial sua is given in return where the visiting delegation is offered a formal meal normally offered to distinguished guests. Traditionally it includes the following: a coconut with the spine of a coconut frond inserted into it, a tray of taro boiled in coconut cream and cooked chicken, a fine mat, and a case of corned beef or a keg of salted meats. It is important to note that the ceremonial sua being given by the hosting family is never eaten right then and there by the visiting delegation because it is being presented as a sign of respect. After the sua is inspected and taken into account, about half of the money and fine mats are then returned to the visiting delegation. This is a necessary part of the exchange; the receiving family is expected to return a good portion of the si’i as they would not want to fully drain that delegation’s resources. Before the visiting delegation leaves they are further compensated with additional fish and meat canned goods to take home with them. After receiving their sua from the hosting family that day, the delegation will eventually go back and visit all of the contributing members of their autautua who had helped raise funds and give each one of them an equal portion of the si’i that was returned. This completes the obligatory exchange between these reciprocating groups.

It’s interesting to note that in recent times there has been a modification or replacement of the traditional sua items given by the hosting families. For instance, instead of the coconut, a can of soda with a dollar bill tucked underneath the tab is now given. And instead of the taro, a package of soda crackers can be substituted if the hosting family doesn’t have access to traditional food items. In this way, Samoans who live outside of their homeland are slowly changing their traditional ways to incorporate material aspects of Western-influenced culture and it’s lifestyles. It is also useful to point out that not all Samoan children who are born or raised outside their homeland, learn and participate in fa’a Samoa practices. Like many other immigrants, children who do not identify with their family’s culture and are not taught the language by their parents and family have only a minimal understanding of their ethnicity. And in fact some families purposely live outside the obligations of the fa’a Samoa simply because it is too burdensome to participate in financially (Braginsky). This is an example of some of the struggles with the enculturation of western-style values within the Samoan culture today. Along with the import of their religious beliefs, westerners have introduced a value system that stresses the need to accumulate money to a people who, in the past, have lived with the emphasis on mutual rather than individual gain (Goodman). The introduction of a cash economy and the results of mass migration having brought an imbalance of wealth in monetary terms among the areas where Samoans live, the ceremonial exchange is no longer based on the principal of reciprocity in the strict sense of the term (Grattan 128).

What I saw was that the funeral service itself is
usually performed a few hours after a regular Sunday church service. First, the immediate family members will have some time alone with the deceased who is displayed inside the church in an open casket during this preview. Next, the family’s talking chief will address all who are present at the last viewing, giving thanks to all who helped make this service possible. The process of acknowledging the presence of the family delegations here is always very important so that no one who is participating will feel slighted or left out (Holmes 91). The casket is then closed and the funeral service begins. It is common for visiting church ministers to also be present during the funeral service in order to provide additional emotional and spiritual support. When the church congregation has filed and settled in, there is the singing of prayers, reading of passages of the Bible, short sermons given by the visiting church ministers that address the family of the deceased, eulogies and testimonials from the deceased children, family, and from the minister himself. The minister of that particular church delivers a main sermon, then closing prayers given with more songs sung by the entire choir with the congregation. Lastly, the talking chief that represents the deceased will again stand up at the conclusion of this funeral service and thank everyone who is there and has participated in this particular service.

A formal invitation is given to anyone who would like to be present at the actual burial, and the funeral service moves on to the interment site. At the gravesite, final prayers are administered, and the deceased is either buried or cremated. At this time, the family will invite over all those present at the burial or cremation for a luncheon either at their house or back on the grounds of the church. Finally, another sua is given to all of the visiting fa’afou’a’s that participated in the service. Interestingly, this may mean that a second sua is given to their minister and can include the giving of more fine mats and money by the hosting family. When all is complete with the meal, a final accounting of the total contributions are made by the secretary and it is at this time that the hosting family finds out if there is anything extra leftover to recycle back to visiting delegations such as the matai family, who, as we have seen, played a paramount role in the organization of the funeral exchange. From this hosting family, the visiting matai delegation received approximately half of what they originally contributed, plus their airfare expenses back to Samoa.

In conclusion, the Samoan funeral turnout really shows the extent of respect and the influence of the deceased participation in past fa’alavelave’s. The larger the funeral, the better the deceased was thought of in the Samoan community. The turnout shows to everyone the extent of one’s involvement in the community and is the source of much pride for the surviving family members. The Samoan funeral rituals are one way that allows extended family reciprocation to perpetuate the link between family members and ultimately, one’s place of belonging in the hierarchy of Samoan society. In doing this field study I really enjoyed the opportunity to examine an important part of the Samoan people’s lives. It gave me a better understanding as to why certain practices are valued in their society and taught me how despite modern pressures and influences of western society they are still able to successfully live communally in a way that benefits all the members of their family.

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The Samoan 'Ava Ceremony

I chose to write my field study on the Samoan 'Ava Ceremony because I am Samoan and find it exciting to share what this sacred ceremony means to the Samoan people. In the olden days of Samoa there were two main reasons why the matai, chief of the village, would hold such a sacred ceremony: To welcome guests (foreign visitors and those from other villages) to their village, and to celebrate the day when one becomes a matai (chief). In modern times, chiefs offer the ceremony for other reasons like weddings, presenting a new church to the village or at a meeting of chiefs.

To become a matai, you have to show that you can be father to everyone, a leader, a decision maker, a commander, a caretaker, a respectable person, a teacher, a problem-solver and a good role model. You must also be blood related to a matai; you must be able to speak the language, demonstrate knowledge of the culture very well, and be very religious. For instance, the ranking system is very important. You must know who the matai are and what rank belongs to which matai, something only the matai themselves and special officials know. As for the ranking system, there are High Chiefs, High Talking Chiefs, Paramount Chiefs and many more. The High Talking Chief always speaks for the High Chief that he is assigned to. The Paramount Chief is considered the governor of the whole village and has rank over the high chief and the high talking chief. The paramount chief must know all the matai from all the different villages on all the islands of Samoa.

There is a legend about the two sons of the high chief Tagaloa from the island of Manu'a. One son's name was 'Avaali'i, and the other Sa'oali'i. 'Avaali'i died and at his grave sprung up plant. When Sa'aali'i visited the brother's grave and saw that plant, he called the plant 'ole 'a'ana a ali'i, which means, "the flesh of my brother 'Avaali'i."

'Avaali'i came to Sa'aali'i in spirit form and told him that this plant was a fierce and violent plant that can only be served to those who are closest to the gods, such as the matai. 'Avaali'i also told his brother that he had been chosen to dig up the plant, spread it all around Samoa and tell the message behind it. That is how the 'ava plant came to be (Simanu, 233-234).

The 'ava ceremony is known as ole saofa 'iga ma atua, meaning a gathering or assembly among the gods. The 'ava ceremony is very sacred (Simanu, 234). Certain steps must be followed when performing the 'ava ceremony. These very sacred steps can be confusing and the style of language used by the chief can only be understood by the chiefs and specially chosen and trained officials participating in the ceremony. Each step also has certain terms which assist in running the ceremony smoothly. I can only give a brief explanation of each step, for each step is described in a style that only special officials and the matai can explain in detail. That is why only the matai and certain officials are allowed to participate in the ceremony. Everyone else is either watching from behind the scenes or preparing a feast for after the ceremony if you are part of the family who is hosting the ceremony.

'Ava ceremonies mark special occasions, such as weddings, deaths, or official proceedings. Let's say that High Chief Thomas has a daughter who has been having a secret love affair with High Chief Hefner's son and as time goes by, the secret is no longer a secret and the two want to become husband and wife. Therefore, High Chief Hefner and all the chiefs from his village must come to High Chief Thomas's village to discuss the wedding plans. In the Samoan culture, it is the woman's side of the family that hosts the ceremony as well as the whole wedding itself. After the wedding is done, the new wife goes to live with the husband's family, or if they are from a different village, she will go to live with the husband in his village. The custom is a "patrilocal" style of residence. Therefore, the female gives up everything from carrying her father's name to even having to change religions, if two different religions are involved. My mother followed that part of the custom. My mom was born a Mormon, but when she married my dad she converted to Catholicism and is still a practicing strong Catholic.

Now, High Chief Hefner arrives at Chief Thomas's village and gives a chant announcing that the visiting village has arrived and so let the ceremony begin. Every village has its own special chant for whenever visiting another village. Once Chief Hefner is done
with the chant announcing his arrival, it is customary that Chief Thomas welcomes Chief Hefner into his village, thus starting the stages of the ceremony. (Simanu 239-241).

THE CEREMONY

1. SAOFAFATAI ALI'I O LE MALAGAI LE MAOTA

The visitors are allowed to enter the village and are greeted by the hosting village. They are seated in a semi-circle facing the hosting village’s semi-circle of Chiefs. As far as seating arrangements, every village has its own way of seating the chiefs, but it is always customary to seat according to the rank of the chief.

The high ranking chief always enters from the front of the semi-circle and the lower ranking chiefs enter behind the high ranking chief or chiefs.

The hosting village, already seated in their semi-circle because they are hosts, have the taupou seated in the middle of the semi-circle in front of the tanoa (ava bowl). The taupou is the village virgin, usually the daughter of the high talking chief. The taupou plays a major role in this ceremony. She is trained to mix the ‘ava the proper way, for any mistakes will result in total embarrassment to the chiefs and the hosting village as well. The taupou must be a virgin, for virgins are considered “pure” and this sacred ceremony should be “pure” and sacred.

The ‘ava bowl has four to six legs. One of the legs will always be wider than the others, thus marking the proper way of placing the bowl in front of the taupou. The wide leg must face the taupou. Inside the tanoa the fou or coconut fibers are placed. The fou will be used by the taupou to squeeze the ‘ava root into a drink. The taupou should not wear any jewelry, no flower in her hair or ear, no chewing gum. She is not allowed to speak nor smile throughout the whole ceremony. The taupou is to show her “purity” throughout the whole ceremony and nothing else. She is seated between two males adorned with the traditional pe’a, the tattoo from the waist to the knees.

The male seated to the left of the taupou is called the tautu’ava, and is assigned to serve the ‘ava to the chiefs. The male seated to the right is called the sui’ava and is assigned to assist the taupou in mixing the ‘ava. The sui’ava does not actually mix the ‘ava but makes sure the right amount of water is added and that the ‘ava is diluted and strained properly. Seated next to the sui’ava is the tufa’ava or also named “fo’asoa’ava.” The Tufa’ava is in charge of chanting out to the tautu’ava, letting him know when and which chief should receive the next cup of ‘ava. Located four to six feet behind the Taupou, kneeling on one knee is the tafou. The tafou is in charge of catching the fau and ringing out the old squeezed ‘ava and returning the fresh fau back to the Taupou. The Tautu’ava, Sui’ava, Tufa’ava and the Tafau are chosen from a group of young men in the village. This group of men is referred to as the aumaga. The aumaga are being trained to participate in the ‘ava ceremony, usually at the time they reach manhood and have received their pe’a. The young men assigned to these special duties are considered to have the most experience in the ceremony among all the rest of the aumaga men and are in line to become a matai if the individual qualifies in the future. However, the aumaga men do not have any ranking status whatsoever.

2. GASOLO MAI MATAI O LE NUI’U MA TUGASE

The village chiefs are called to bring the ‘ava root. If the visiting village brings their own ‘ava, then that ‘ava will be presented to the hosting village as a gift and will be kept in front of the tulafale, the high talking chief who will be doing most of the talking throughout the ceremony. The ‘ava root brought by the visiting village will not be used in the ceremony at all; it is only a gift to the hosting village. It is not customary for visitors to bring the ‘ava, but sometimes a chief will bring their ‘ava to show off that they can grow a good piece of ‘ava plant.

3. SAO LE ‘AUMAGAI TUAFALE

All the remaining aumaga men are called to come forth and have a seat behind the semi-circle. (Remaining aumaga men are the men other than the tautu’ava, sui’ava, tufa’ava and the tafau.) They must sit in the back behind of the tafau and are only used to do all the last minute errands for the tautu’ava, tufa’ava or the tui’ava. They are not allowed to step before the tafau. If there is anything that the tautu’ava or the sui’ava needs, it is the duty of the tafau to obtain it from the remaining aumaga men, and then the tafau, and only can the tafau, make any kind of contact with the tautu’ava or the sui’ava.

4. SUFI ‘AVA O LE USU

The tulafale calls out for the ‘ava roots to be brought fourth for the faife’au, the high priest, to look at and bless the ‘ava.

5. A AMI ‘AVA O IPU MA AO ‘AVA O LE USU E SE TULAFALE TAULE ‘ALE’A

The high chief calls to bring forth the Ipu ‘ava and to collect all the ‘ava roots that were brought to the ceremony. (Ipu ‘ava is the ‘ava cup)

6. FOLAFOLA LE FUATAUALA A LE MALAGA ‘AVA O LE USU
The High Chief of the hosting village now addresses each chief who brought 'ava root to the ceremony.

7. PULE SE 'AVA MO LE TANOA

This is the time when all the chiefs have to agree on whose 'ava root to use as the drink for the ceremony. This point of the ceremony is referred to as the "Battle of the best 'ava root." You may hear some loud shouting and arguing but that is all a part of this section of the ceremony. In this part of the ceremony a lot of the high language is heard. The chief who can out speak all the other chiefs in the ceremony will have the opportunity to use his 'ava root in the actual ceremony.

8. TUIT LE 'AVA E LE 'AUMAGA

The chosen 'ava root is now taken to the back to the aumaga men to pound and prepare the 'ava root for mixing by the taupou.

9. SAU LE TEINE PALU 'AVA

The taupou is called upon to get ready for the mixing of the 'ava root.

10. FAL LE LAUGA FA'AATAU A TULAFALE O LE NU'U

The tulafale gives a speech, but the speech is unknown because of the high level language used. Only the matai and the aumaga can use and understand it.

11. LAUGA LE TULATOA

The tulatoa or the orator of the ceremony gives a speech.

12. 'AMATAONAPALU LE 'AVA MA TA LE FAU

Now the taupou actually starts the mixing. She washes her hands at the beginning of the ceremony. She sits straight up with her legs folded and palms of her hands at the rim of the tanoa at all times. When the grated 'ava arrives in the tanoa, the taupou takes the fau, covers the 'ava and places the palms of her hands on top of the fibers with her thumbs located at the bottom of fibers. She will stay like that until the tulafale gives the signal to start mixing, and she will only start after the sui'ava pours his first ipu 'ava of water. The taupou then gathers some of the 'ava in the fau, making sure none of the 'ava falls out when raising the fau. After securing the 'ava in the fau, she then proceeds to raise the filled fau up high so that the chiefs can view the liquid dropping from the fau, making sure none of the liquid travels down her arm and drips from her elbows. She then takes the fau filled with 'ava and squeezes three times, and three times only, making sure no liquid is dripping outside of the tanoa or down her arm. She then wipes the rim of the tanoa one time to the left and one time to the right and then very quickly, she tosses the filled fau over her right shoulder to the back where the tafau is patiently waiting to catch the filled fau. The tafau must make sure not to drop or miss catching the fau. The fau must never touch the floor for the fau will be considered contaminated and the fau will be scolded in front of all the high chiefs, sent out of the ceremony and replaced with another awaiting aumaga.

The tafau then swings the fau to the left and right of himself wringing all of the used 'ava scrapings and thus making a clean fresh fau for the taupou. The tafau then hands the fresh fau back to the taupou over her right shoulder into her awaiting right hand. The taupou has to be staring straight ahead making sure not to look back at the tafau. The taupou and the tafau repeat this procedure three times and by then the taupou has to make sure she uses all of the 'ava scrapings and that no scraps left in the tanoa.

The tufa'ava then gives a signal to the taupou to raise the fau three times for the chiefs to inspect the droppings to see if the drink is ready for drinking. The tufa'ava then gives the signal that the 'ava is good. From there, all the chiefs will give three claps signifying that the 'ava is ready. The taupou then squeezes the fau for the last three times, and then she lays the fau on the right side of the tanoa rim. This also signals to the tafau that he can rest now that the 'ava is ready.

13. LAUGA LE FUA'AUALA

The visiting village high chief gives a speech thanking the hosting chiefs and the taupou for a good job at mixing the 'ava after the mixing is done.

14. F'AASO A LE AGATONU; 'AMATAI SE SOLO 'AVA

The chant given by the tufa'ava starting the distribution of the 'ava.

15. TULAI MAI LE TAUTU 'AVA

The tautu'ava is now signaled to stand up and begin the distribution of the 'ava drink. The tautu'ava does three scoops of the drink with his right hand and with the left hand behind his back. The fourth scoop is raised up to the sky making sure he is standing in front of the tanoa to show all chiefs the first Ipu 'ava. The tautu'ava waits for the chant from the tufa'ava letting him know whom to serve the first Ipu 'ava to.

The tautu'ava and the tufa'ava have to work together making sure they distribute the Ipu 'ava in the right order and that the Ipu 'ava is delivered in the proper way. The tufa'ava has to know which chief is of higher rank so that he chants in the correct order. When the tautu'ava receives the chant, he then has to know how to serve the Ipu 'ava. The high chiefs are...
served Ipu 'ava with both hands on the cup raising the cup high at forehead level and hands forehead level and hands the Ipu 'ava to the high chief from the inner palm of his right hand. That shows that the chief is a “high chief.” Any chief below the high chief is served in the same way but with the left hand behind the back. The Ipu 'ava is then handed to the chief coming from the tautu'ava's forehead making sure the chief receives the cup from the inner palm of the tautu'ava's hand.

When receiving the cup back from high chief and a chief below him, the tautu'ava must not turn his back to the chief. He must walk backwards back to the tanoa only then can he turn around to refill the Ipu 'ava. When serving the Ipu 'ava to a talking chief, the cup is served by the back of the hand coming from the chest level of the tautu'ava. When receiving the cup back from the talking chief, the tautu'ava can turn his back and walk back to the tanoa. The taupou at this point has to sit straight up with her hands on the rim of the tanoa. No one is allowed to get up and leave the ceremony at this time until the ceremony is done.

16. FAI SE SOLO E MOTO AI LE 'AVA A LE FA'ASOA 'AVA
The tufa'ava announces the ceremony is nearing the end and that the last cup will be served soon.

17. MUAO MA TA'APE LE 'AUMAGA
The aumaga men sitting in the back are dismissed from the ceremony.

18. FOLAFOLA FONO O LE 'AVA
Announcing that the ceremony is done.

19. TA'APE LE USU
The hosting villagers are dismissed.

20. SAUNI MAI LE MALU TAEAO
The hosting village gets the big feast ready.

21. MUA'I TAI MAI SE SUA A LE TAMALI'I O LE MALAGA
The visiting village gets served a big feast.

22. SAU LE SI'L LAULAU O LE TAUMAFATAGA
After the big feast then everyone just relaxes. But this is when Chief Thomas and the chiefs below him talk about the wedding plans. This is a long process that sometimes goes on for two to four hours. The ceremony is rarely practiced here in Hawai'i but when it is, it's usually a fast version unless someone really important like the Governor of Samoa were to visit a church here, in which case it would be done in traditional style. In Samoa the 'ava ceremony is practiced whenever there is an official gathering of the chiefs. And it is always practiced in the traditional way. The ceremony is a culture that is still going strong, a culture that is still run by a “Matai” or chief system. The way of a Samoan is to always have respect, respect for your elders and high respect to the ones closest to God.

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Quand, les deux yeux ferme's en un soir chaud d'automne,
Je respire l'odeur de ton sein chaleureux.
Je vois se dérouler des rivages heureux
Qu'e'blouissent les feux d'un soleil monotone;

Une ile paresseuse ou' la nature donne
Des arbres singuliers et des fruits savoureux;
Des hommes dont le corps est mince et vigoureux,
Et des femmes dont l'oeil par sa franchise 'tonne.

Guide' par ton odeur vers de charmants climats,
Je voi un port rempli de voiles et de mats
Encor tout fatigue's par la vague marine,

Pendant que le parfum des verts tamariniers
Qui circule dans l'air et m'enfle la narine,
Se mele dans mon ame au chant des mariniers.

With both eyes closed, in the warm autumn evening
I breathe the perfume of your warm bosom.
I see the flowing of the pleasant waters
and a sun that glows with fiery rays;

A lazy island where nature dawns
The unusual trees with their delicious fruits;
The men whose bodies are slender and vigorous,
And the women whose eyes are astonishingly frank.

I'm led by your scent toward charming climates,
I see a portful of sails and masts.
Still tired by the waves of the ocean.

While the perfume of the green
tamarin orchards circles in the air and
intoxicates my nose, my soul mixes to
the song of sailors.
L’invitation Au Voyage

by Charles Baudelaire

Mon enfant, ma soeur,
Songe à la douceur
D’aller là-bas vivre ensemble!
Aimer à loisir,
Aimer et mourir
Au pays qui te ressemble!
Les soleils mouille’s
De ces ciels brouille’s
pour mon esprit ont les charmes
Si mystérieux
De tes trai tres yeux,
Brillant à travers leurs larmes.
Là, tout n’est qu’ordre et beauté
Luxe, calme et volupté.

Des meubles luisants,
Polis par les ans
Décoraient notre chambre;
Les plus rares fleurs
Mélant leurs odeurs
Aux vagues senteurs de l’ambre,
Les riches plafonds,
Les miroirs profonds,
La splendour orientale,
Tout y parlerait
A l’âme en secret
Sa douce langue natale.
Là tout n’est qu’ordre et beauté,
Luxe, calme et volupté.

My child, my sister,
Dream of the sweetness
Of going to live together!
To love at leisure,
To love and to die
In the country that resembles you!
The moist suns
Of these murky skies
Have for my spirit the charms
So mysterious
Of your treacherous eyes,
Shining through their tears.
There, all is order and beauty
Luxury, calm and sensuous pleasure.

Gleaming furniture,
Polished by the years
Would decorate our bedroom;
The rarest of flowers
Mingling their fragrance
With the faint scent of amber,
The ornate ceilings,
The deep mirrors,
The oriental splendor,
All there would speak
Secretly to the spirit
It’s soft native languages.
There, all is order and beauty,
Luxury, calm and sensuous pleasure

Continued on page 57
Vois sur ces canaux
Dormir ces vaisseaux
Dont l ’humeur est vagabonde;
C’est pour assouvir
Ton moindre désir
Qu’ils viennent du bout du monde.
--Les soleils couchants
Revetent les champs,
Lea canaux, la ville entière,
D’hyacinthe et d ’or;
Le monde s ’endort
Dans une chaude lumière.
Là tout n’est qu ’ordre et beauté,
Luxe, calme et volupté.

See on these canals
Those sleeping vessels
Whose mood is adventurous;
It ’s for satisfaction of
Your slightest desire
That they come from the end of the earth.
--The setting sun
Adorns the fields,
The canals, the entire city,
With hyacinthe and gold
The world falls asleep;
In a warm, glowing light
There, all is order and beauty
Luxury, calm and sensuous pleasure.
La’au lapa’au: a Hawaiian Family’s Tradition

INTRODUCTION

The purpose of this field study is to look at the role la’au lapa’au (native Hawaiian herbal healing) plays in a Hawaiian family, as represented by the Mossman family. This study looks at how one native Hawaiian family utilizes la’au lapa’au, in particular, the role it played in the treatment of the study’s key informant, Violet Kiope Mossman, following her diagnosis of breast cancer. This study delves into the family’s history regarding la’au lapa’au use, beliefs, and practices. The interplay between native Hawaiian herbal healing and Western-style medicine is also explored in this study.

This topic is of particular importance as those individuals in the native Hawaiian community who are the possessors of the knowledge of la’au lapa’au, kupuna la’au lapa’au, are passing away as the years go by. There is some concern that the mana’o (knowledge) of the kupuna (elders) may be lost as the traditional style of teaching la’au lapa’au has dwindled with time. An endeavor which once took years, beginning with pre-teen children who would pair up with kupuna, often until their passing, is now taught in seminars or relatively short classes. There is a concern that the breadth of knowledge may erode as there are few Master Healers left to inculcate the next generation in the practice. The continuation of la’au lapa’au as it once was will likely pass away with those few kupuna left. However, as occurs in cultures over time, the practice of native Hawaiian herbal healing will continue in some form or fashion. It is likely that the practice will be continued largely through use within families and less a matter of going to Master Healers, as these individuals will simply cease to exist.

METHODOLOGY

This study took place on the island of O’ahu. The Mossman family was studied and three family members served as the informants. Lena Mossman and Nanette L. Kapulani Mossman Judd provided significant background information while Violet Kiope Mossman served as the key informant.

Lena Mossman resides on the island of O’ahu and practices lomi lomi (a Hawaiian style of massage) as a career. Lena was instructed in the art of lomi lomi in Waimea, on the island of Hawai‘i, by a Master Healer. In addition to lomi lomi, the Master Healer Papa Henry Auwae also introduced her to the practice of la’au lapa’au. As part of the lesson, she was allowed to observe some of the healing sessions between Papa and his patients. The brief instruction in the practice of la’au lapa’au and the firsthand observation of the interactions between kupuna and patient provided Lena with some mana’o she was able to provide during the interview.

Nanette Judd is the director of, and instructor in, Imi Ho‘ola post-bacalaureate program at the University of Hawai‘i, School of Medicine. Nanette received a doctorate in medical geography, and her dissertation was in the practice of la’au lapa’au. For her research she interviewed Master Healers and other healers on a wide range of issues. Nanette’s expertise regarding the mechanics of native Hawaiian herbal healing provides a unique insight into the practice of la’au lapa’au, and during the interview process, Nanette was able to provide context and explanations for the various instructions and sessions Violet Kiope Mossman received from the Master Healer Papa Henry Auwae.

As the key informant, Violet Kiope Mossman was able to relay her experiences with treatment by Papa Henry Auwae. By way of background, Kiope is an 85-year-old part-Hawaiian woman. She was widowed in her 50’s, and is retired. She was previously employed as a registered nurse, having been trained by the nursing school, Saint Francis in Liliha, Honolulu. As part of her nursing education, Kiope received further training in Missouri, becoming highly proficient in the practice of Western-style medicine.

The interview of Kiope and Lena Mossman took place in the living room of Kiope’s home in Kapahulu. As the interview was in the afternoon, numerous people were present at various times. The conversation would often shift to other topics (school, work, etc.) when family members would enter the house and as a result, the discussion occurred over a period of three hours. At times, other family members would participate in the conversation regarding la’au lapa’au. The interview with Nanette took place later that day at her home.
in Hawaii Kai. In addition, there were also other conversations with Kiope and Nanette over a period of roughly ten days for the purpose of elaboration and clarification.

ANALYSIS AND DISCUSSION

In 1986 Violet Kiope Mossman was diagnosed with cancer in her right breast. After she consulted with her physician, it was decided that she would have a mastectomy of the right breast with the concurrent removal of the lymph nodes to which the breast drained, after which, she would also receive radiotherapy. It was at this time, post-surgery, that she decided to consult with a kupuna la‘au lapa‘au for treatments.

As a consequence of the excision of the lymph nodes, Kiope had significant swelling in her right arm. Through his association with Nanette Judd, Papa Henry Auwae was appraised of Kiope’s condition and agreed to consult with her. Kiope met with Papa on three separate occasions. On the first occasion they met at a church in Kalihi, the name of which she did not recall. The second time they met at a medical clinic near downtown Honolulu. The final session was at the office of E Ola Mau (an organization of Western and native Hawaiian health professionals in which Papa was involved). In the first meeting, it was decided that Kiope would be put on a regimen for the purpose of reducing her lymphedema. (swelling in the arm due to lymph node excision). The herbs she took for this would also serve to strengthen her immune system. The subsequent sessions with Papa were to monitor the progress of the therapy and to replenish her supply of herbs.

The treatment regimen was an involved process. It began with the consultation with the healer, as already mentioned. The healer would then pray for Kiope to improve. He then mixed the herbs and prayed for them to have their desired affect. Kiope would go home and pray for mihi (forgiveness) and kala (the release of anger) before preparing the herbs for use. She would then ask the herbs for permission to be used for the desired purpose. At this point, the herbs would be prepared by boiling them in distilled water in a stainless steel pot. Enough of the elixir would be prepared to last for seven days. Kiope would drink the tea once a day for the seven-day period, stop for three days, then repeat this cycle two more times. During the three day periods, Kiope would meet with Papa during his trips to Oahu from his home on the Big Island. At these meetings Kiope’s progress and condition were monitored and a new supply of herbs gathered on the Big Island was provided for the next seven-day period.

Kiope made it clear that the treatments were not for the purpose of removing the cancer. Rather, they were intended to improve her post-operative condition and prevent the cancer from recurring. The approach to the management of her condition with a combination of Western-style medicine and native Hawaiian herbal healing was important to her. Kiope made the decision to turn to Western-style medicine for her primary treatment and then supplement that with native Hawaiian herbal healing as her secondary form of treatment. In Kiope’s decision, the integration of her native Hawaiian cultural practice with the practice of the dominant culture in her life, Western culture is apparent. The decision is especially poignant when one keeps in mind that Kiope was trained to be a nurse in Western-style medicine and that Western medicine often frowns upon the practice of indigenous medicine. Kiope was very pleased with the results, proclaiming that she was, “very happy with Papa”. She felt as if the treatments helped her with the
Kiope made the decision to include native Hawaiian herbal healing in her treatment because of its use within her family for generations. Kiope’s mother, who is full Hawaiian, used la’au lapa’au for herself as well as for her children’s ailments. Kiope used native Hawaiian herbal healing in raising her children as well. They, in turn, have incorporated the cultural tradition into the raising of their children. This practice has continued with the use of la’au lapa’au in the treatment of Kiope’s great-grandchildren. La’au lapa’au has been in use by all four generations of the Mossman family alive today, and countless generations that have preceded them.

At the heart of La’au lapa’au is spirituality. There is also a practitioner, the kupuna la’au lapa’au, who serves as the vehicle through which this spirituality heals the sick. And finally, there is the la’au, or herbs, which possess the healing qualities the kupuna harnesses. As earlier described, the kupuna assesses the patient then decides upon what la’au is to be used. The kupuna then goes into the field and collects the la’au. According to Lena, Papa Henry Auwe learned a procedure used in the collection of the la’au. The la’au was to be approached in a certain fashion. Prayers would be offered asking for permission to use the la’au for the intended purpose. The la’au would be collected, then thanks would be provided. The kupuna would then meet again with the patient to pray for the healing of the individual. The patient would be provided with the la’au along with instructions for use. For example, in Kiope’s case there were the instructions concerning the preparation of the herbs, the dosing regimen, and also a list of restricted foods while taking the la’au. For Kiope, there was a restriction on certain types of fish, vegetables, and fruits.

Papa Henry Auwe, who has since passed away, was one of the most respected Master Healers. In fact, Papa was the teacher of a number of other healers. Papa told Kiope that he believed his work was a gift from God, and that he is the instrument through which God is able to heal. It was for this reason that he was not paid for his services. Rather, patients placed a donation of $10 or $20 in a calabash bowl as thanks. Kiope recalled that it was never asked for, nor was it ever expected. Papa explained to Kiope that payment devalued his work. Paying for care decreased the efficacy of the la’au.

Papa Henry Auwe learned la’au lapa’au at the age of seven from his great-great-grandmother, and practiced with her until she died at the age of 106. Papa Henry Auwe’s goal is to pass along his knowledge to students, and also to foster a relationship between Western doctors and native Hawaiian healers. He participated in forums and organizations with the express purpose of accomplishing this goal. It was his concern that the mana’o not only be passed on, but that the use of la’au lapa’au be integrated into the practice of Western medicine. He directed a program at the North Kohala Community Hospital with this intent. This hospital is the only one in the state to provide its patients with both Western medicine and native Hawaiian herbal healing.

In conducting the research for her dissertation, Nanette Judd interviewed Papa Henry Auwe on numerous occasions. Papa always made clear to her that a strong belief in spirituality and prayer is the central part of the healing process. The collection, preparation, and use of la’au was the means by which healing took place and a topic of conversation between Papa and Nanette. Some of the la’au used in Kiope’s case were popolo, awa, olena, and kinehi. Each of the la’au have separate uses. To achieve the desired effect, the la’au would be combined in various quantities and would also be mixed with various other la’au. The use of prayer was also a key component in the healing powers of the herbs.

Kiope also used awa in her tea. Awa (Piper methysticum) is a member of the pepper family common throughout Polynesia, where it is known by a host of other names: awa in Samoa and kava in Tonga. It is a small shrub that thrives in wet, shady areas and grows from four to twelve feet in height.

The preparation from the plant has a sedating, relaxing quality to it. Many times, awa is used to treat diseases considered incurable. Awa is also used for aches and pains, asthma, bronchitis, rash, inflammation, and venereal diseases. Overuse of awa is to be avoided as side effects such as scaly skin can occur. The application of awa in Polynesia is varied according to locale. In Tonga and Fiji, it is consumed as coffee is in the United States. In Samoa, the drink is reserved for ceremonial occasions. In Hawai’i and Eastern Polynesia, before the introduction of a foreign social structure, only chiefs consumed awa.

Another la’au used in Kiope’s treatment was popolo. Popolo (solanum americanum) can also be found throughout Polynesia. Known as magalo in Samoa, polokai in Tonga, and oporo in Tahiti, this herb has been shown to have moderately effective anti-bacterial properties. Because of this, popolo is considered by kupuna la’au lapa’au as the most important la’au. The leaves, stems, and berries are used in the treatment of swelling in her arm as well as preventing the recurrence of breast cancer.

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upper respiratory conditions. Popolo is also used in the treatment of fever, and as a post-natal aid.

Olena (Curcuma longa) was the third la’au used by Kiope. Olena is a member of the ginger family. Its English name is turmeric. Olena is used as a remedy to earaches, sinus problems, colds, and congestion. It is also used in the treatment of high blood pressure, heart problems, cancer, and diabetes. The la’au is also thought by healers to have a body strengthening, and cleansing effect. It is commonly used to help build up the body after an episode of illness.

The final la’au used by Kiope was kinehi (Bidens pilosa). Kinehi is used in the treatment of high blood pressure, heart problems, diabetes, and cancer. As with olena, kinehi is also known for its strengthening and cleansing effects upon the body. Used in combination with the other la’au, Kiope was able to successfully manage her condition following her surgery.

CONCLUSION

By her account, the role la’au lapa’au has played in the life of Violet Kiope Mossman has been crucial. The practice has also been a tradition within her family for generations past and present. La’au lapa’au existed in these islands before the arrival of Western medicine and continues to exist today, albeit in a much more limited capacity. The integration of native Hawaiian herbal healing with Western medicine was important in the recovery of Kiope and has been so to others as well. Papa Henry Auwae also saw the importance of integrating the two forms of healing and made great strides through his various endeavors to bring about this melding. However, changes in the native Hawaiian healing community are taking place as the kupuna age.

A decade ago, there were five individuals statewide recognized as Master Healers in the native Hawaiian herbal healing community. In the last decade, three Master Healers have passed away. In 2000, Papa Henry Auwae was the most recent to pass away. This leaves only two individuals with whom the mana’o of la’au lapa’au lies. While these kupuna continue to practice la’au lapa’au and pass on the knowledge, the rate at which the Master Healers are passing away far exceeds the rate at which they are being replaced. At this point in time, native Hawaiian herbal healing can be received from a Master Healer. However, this time is slowly coming to a close as fewer Master Healers remain. Instead, it is likely that the tradition will be carried on in a more limited fashion within families in which the practice still runs strong. The art of la’au lapa’au will likely be more fragmented in its practice as is often the case in cultural traditions that fall out of practice. However, as in the case of hula which experienced a revival in the 1970’s, perhaps one day the art of la’au lapa’au will be brought back to its rightful place as a cornerstone in the cultural traditions of the native Hawaiians.

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Horizons
Koko'olau
Tea used for asthma, fever, headache. Also used in specific recipes for throat and stomach trouble.

Olena, ginger family
Used for earache, nose and throat disorder; blood cleanser, earache, bleeding ulcers.

Awapuhi, ginger family
Used for sprains, bruises, toothache, stomachache. Used with ashes for cuts and sores.

Koali, morning glory
Root and stem bark pounded with salt and used as purgative. Bound over fracture and arthritic joints to relieve pain.

Awa
Reduces or eliminates body pain; helpful for insomnia or anxiety.

Left: Medicinal Tools of Old Hawai'i (McBride 1975)
1. Stone Pounder
2. Stone Salt Pan
3. Gourd Strainer
4. Wood Bowl
5. Stone Kahuna Cup
5. Shark Tooth Knife
Awa: Ethnobotanical Magic

My independent field study project is about awa, what awa is, what its effects are, and why it is an important part of Hawaiian culture. I chose awa for the topic of my study because it has always captivated me. The aesthetics of the plant are grand and I love to observe the different cultivar in their different stages of growth. I also chose awa because I am interested in horticulture and am enrolled in Hawaiian Studies this semester. Awa is an important part of Hawaiian cultural identity. In my study I will discuss why I believe that Awa promotes peace and good will.

The field study project took place here on O'ahu and on the Big Island of Hawai'i. On O'ahu I did research in the library and compiled my data. I also brought awa nodes from the Big Island to Oahu and have successfully propagated them. I am now cultivating awa in Manoa Valley. All of my field research took place on the Big Island. The Big Island has such an expanse of fertile soil, it was an excellent location to conduct my study.

My informants are Jamie Merriam, Mike Murray, and Lionel Arruda. Jamie Merriam is a general contractor and farmer who has been cultivating awa for seven years. He owns 10 acres of land in Mountain View, just off the Volcano Highway at the 1200 foot level. Jamie brought me to his farm to observe his growing techniques and the many different cultivar in his collection. Mike Murray is a teacher at Lapahoeoe School, which is on the Northeast coast of the Big Island. Mike and I have been friends for 16 years now. Together we traveled to a remote valley to propagate ancient Hawaiian awa and conduct an awa ceremony. Finally, my brother Lionel Arruda, who is a part-Hawaiian hunter-gatherer with some heavy connections, took me to some places where people are not allowed to venture. Lionel possesses an uncanny ability to find his way through incredibly thick jungles that some people get lost in for days. He took me to several massive wild awa patches that probably haven’t been seen by human eyes in fifty years or more. He also set up meetings with people who are very private, almost reclusive.

I conducted my study from many different angles. During my ethnographic fieldwork I collected information from growers, consumers, and people who have cultural knowledge. I traveled to remote locations to observe awa in its natural state and visited an agricultural farm to observe awa being cultivated. I performed a ceremony in which my friend Mike and I harvested, prepared and consumed a massive dose to experience the rich effects on this potent spiritual connector. I took photos of our journey to be included with my research materials also.

On October 4, I attended the Kava Festival at the Lyon Arboretum. The festival had large displays of awa cultivar in various stages of growth with explanations of the different techniques of cultivation. I was able to consume awa and analyze many different cultivar from all over the Hawaiian Islands. The festival had over 3,000 people attend, which illustrates the cultural importance that the awa still has today.

My study, which lasted the entire semester, took me to the Big Island three times to conduct research and collect data. The study also includes research previously published by botany experts in the Hawaiian Islands.

ANALYSIS AND DISCUSSION OF DATA

What is awa? Awa is a blessing from the gods. It is so beautiful to look at in its vegetative state. It makes me smile and I feel happy every morning I wake up and look outside to see the healthy specimens I have cultivated. The largest of my plants is 20 inches tall and largest leaf is nine inches in diameter. The stalk is purple, gold, and green. It looks like bamboo except for its giant dark green heart shaped leaves. I have named it Nui, which means large. The other specimens that I have propagated are from six inches tall down to just a shoot. According to Vincent Lebot:

Kava (Piper methysticum forst.f.) is of the pepper family Piperaceae, an outstanding ethnopharmacological species. The drug is, or once was, consumed in wide range of Pacific ocean societies, from coastal areas on the large Melanesian island of New Guinea to isolated Polynesian Hawai’i, 7000 kilometers to the northeast. Awa is a handsome shrub that is propagated vegetatively, as are most of the Pacific’s major traditional crops. Its active principles, a series

Instructor: Carl Hefner, Ph.D., Anthropology 200
of kavalactones, are concentrated in the rootstock and roots. Islanders ingest these psychoactive chemicals by drinking cold water infusions of chewed, ground, pounded or otherwise macerated awa stumps and roots (Lebot, 1992).

Awa is a beautiful plant. During my visit to Jamie Memam's farm I observed many different cultivar. They varied greatly in color and size: I saw that some had spots and some had stripes. One awa plant that I noticed in particular had a bright green streak up the stalk, which was dark purple. It was absolutely exquisite. Jamie said it was the papa ele'ele variety and that he got the cutting from the rare mother plant 30 miles north of Hilo. Jamie's farm is peaceful and secluded. The Awa is planted in rows according to the different varieties. It really stunk because Jamie had spread copious amounts of chicken manure two days earlier and it had rained.

Jamie showed me his techniques for the first stage propagation. First he cuts the nodes, and then he lays them on pure cinder and waters them three times a day. I noticed that some of the nodes had shoots an inch long with a leaf the size of a quarter, yet no roots. Jamie said he doesn't plant the nodes in soil until the roots start to show. Jamie gave me some Hanakapiai, or Dark Spotted Nene, which I am propagating here on Oahu. I'm using his method and some of the nodes are starting to shoot. I am grateful to Jamie for sharing his knowledge with me.

THE EFFECTS OF AWA
Awa not only helps to transmit ancestral messages, but also facilitates their reception. Awa drunkenness is a particularly valued altered state of consciousness in the Pacific Inlands because, “unlike contemporary Western theories of knowledge production, in Islanders’ explanation for the origin and growth of an idea, the importance of inspiration far outweighs that of creativity” (Lebot 1992). “Clever people are those who control powerful means of inspiration, rather than those who are personally creative or talented” (Lindstrom 1990).

OUR AWA CEREMONY
Mike Murray and I decided to conduct an awa ceremony in a remote valley that we had kayaked
to a year ago. During the previous trip I had found a stone bowl with the pounder still in it. Needless to say we were in awe. This trip we created and held our first ceremony. The first day was cold; we surfed after setting up camp. I then made the cup for the ceremony while Mike fished. The cup I made was a coconut shell that I broke in half. I sanded the lip smooth with a round river stone. Mike caught a large papio; we ate it for dinner and it sure tasted sweet. The coconut cup was a little stinky from the old rotten coconut milk so I washed it with Awa Puhi ginger. Mike was impressed with the craftsmanship.

The next morning we set out on our journey. When we got to the awa patch we prayed, gave thanks to the Gods for our lives, the lives of our ancestors and the lives of our future generations. We thanked the Gods for everything in nature and said that we would make three plantings of awa that day. Mike and I planted cuttings around the existing patch for future generations. We then planted another patch up by the great falls for this generation. On our way back from the falls we harvested about five pounds of rootstock, roots and the cuttings for the third planting. We went to the ruins of an ancient village where there was a stone bowl and pounder; there we planted the final patch in recognition of the ancestors. We prayed again and I pounded some fresh awa for the Gods.

When we got back to camp it was getting dark so I started to process the awa, and Mike went to catch us another fish. Mike caught another fat papio within three minutes of casting his line, then built a large fire and helped me with the awa. We cut it into small pieces and smashed each one. We decided to boil it and make a tea. We had so much of it that it took over an hour to make once it had been cut and smashed. When we were done we had two big cups full, about four measuring cups in each. We were amazed at the

**Mo'ī awa is a bushy plant once reserved for the queen and ladies of rank. Bush grows to a height of about 5 feet. Stems are short and purple.**

**Nene awa is green with spots and long internodes. It was used often by commoners to soothe toothaches and help hyperactive children sleep. The bush grows to a height of 10 - 15 feet.**
day and gave thanks once again. The awa was thick like pudding and I was thinking, wow, is this too much, as I dipped my finger into our brew. I rubbed my fingers together and the Awa concoction felt like motor oil. Mike and I drank all of it. It tasted like oily mud with a bottle of black pepper mixed in. Awful! It hit us within a few minutes, we managed to get up and wobble towards the ocean and gaze at the stars. As we lay on the rocks and at the edge of Mother Ocean, I felt nauseated for an hour and a half. After a couple of hours on the shore we stumbled back to camp, which was fifty feet away. Mike and I laughed and talked for a few more hours, stopping every once and awhile to listen to the river, trees, wind and the valley. I felt free from my body, free from this world, like I was at total peace and in harmony with nature. I have never experienced anything like that before. After the nausea everything became crystal clear. I heard the wind, the trees and the river talk to me!

Another time Lionel Arruda, native Hawaiian hunter-gatherer and my brother, took me to a couple ancient awa patches that he had discovered while hunting deep in the jungle. One patch mesmerized me with the sheer magnitude of the individual plants — the entire patch was a site to behold. At first I felt like I was in a crowd of old souls, then after a while it felt like the patch was happy to have people who care to come and visit. The awa plants were so big, I would call them trees.

Lionel took me to visit an old Hawaiian named Jack. Lionel told me that Jack's grandfather planted a big Awa patch across the road from Jack's house. At first he wasn't too friendly. He's a great big gnarly old Hawaiian and quite scary looking. He likes Lionel and we ended up hanging out on Jack's porch talking about fishing, hunting and awa's cultural significance. Jack said as a young boy he helped his father and grandfather tend the great awa patch his grandfather had planted. I could tell that he was passionate about the awa patch.

Uncle Jack said, “Awa used to be so important in bringing the community together, everybody would help everybody else out and had plenty respect. Da awa breeds aloha, back in da days everybody gave aloha and that's what we need today. Today hardly get aloha, people need for drink Awa, Awa is aloha.”

I think Jack is right; drinking Awa evokes peace and well-being. Before Lionel and I left, Jack got out his awa bowl and did a chant as we drank some of his awa. I got chicken skin when Jack was chanting, I felt very humble and grateful for the experience.

I feel that I have experienced and learned so much during my study. I also feel that I have just begun to tap into all the knowledge and meaning that there is out there about awa. I can honestly say that there is a lot of aloha coming from awa. I firmly believe that awa can bring peace and a sense of well-being into our communities. Talking story with Jack really backs my theory up. The experience I had with Mike Murray in the remote valley is a testament that awa can bring you in touch with nature and help you to find spirituality.

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Cassandra Wilson

Fatal Secrets, Fatal Silence

Cambodia is a nation with a tragic history. Unfortunately, many of its recent tragedies were brought on by its own people. The Khmer Rouge ruthlessly controlled Cambodia from 1975 to 1979 and is responsible for the deaths of 1.7 million people (Larmer). These atrocities were made possible by the silence and secrecy surrounding many events and identities before, during, and after the Pol Pot dictatorship.

The first significant secret began in 1970 when the U.S. started bombing Cambodia. The U.S. government was hoping to destroy the suspected Ho Chi Minh trail, used to supply the North Vietnamese army operating in South Vietnam. These secret bombings destroyed Cambodia economically and politically. They destroyed numerous agricultural lands, resulting in the deterioration of the economic state of Cambodia (Shawcross, 220-221). The bombings also disrupted the former leadership, which allowed another to overthrow it. Before the U.S. secret bombings, Pol Pot's group was not a threat to the government. But after the bombings, the U.S. pulled out of Cambodia and abandoned it when it was the most vulnerable allowing the Khmer Rouge to overthrow the government and take control of the country (“Extreme Regimes”).

On April 17,1975, the Khmer Rouge took control and they immediately cleared out Cambodia's cities, including Phnom Penh, and forced all inhabitants into the country. In Phnom Penh, they emptied out the hospitals first. In the book Sideshow William Shawcross writes, “Men with no legs bumped downstairs, blind boys laid their hands on the shoulders of crippled guides, soldiers with one foot and no crutches dragged themselves away...”(366). Then they forced out all of Phnom Penh's remaining inhabitants, refugees and residents. Some of the people were taken to different villages across the country, where they worked for at least twelve hours a day. They were forced to do hard labor, such as digging canals and building irrigation systems, but were lucky to receive half a pound of rice to feed eight people each day (Yathay). Many people died from starvation and exhaustion. During the Pol Pot dictatorship, Cambodia had no occupied cities, only agricultural production sites, also known as cooperatives, controlled by the Khmer Rouge (Raszelenberg, 66). The people were only useful as labor, so if they got sick they were allowed to rest in a clinic, but they were penalized by receiving only half of their food ration (Yathay).

Other people were taken to detention centers, such as the infamous Tuol Sleng, where many prisoners were executed for “crimes” like being educated, speaking in another language or even wearing glasses (Collinwood, 53). Prisoners were often executed in gruesome manner, such disembowelment, decapitation and clubbing (Vincent. 2003). It is estimated that within the three and a half years that the Khmer Rouge dictatorship ruled Cambodia, 1.7 million people died. That was approximately one third of the population of Cambodia (Larmer). In Tuol Sleng, out of about 15,000 people who were sent there, only seven of them survived (Panh). One of these seven was a man named Rithy Panh. He describes the atrocities committed by the Khmer Rouge as a “silent” genocide, The Khmer Rouge imposed a reign of terror, and most executions were carried out without witnesses and without noise. The world let Cambodians die and didn't seem to care. Not many people denounced the massacres” (Panh).

There were numerous reasons why many people within the international community did nothing to end the massacre. When the Communist Party of Kampuchea (CPK, also known as the Khmer Rouge) took control, it essentially closed off the country by evacuating almost all the foreigners. This made it very hard for media to obtain information. For several months into the Pol Pot dictatorship, personal telegrams were sent outside the country. Following the overthrow, the last known telegram to be sent was from a Cambodian reporter working for an American newspaper. On April 17,1975, after Khmer Rouge soldiers had occupied Phnom Penh, he wrote:

I alone in post office. Losing contact with our guys. I have so numerous stories to cover, I feel rather trembling. Do not know how to file stories. How quiet the streets. Every minute changes. With small typewriter I shuttle between post office and home. May
be the last cable today and forever (Chandler, 133).

Another reason why no one denounced the massacres was that there weren't enough witnesses. It was unusual for the prisoners of Cambodia to escape. Khmer Rouge soldiers patrolled the borders and created mine fields across the country (Yathay). The scarcity of witnesses made it easy for the international community to ignore the conflict in Cambodia. But even the accounts of massacres that did arise were rarely reported because the media had no way to verify them since they were not allowed into Cambodia. Also, the earliest survivors had such appalling stories that most Western journalists thought they were exaggerating. Some journalists dismissed it as CIA propaganda against the communist government (Shawcross, Sideshow, 368).

Additionally, journalists were reluctant to report their accounts, because most survivors didn't even know who was in charge of the persecutions. They weren't given any information about the leadership they were only told that “Angka” ran the country. In his article, “Escape from Cambodia,” written after his escape in 1978, Pin Yathay never refers to the CPK, Pol Pot or even “Brother Number One.” He writes that when Phnom Penh was evacuated, the people were merely told “Angka [the organization] will take care of you” (Yathay).

It was the CPK's theory that the less the people knew about the leadership, the more powerful CPK would be. So following that philosophy, the names, places and objectives of the CPK were concealed from the people. Nobody knew that Pol Pot was “Brother Number One.” Nobody knew where Angka was located, and nobody knew that Pol Pot's goal was for Cambodia to achieve a truly independent and self-reliant communist society. In fact, he didn't just want to achieve it; he wanted to leap into it. Pol Pot believed that surpassing the socialist stage of transforming a society into communism was Cambodia's only hope for preventing Vietnam's looming invasion (Raszelenberg, 65).

During this rapid development, the CPK transformed schools and places of worship into labor and re-education camps. It outlawed singing, dancing, praying and other common acts (Panh). Crimes such as being immodest, performing illicit sexual acts and stealing were punishable by death (Raszelenberg, 67). There were even severe cases of hunger where people were executed for eating human flesh. Pin Yathay describes two such incidents:

A woman teacher ate the flesh of her own dead beloved sister. For this, she was taken by Khmer Rouge guards and beaten in front of the entire village. They beat her without mercy from the morning until the evening, when, thank God, she died. In one room I remember some patients hid the body of a dead man. Some of them, desperate in their hunger, ate his flesh...Communist guards rounded up about forty of the accused and took them away to a special camp...Three months later all but three were dead (Yathay).

All of these atrocities were committed without protest from the people of Cambodia or the international community. Then, finally, in September 1977, the CPK announced that it was in control of the country. Pol Pot also revealed himself as Saloth Sar, and Nuon Chea, also known as “Brother Number Two,” insisted that ‘secret work was fundamental’ to the Khmer Rouge revolution (“Extreme Regimes”). The public began to take notice of Cambodia, because by then there were too many refugees to ignore. By October 1979, there were over 25,000 Cambodian refugees in Thailand (Holocaust, '79). Some leaders pushed for their countries to give aid, such as senators Danforth, Sasser and Baucus from the United States. However, like the U.S., most Western nations were reluctant to stop Pol Pot because he was fighting against the Vietnamese (Holocaust '79).

PAINFUL MEMORIES
In 1978, Vietnam invaded Cambodia and ended the Khmer Rouge dictatorship. Today, Cambodians are learning to confront the painful memories of the Pol Pot regime. Many Cambodians suffer from mental illness and still experience post-traumatic stress symptoms, such as insomnia, nightmares and poor appetites (Chandler 178). Many Cambodians believe pain and mourning are things to be kept secret. In “Cambodia, A Painful Hush,” Prusher provides an account from a woman in Cambodia. When asked if people talk about the past massacres, she replied, “People don’t want to talk. Even I don’t want to talk.” Like this woman, many Cambodians think their memories are private and should not be shared with the public (Raszelenberg). To channel the hatred and relieve some of the pain felt about the Pol Pot regime, the State of Cambodia declared a “Day of Hatred” in May. On this day, events and ceremonies related to Pol Pot take place across the country to express some of the pent up hatred felt by the survivors (Chandler, 178).

Another reason the Khmer Rouge massacres are hard to discuss is because Cambodians don’t actually have a word for what took place. Westerners have
used labels such as “auto-genocide,” “Cambodian Holocaust,” “Cambodian Genocide” and “sui-genocide.” But the Khmers have yet to adopt any of these terms; instead, they prefer silence (Raszelenberg, 77).

The memorial sites dedicated to the Khmer Rouge massacres are also more recognized by Westerners than by Cambodians. Today, Tuol Sleng is a gruesome museum visited daily by tourists. It displays pictures of the victims taken by their Khmer Rouge captors, bloodstained floors, and the original regulations. The regulations are very strict and say things like, “When receiving lashes or electrification you will not cry out at all.” The killing fields are still scattered with human bones. White signs in the fields, describe what the Vietnamese found there in 1978: “Here lay the bodies of 450 people” and “Here 150 children were found beheaded” (Vincent). Tuol Sleng and the killing fields are popular tourist attractions, but their locations are unknown to most Cambodians. Cambodians feel they don’t need to be reminded of their past through memorial sites, because they are reminded of their past every day. They still live with the aftermath of the Pol Pot regime, continuously dealing with dangerous minefields, corrupt governments, a re-developing health care system and a re-developing educational system (Raszelenberg, 79).

The Cambodians also deal with the lack of closure to the past. None of the Khmer Rouge leaders were ever tried in an internationally recognized court. When the Vietnamese occupied Cambodia in 1978, Pol Pot and leng Sary were sentenced to death for their crimes against humanity in a show trial. However, Pol Pot and leng Sary weren’t even present, so the sentence was more for propaganda than anything else.

In 1997, Cambodian prime minister Hun Sen requested a tribunal against the Khmer Rouge. In “Cambodia and the Perils of Humanitarian Intervention,” William Shawcross speculates that the prime minister’s motives were purely political, rather than ethical. But by the time the request was accepted, the relationship between Hun Sen and the Khmer Rouge had improved. Now, Hun Sen was reluctant to reveal the Khmer Rouge secrets fearing it could worsen the relationship between Cambodia and China. Nevertheless, many Cambodians still demanded a tribunal so they could understand the reasons behind the massacre. “What the people want is not revenge against the Khmer Rouge,” explains a member of the Cambodian National Assembly, “What they want is the reality, the truth, of what lies behind the Khmer Rouge, because I don’t think anyone really understands that. We need to have this trial so we can prevent genocide, but the people also need it so we can write our own history (Prusher, “Judicious”). But the demands were eventually silenced by Hun Sen’s continual avoidance of the subject and uncooperative attitude (Shawcross, “Cambodia”).

This lack of closure makes it very difficult for the Cambodian youth to learn about the Khmer Rouge atrocities. Today, Cambodian educators are struggling with a way to teach their students about the painful past. Many of the current textbooks barely cover that part of history. One ninth-grade textbook published in 2000 sums up Pol Pot by stating that he formed a new government and that “a lot of people were killed at that time” (Prusher). Another twelfth grade textbook attempts to include more information addressing the Pol Pot Regime, but the sections are written by government officials. They hope to discuss how the masses suffered from hard labor, harsh treatment and starvation, but they wish to avoid tallying death tolls and identifying the leaders (Unmacht). One of the writers, Chhut Sereyrun, justifies their decision by saying,

We didn’t want to show the children how the Khmer Rouge soldiers killed people with hoes, axes, and bamboo-stick beatings over the head. We need to think about the security of the students and how they will think. We need to think especially about the former Khmer Rouge who come back to live with the Cambodian community. We want them to live peacefully with us. We don’t want people to remember too much (Unmacht).

This explanation seems very reasonable considering many former Khmer Rouge persecutors still live in Cambodia. On the other hand, many Khmer Rouge leaders are already living peacefully and enjoying more comforts than the average Cambodian. In fact, many government officials are former Khmer Rouge members as well, including Cambodian prime minister Hun Sen. Khmer Rouge leader leng Sary now owns a gem mine on the Thai-Cambodian border. And even Ta Mok and Duch, the only two leaders arrested for the Khmer Rouge atrocities, enjoy comfortable cells with a private bathroom and air conditioning (Shawcross, “Cambodia”). Sadly, it is not uncommon to see a former Khmer Rouge leader living in luxury amongst the multitude of suffering Cambodians.

Unfortunately, it is more difficult for some Khmer Rouge cadre, like Khieu Ches, to integrate back into society. In 1977, Khieu was a sixteen-year-old soldier in charge of guarding prisoners at Tuol Sleng. He is now
living in a small village, growing rice and raising a family. But he is still haunted by guilt, justifying his actions by saying, "If I didn't obey orders, I would've been killed. If you did something wrong, they wouldn't just kill you, they'd kill four or five of your friends and relatives, too" (Larmer).

However, when confronted by Vann Nath, a survivor of Tuol Sleng, Khien didn't apologize. Instead, he claimed he was a victim too (Larmer). Nath politely disagreed, but, like many Cambodians, realizes that everyone suffered, directly or indirectly, from the secrets and silence, which led to and sustain the Pol Pot legacy.

BIBLIOGRAPHY


Yoga in Modern Times

INTRODUCTION

I chose to do my ethnography field research on Yoga. I've been interested in Yoga ever since I saw my friend showed me something really bizarre. One day I was hanging out at my friend Takeya's house in Japan with his friend Jo, and Takeya gestured to Jo and said, "Show him." Jo got on his hands and knees while he did some breathing exercises for a few moments, and then sucked his stomach in. He lifted his shirt to reveal his stomach to be so unbelievably sucked in and flattened that I almost expected to see his spine from the front. I gasped in amazement, but Takeya motioned me to keep looking. "Wait, keep watching because this is not the amazing part" whispered Takeya. A few seconds later some sort of muscle like a vertical pole protruded a few inches from Jo's stomach area. I looked as if he swallowed a stop sign pole and it was visibly protruding from his stomach. He told me the next step is rotating whatever it was that was sticking out like a pole in a stirring motion, but he hasn't gotten to that level yet. That image of Jo's stomach was etched in my memory, and it was on my mind for quite some time afterwards. From that day on I thought Yoga was a pretty interesting art, and I also kept hearing about its health benefits. But what exactly is Yoga? I was determined to find out and experience it for myself.

METHODOLOGY

My fieldwork took place at two different Yoga schools. Two yoga instructors and seven students were my informants. I managed to fit in easily because I was not only an observer but also an active participant who was just as involved in practicing yoga as everyone else. Over a period of two months I learned yoga from a studio that specialized in Iyengar Yoga. I also participated in two Hot Yoga sessions at a separate facility.

DEFINITION OF YOGA

The word yoga comes from the Sanskrit word “yuj” which means to join or union (Iyengar, 1979). Iyengar (1979) states that yoga is the means to enlightenment or moksha so that one may be liberated from the earthly realm to rejoin God. People that choose this path he says are called yogis or yogins.

"The practice of yoga aims to overcome the limitations of the body. Yoga teaches us that the goal of every individual's life is to take the inner journey to the soul. Yoga offers both the goal and the means to reach it” (Iyengar, 2001). According to Iyengar, the philosophy behind Yoga is that in order achieve self-realization one must have perfect harmony between the body and the mind. An imbalance in the body results in an imbalance of the mind because of the constant interaction between the two. The yogic postures aim to strengthen the body in order to strengthen the mind (Iyengar, 2001).

Using asana (poses) and pranayama (breathing), the goal of yoga is to bring peace to the mind. There are four stages of yoga that lead to this goal. The first stage is the level of the physical body that is called arumbhavastha and is the starting level. The second level is integrating the mind and body to move in harmony and is called ghatavastha. The third stage when the mind and body become one is called parichayavastha. The final stage is called nispattiavastha, which is the feeling of oneness with the soul (Iyengar, 2001).

THE ORIGIN OF YOGA

According to George Feuerstein of the Yoga Research Education Center, Yoga originated in India over 5000 years ago. The first teachings of yoga are thought to come from the religious texts written in Sanskrit called the Rig-Veda, which gave instructions for ritual sacrifice and rituals that went beyond the normal state of mind to have psychic visions (Feuerstein). These teachings eventually evolved into what is called yoga today.

Here in America, Yoga first arrived in 1893 with Swami Vivekananda who was attending the Parliament of Religions in Boston. His immense popularity attracted a multitude of interested students, and from this sprung the modern yoga movement in which many other Indians came to the West to bring and teach yoga to America. The rock group The Beatles also played a part in further popularizing yoga with their affiliation with Maharishi Mahesh Yogi, and yoga became popular nation wide (http://www.yrec.org).

LEGENDARY FEATS OF YOGA

The old stereotype of a yogi was one that was
physically capable of extraordinary feats that cannot be accomplished by the average person. These feats of yoga lie in the postures or asanas. These asanas are for improving various parts of the body. Some of them are rather simple, whereas others can be quite complex. The complex poses can be quite remarkable. The isolation of the rectus abdominus that I described in the introduction is one of these, and is also what Jo had showed me in Japan (see Appendix). Others display incredible flexibility while some of the poses are very simple and appear fairly easy to do. Some yogis can exert such great control of their bodies that they are able to take water up the rectum by creating a vacuum with their sphincter, and then rolling the recti abdomini before letting the water back out of the colon (Behanan, 1959).

Some people believe that some Yogi also have psychic powers that are called siddhis. Siddhi is a word meaning "accomplishment" in Sanskrit but it is now often used to describe superhuman powers. There are many stories about the supernatural powers of some yogis. There are nine main siddhis that are talked about in Indian culture as described by Yogi Chaitanya Dev. These siddhis include unbelievable feats such as the ability to fly, to increase or decrease the size of one's body to incredible proportions, and to bring the dead back to life (http://www.siddhashram.org/).

Siddhis are not limited to the eight mentioned by Dev. There are stories of yogis producing a number of strange phenomena. Author W. Sommerset Maugham in A Writer's Workbook documents one story of this type: An Indian yogi, having no money, asked the attendant if he could ride for free. When he was refused, he just sat on the platform. The train could not start when it was time for the train to leave. The mechanics could not figure out what was wrong, until finally the station-master let the yogi on board and then the train was able to start. (http://www.angelfire.com/realm/bodhisattva/siddhi1.html)

Behanan (1959), author of Yoga: A Scientific Evaluation, however, refutes the idea of a yogi's psychic powers and explains that there is no such a thing. According to him, people sometimes have visions and even feel as if they are floating sometimes, but this is all known to be hallucination by the yogi, and he dismisses it as so.

MY EXPERIENCE WITH YOGA

A friend asked my wife and I if we would like to accompany her to her yoga class. Being interested in yoga, we both went, not knowing exactly what to expect. She explained to us that it was "Hot Yoga," and that we should bring a towel to wipe our sweat. Not knowing exactly what to be in store for us, we eagerly went with her to the studio.

When we got there, the class before us wasn't finished so we waited outside. People waiting with us were dressed in spandex biker shorts and leotards. One man seemed like he was really getting psyched out for the class and began to stretch as if he were to compete in a track meet. Seeing this kind of intimidated me. This was a yoga class I expected to attend, and the yoga I had envisioned consisted of breathing exercises and meditation that did not require getting psyched for.

When it was time, we entered the studio. It was so hot that I could hardly breathe. It felt like I was in a sauna, and just the thought of exercising in there made me light headed. The room had a gas stove to heat the place up. We all gathered in rows and set our rubber yoga mats out. The instructor led us through some stretching and then the workout began. We got into all sorts of different yogic positions one after another and it was quite a workout.

Drenched in sweat, I tried to keep up with everyone else as my legs started to shake in fatigue while I struggled to keep balance during the various poses. I was sure this wasn't the way to enlightenment that I've heard about. In fact, it felt no different than a regular workout. I assume the poses were real yoga positions since the instructor called out their Indian names, yet we were executing them in a workout fashion one after another in the blistering hot studio.

I thought yoga was all about relaxation but all I could think about was how relaxing it would be to get out of there. Finally, toward the end of the workout, we got to lie down on our mats and close our eyes to relax. It felt so good to lie down that I almost fell asleep on the mat. I didn't know if this feeling came from the lack of oxygen in the air or the fact that I could finally rest, or both. After the session, we got out and enjoyed the cool soothing air. The workout made me incredibly hungry and I got the best sleep that I could remember. The only adverse effect of it was the fact that the next few days I experienced hurting muscles in areas that I have never felt pain in before.

HOT YOGA

We later found out that Hot Yoga is quite popular with young people. This form of Yoga is also known as Bikram Yoga, which is a modern form of Hatha Yoga created by Brikam Choudbury (http://www.bikramyoganyc.com/). This type of Yoga involves doing a series of 26 poses in a heated room, and looks more like a modern workout than it does
an ancient art. This type of Yoga claims to enable you to reduce symptoms of chronic diseases and to better focus your mind to realize the union of body mind and spirit. Despite these good benefits, the majority of the people just want a good workout to help them shed some unwanted pounds. Although the spiritual side of it is not given much thought by most, the majority choose to continue because believe they report an increase in their self-esteem. Attracting a lot of physical fitness enthusiasts, this type of yoga seems to cater to the needs and wants of modern society.

**IYENGAR YOGA**

But after experiencing this workout type yoga, I decided to find something closer to the yoga that I had imagined. We decided to join a studio that specialized in Iyengar yoga after doing some research. Iyengar Yoga is another modern version of Yoga created by B.K.S Iyengar. This system differs from Bikram Yoga in that it is not considered a workout by most. The classes here are filled with an older crowd than Hot Yoga. The class consists of doing a number of different poses and stretches throughout the class. Unlike Hot Yoga, most feel as if it is just a long stretching session rather than a full-fledged workout. The whole hour basically consisted of doing different poses at a slow, relaxing pace. Some were harder than others, but the session was not half as physically strenuous as the Hot Yoga we had tried prior to this one. As with the Hot Yoga, towards the end of the class we meditated. I found both styles to be great for stress relief and physical maintenance of the body.

The philosophy is that mastering the body is the gateway to mastering the mind (Iyengar Yoga resources). While mastering the mind may not be a goal for many, the effects of the continued practice of Iyengar Yoga has been reported to change one’s perception of life. Aside from increased flexibility, people have reported a new openness and caring for other people while others described having a sense of purpose in life. As Iyengar (2001) mentions, the first stage is the physical stage at which the motions are just physical. A lot of students enter Yoga thinking that there is nothing beyond the physical movements involved and end up with benefits that they did not expect to receive nor did they wish to achieve from the start. In a society that has different values, for the select few that stick with it, yoga still seems to manifest towards the spiritual goals it has been designed to do.

I was quite happy with my experience and decided to interview my instructor. To my disappointment, she kind backed away when I showed a sincere desire to question her on the spiritual aspects of yoga. She explained that she had some good effects from studying yoga for many years, but seemed to shy away from the word spiritual almost as though she were frowning upon the idea. She remained extremely friendly, however, and spoke of the various other benefits of yoga on an earthly level.

It’s possible that she may not have wanted to associate her class with any doctrine or religion, and thus refrained from using the word spiritual. Whatever the case, she did not appear to have spiritual enlightenment as her goal. She, however, explained to me that she has gained a genuine feeling of well being, and felt a closer affinity to people as a result from her yoga practice.

My experiences with yoga left me with a different image of yoga than what I had anticipated from reading books on yoga and hearing stories about it. Although my expectations of yoga were different from what I found, I enjoyed it for what I perceived it to be. I found both styles to be great for stress relief and physical maintenance of the body.

**ANALYSIS AND DISCUSSION OF DATA**

What I have learned from my research and ethnology fieldwork is that with modernization comes absorption in the material world that seems to undermine spirituality. Yoga, originally a spiritual practice, has thus started to evolve here into something that appears to have a different purpose altogether. The diffusion of yoga into the American culture seemed to have caused yoga to undergo some changes in image in order for it to be accepted by the mainstream. While the more spiritual oriented yoga forms are still practiced here, there seems to be a shift in popularity to the new fitness types of yoga. More attention to the physical aspects seems to be stressed when, in fact, this aspect is just the first stage yoga with a spiritual goal being the last. Our culture has a different worldview, putting more emphasis on the importance of the physical world. Diet, physical fitness, health and stress relief appeal to us, and therefore these are the aspects of yoga that we focus on today, whereas in India it originated as spiritual practice. I believe that yoga here in America has adapted to our lifestyle by changing

Horizons
its face to fit our society that is also changing with the times. This is not to say that classical yoga does not exist here, but that the trend is toward the evolution of yoga into something entirely different than it originally was. Perhaps it is a natural phenomenon for mankind to relate more to the physical world as they advance technologically.

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The Difficult Healthcare Melting Pot

INTRODUCTION

Hawaii is a melting pot of different cultures. Each culture comes with its own set of unique beliefs, traditions, and practices. Each culture's beliefs play important roles in how healthcare decisions are made, how treatment is accepted or rejected and who ultimately has the final say with such decisions. Since a variety of cultures are treated in hospitals in Hawaii, a healthcare provider must address subjects such as family loyalties, religious affiliations, obligations and their beliefs in supernatural forces when caring for patients and their families. As a healthcare provider who cares for patients with strong traditional cultural beliefs, I have noticed that each culture has beliefs which could possibly restrict us from providing what every hospital should strive for, the best healthcare possible. Especially in Hawaii, a healthcare provider must approach each patient differently.

METHODOLOGY

As a healthcare provider in a dialysis center in Hawaii I treat many patients of different cultural backgrounds three times a week. Although the observations discussed in this paper were made throughout the semester, I have seen these trends for the past four years in the five different dialysis units I have worked at. In the time I have worked in culturally diverse environments, cultural relativism is strongly promoted and ethnocentrism is avoided at all costs. Anything negative discussed is purely due to the fact that it makes providing healthcare more difficult.

In a hospital community, in this case Saint Francis Medical Center, there are many strict privacy policies. The data obtained for this field study is based on observations of patterns of behavior as not much detail can be given about the subjects. Interactions between dialysis patients of Samoan, Filipino, Chinese, Japanese, Hawaiian, and Caucasian descent and their healthcare providers (doctors, nurses, patient care technicians, dietitians and social workers) have been analyzed. These interactions are only a few examples of how traditional cultural beliefs constrict healthcare.

ANALYSIS AND DISCUSSION

FILIPINO PATIENTS

A traditional Filipino’s healthcare practices in Hawaii come from many cultures, including Indian, Chinese, Arabian, Spanish, Mexican and American because of their presence in the Philippines throughout history. Sociolinguists have determined there are eight major languages and seventy-five different dialects. Apparently a traditional Filipino person has a very strong sense of family loyalty to immediate and extended family members. Also, Filipinos hold strong bonds to both matrilineal and patrilineal lineages that are continuously maintained by reciprocity, insuring many people for support. Extended family members are therefore part of the basic unit of the Philippine society.

Healthcare providers notice that when being cared for, Filipinos are very observant and sensitive to the tone and manner of a speaker. For example, a patient resisted healthcare when he took offense to the tone of voice of a healthcare technician who tried to provide care and advice about the dialysis treatment the patient was receiving. Communication between the employee and the patient broke down as tempers rose. Soon after, against the advice of the nurses and her physician, the patient refused treatment and asked for it to be terminated for the rest of the day, resulting in inadequate dialysis treatment. Later that afternoon harassing phone calls were made by her family members accusing the hospital of not providing the care that she needed.

During the patient’s next visit, family members brought the patient in with harassing attitudes towards all of the employees. Eventually the problem was resolved by having the family members meet with the supervisor and hospital security. The whole incident created difficulties that unnecessarily involved more individuals than needed and took away the opportunity to provide efficient as well as adequate care. Although this was a negative incident for the hospital, it does show how important family loyalty is within the Filipino culture.

Filipino patients, if not antagonized, tend to be too polite and will not disagree with elders and authority figures such as doctors or nurses. When I was assessing one of the patients, he told me that he had chest pains the night before. The nurse in charge came over to
becomes evident. Workers are not expected to learn
becomes difficult. Many times when a Filipino health-
patient. In dialysis, it is important to physically check a
patient about his or her health.
employee of another culture to communicate with the
for the healthcare provider and uncomfortable for the
of the Chinese culture is that they do not like being
herbal medicines with modern ones because of their
this happening at this hospital; but even after patients
had a nasal cannula attached to her, this elderly Filipino
patient denied any discomfort or difficulty breathing.
Again, being far too polite for fear of offending her
physician, the patient withheld information. In major
disbelief the angry physician pointed at the nasal
laughed and with some hesitation proceeded to tell
him the truth.
Many Filipinos strongly believe in both modern
medicine and folk or herbal medicine. Patients will take
both at the same time in hopes of a miraculous cure. It
is known that mixing medications is quite dangerous
and in an extreme case, could cause death. This is
also possible when mixing both modern and herbal
medicine. There have been no recorded incidents of
this happening at this hospital; but even after patients
are educated about these risks, they resume mixing
herbal medicines with modern ones because of their
strong cultural beliefs.

With so many Filipino dialects, communication
becomes difficult. Many times when a Filipino health-
care provider tries to communicate with a Filipino
patient, there is still difficulty communicating because
they speak different dialects. Patient frustration
becomes evident. Workers are not expected to learn
different languages, and this makes it difficult for an
employee of another culture to communicate with the
patient about his or her health.

CHINESE PATIENTS

One reason healthcare is difficult with patients
of the Chinese culture is that they do not like being
touched. This makes physical assessments difficult
for the healthcare provider and uncomfortable for the
patient. In dialysis, it is important to physically check a
patient for edema (swelling) around limbs, especially
the feet, and to listen for fluid within their lungs using
a stethoscope. Chinese patients tend to pull away
when a worker proceeds to touch them. Swelling is
a sign of fluid build up which threatens a patient's
health, but more specifically the patient's heart. If
edema is present, a patient's dialysis treatment must
be amended, according to how much swelling there
is. To determine what kinds of amendments should
be made, a patient care technician needs to determine
how much swelling there is by pressing a thumb
against the swollen limb to feel how soft the tissue
is and how deep an indentation is caused by this
pressure. Many patients of the Chinese culture are
hesitant to let an employee do this. One patient always
has swollen feet, but never lets anyone execute the
proper edema assessments. Instead, he presses on his
feet himself and tells us to just look at it. Visually, it is
helpful, but providing care is hindered because we are
unable to feel how soft his tissue is and how deep the
indentation is, for a more accurate assessment.

Another way dialysis patients are checked for
fluid buildup is having the patient lie in a supine
position, while we use our fingers to apply pressure to
a patient's jugular neck vein and visually check how
distended the neck vein is. Many Chinese patients
ask workers to bypass this assessment and move on
to the next assessment. On one occasion a physician
moved in close to a Chinese patient to perform a
neck distention assessment. To the surprise of the
physician, the patient pushed the his arm away. There
was a short discussion between the patient and the
physician who later decided to avoid this assessment
on this patient. This is another example of culture
prohibiting healthcare.

A third assessment Chinese patients are very
uncomfortable undergoing is having a patient care
technician listen to a patient's lungs with a
stethoscope. It is one last way to check for fluid build
up. When fluid is accumulating, it also builds up in
the lungs and causes a crackling sound when a patient
breathes. One can also check a patient's heart sounds
for irregularities and heart rate during this time. It
has been observed that many Chinese patients rush
themselves through this assessment to minimize time
of physical contact. There is a Chinese patient who has
employees listen to his heart and lungs while he holds
the stethoscope on the appropriate sites. Healthcare is
not completely restricted but the Chinese culture does
affect how it is provided to the patient.

In the Chinese culture health is maintained by
balancing the Yin and Yang. Food is believed to be
very important in maintaining this balance. This belief is a great threat to the health of a patient on dialysis. While on dialysis a patient is asked to follow a strict diet and to abstain from many foods and drinks, such as certain fruits, vegetables and dairy products. It becomes a major dilemma that Chinese patients, as well as all other dialysis patients, must deal with for the rest of their lives as they receive dialysis treatment. Results of laboratory blood tests done on many Chinese patients expose blood levels of certain chemicals that indicate improper diet practices. When questioned by dietitians, patients admit to not surrendering their traditional cultural diets because they are still attempting to balance Yin and Yang.

There are quite a few Chinese patients who refuse to surrender to the diet. They continue eating as if they were not on dialysis and ignore the warnings from all healthcare providers. Through time I have seen each of these patient's health deteriorate, although slowly, much quicker than any of the other patient on dialysis. Patients receive dialysis treatments to correct any chemical imbalances that the kidneys are no longer able to correct. By ignoring the prescribed diet a continuous chemical imbalance is created and dialysis treatment is increased to compensate for this imbalance. Therefore, the dilemma is between the cultural belief of preserving balance between Yin and Yang or maintaining chemical balance within one's body through dialysis and a proper diet. Both cannot be accomplished without compromise.

JAPANESE PATIENTS

Traditional Japanese culture reinforces a social code whose first rule of conduct is “Do not make waves.” This creates a situation where patients do not inform nurses or patient care technicians about their health problems. Gaman is a Japanese term meaning self-control and the ability to endure or tolerate pain and deny any personal suffering. Traditional Japanese patients restrain from discussing difficulties they are having with their health. Another Japanese term, Haji, refers to shame, something that should be avoided at all costs. It not only reflects on the individual but also the individual's family and family name. Japanese see admitting to difficulties or pain as a sign of weakness and not maintaining gaman. If they do, haji is exhibited and the image of one's self and one's family name is viewed with lower status.

At the end of dialysis treatment a patient is usually hypotensive (has a lower than normal blood pressure). This poses a threat to a patient's health because first of all he or she feels weak. The patient is at risk of blacking out when standing up, or if not in the unit, soon after while the patient is driving home. Now, not only is the patient at risk but other drivers are as well. Secondly, having a low blood pressure puts dialysis patients at risk of clotting their grafts or fistulas (both are surgically created to provide access to a person's circulatory system with the use of needles specifically for dialysis patients). If a graft or fistula becomes clotted there is no access for dialysis to a patient's circulatory system. Treatment cannot be given until further surgery is done to either repair it or a new access is created. It is mandatory that a patient be allowed to leave only if his or her blood pressure is at or above the approved level with a systolic pressure of at least 100.

Many older male Japanese dialysis patients fall below this limit but deny any light headedness which is an indication of low blood pressure. The pride that accompanies gaman puts the blame on the machine; claims are made that they are inaccurate and Japanese patients refuse to surrender to the idea their health is delicate in order to avoid haji. Promoting gaman only hurts Japanese patients because the necessary treatments and education for further prevention are avoided or not provided, further complicating their health. One must choose between self, familial and cultural pride and being oblivious to their pains or succumbing to pride and putting their health first.

NATIVE HAWAIIAN PATIENTS

Health statistics for Native Hawaiians are pretty grim. Hawaiians have the shortest life expectancy of any ethnic group in Hawaii. The incidence of chronic diseases like diabetes and heart disease is higher for Hawaiians than for any other ethnic group in the state. This is supported by the fact that there are so many Hawaiian dialysis patients. A common coping method used by Hawaiian patients to solve problems is to avoid or deny of problems all together. With Hawaiians come a laid back attitude towards everything including trying to understand their health problems and educating themselves about their condition. Hawaiians believe the problem will go away if they ignore it long enough. No action is taken against the illness until the situation becomes extreme. This explains why there are so many dialysis patients in the first place. Initial precautions are therefore not taken that could help restore a patient's health sooner.

Dialysis patients usually are unable to urinate and must restrict their fluid intake. If not regulated, fluid builds up in the body and this constant build up weakens one's heart over time. Excess fluid creates
great pressure around the heart. Initially, while trying to pump with this added pressure, the heart muscle builds up to a greater size. Later, the heart muscle weakens over time because of the constant need to remove large amounts of fluid from a patient during dialysis treatment. The heart is continuously being overworked trying to maintain a constant blood pressure since pressure is changing while fluid is being removed. A great analogy of this is blowing into a balloon and releasing the air over and over. The air represents the pressure created by fluid in a patient and the balloon is the heart. If done repeatedly the elasticity of the balloon eventually wears down and becomes weak. This is exactly what happens to the heart over time.

Hawaiian patients, with their laid back attitudes, put little effort into regulating their fluid intake. It is normal to see Hawaiian patients having large amounts of fluid removed during every dialysis treatment. There are many Hawaiian patients who end up with heart problems because of this ignorance. Now, these patients not only deal with dialysis but also their frail hearts. A great example of this is a Hawaiian patient who needed a pacemaker implanted. For many years he was warned by physicians, nurses, patient care technicians, dietitians and social workers about the dangers of consuming too much liquid and was advised that he should limit fluid intake. He ignored the warnings and continued his everyday life as usual, drinking anything and everything he wanted. Eventually his heart weakened resulting in a life threatening pulse rate and blood pressure. The patient went through an urgent surgery to have a pacemaker implanted. Since then his health has improved drastically, and he is now being told to use the same precautions that he ignored for many years. Although he knows what it could result in he is still ignoring such advice and continuing to consume fluids the way he has always done so, in excess. Over time this ignorance will catch up with him again and this time will more than likely result in death.

JEHOVAH'S WITNESS PATIENTS

There are a few Hawaiian and Samoan Jehovah's Witness patients. One belief that they hold dealing with healthcare is refusal of blood transfusion because it is against their religion to have someone else's blood cells transfused into them. This becomes a problem especially with dialysis patients since they often have a low hematocrit (lower than normal percentage of red blood cells in the body). Usually, patients are given medications to help replenish this loss but when the percentage falls drastically, a physician orders a blood transfusion to be given during treatment. An expensive blood transfusion will raise a patient's hematocrit immediately. Hawaiian and Samoan Jehovah's Witness patients refuse the blood transfusion because of their religious beliefs. With a low hematocrit comes weakness that could cause one to black out and create difficulty breathing. This not only affects patients during dialysis treatment but also during all daily activities up until the patient's hematocrit reaches a safer percentage.

SAMOAN PATIENTS

Elderly Samoans enjoy the respect of their family and the community. They are a source of wisdom and knowledge. It is ones duty to care for elders and be obedient and humble. There is a strong sense of family and all family members are expected to be present at major life occasions such as the birth of a child, wedding or a funeral. The church is also important in helping to support, adjust and retain a sense of community. In return a Samoan individual dedicates a lot of his or her time towards the church. Many citizens of Samoa travel to Hawaii to receive advanced care and with them these Samoan patients bring their strong cultural beliefs.

A great amount of physical space, especially the area in front of an adult, should be given to a Samoan individual. If this space is intruded upon, Samoans takes it as a sign of disrespect. Body language is also very important to be aware of with Samoan people. It is considered rude to talk while standing. This puts all healthcare providers in a difficult situation when they need to approach a Samoan patient. Dialysis patients are in a supine position during dialysis treatments, and when an employee approaches a patient, this individual cannot help but invade the patient's personal space. First an employee needs to look down on a patient, because the patient is lying flat. Second, employees usually stand in front of the patient in order to monitor a patient and note observations in the patient's chart throughout the treatment. Third, when speaking to a patient, the healthcare provider sits down next to the patients but usually moves in close to the patient because there are many other patients around that are asleep who do not want to be disturbed. In all three situations it is very easy to offend a Samoan patient and have these actions taken as a sign of disrespect. This makes treating Samoan patients, especially patients who have just arrived from Samoa, difficult because they become less cooperative with staff and in sometimes display their anger. Social
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workers must then intervene and inform Samoan patients that actions taken by healthcare providers are strictly to provide them with proper care and in no way meant to disrespect or dishonor them.

One’s family and religion are first priority to a Samoan individual and is so important that a Samoan puts his or her family and church before his own health. Samoans believe being sick results in attention to the illness and this attention may prevent one’s participation in family, church or social activities. Thus, the illness and treatment for it is usually ignored during important family events so that the patient can participate in them, and in some cases, allow normal daily activity to continue. This has been noticed with many Samoan patients who cancel or forget about their appointment for dialysis treatment. There is one Samoan patient who often cancels his weekend appointment just to take his family to the beach for the whole day.

In the Samoan culture the idea of preventive health care practices is not well established. Dialysis patients are on strict diets that prevent them from becoming ill; and when they do get sick, they are put on medications to assist their weakened immune systems. Samoan patients have a difficult time maintaining the strict dialysis diet. Family gatherings and church events involve a lot of food that dialysis patients are not allowed to eat. Not eating the food offered to them makes a Samoan individual feel like they are disrespecting the providers of the food, the celebrant of the event as well as everyone at these celebrations. As a sign of respect to everyone patients ignore preventative care practices and these restricted foods are eaten.

Another example of ignoring preventive care practices is when a patient who missed an appointment for dialysis treatment is provided the opportunity to make up the missed treatment but declines, putting his health at further risk. These make up appointments are crucial in maintaining the health of a dialysis patient and prevents it from deteriorating even further. But because treatments take away from time they would rather spend with family, very little effort is made by Samoan patients to reschedule a follow up appointment and the treatment is skipped all together.

CAUCASIANS

Caucasians in Hawai‘i represent a diverse regional and ethnic background. Although they are grouped together, it is understood that each ethnic group brings with them, their own culture, values and tradition. Some of the following observations may relate to some of the ethnic groups under the Caucasian classification, if not the group as a whole. Independence and self assertion are two basic values of Caucasians and may pose a problem when dealing with healthcare. It has been observed that due to the higher level of education of a typical Caucasian dialysis patient, these patients tend to self diagnose their illnesses. This results in self medication with over-the-counter drugs without consulting with their physician, nurse or pharmacist as to whether it is safe to use with the many other medications a normal dialysis patient uses. As discussed earlier mixing medications can result in a dangerous, and possibly fatal, situation. Self assertion and independence causes Caucasian patients to dodge proper education and information about the situation they are putting themselves in.

Vacationing patients are closely monitored during dialysis treatment. While in Hawai‘i they are introduced to many types of foods without thorough education about the complications these foods cause to all dialysis patients. This brings the need for changes to be made to their prescribed dialysis treatment while they are still vacationing. Nurses immediately contact the patient’s representative physician while in Hawai‘i and changes are then made.

Physicians trust nurses to inform them of any situation where they think a physician would want to make any amendments to a patient’s current prescribed dialysis treatment. Usually these changes are then made without patients ever seeing their physician. This is a tremendous problem for Caucasian patients (mostly with visitors) who believe nurses only provide physical care and if any changes are made to their treatment, they should be informed of these changes by their physicians directly because physicians are the only ones with control over their diagnosis and treatment. Caucasian patients do not believe that nurses should be able to represent the voices of their physicians. Nurses are not given much trust or respect during these types of situations. Therefore, these patients often ask to contact by their physician by phone. If they are unable to speak to their physician, they ask that no changes be made until they are able to. This only delays the proper treatment that a Caucasian patient should be receiving.

CONCLUSION

Hawaii is one of the most racially diverse places in the world; there really is no majority and everyone is a minority. With this brings many cultural beliefs interacting with each other especially in crowded
areas where everyone is in close proximity with one another. Often these interactions among Hawai’i residents, immigrants and vacationers of Filipino, Chinese, Japanese, Hawaiian, Samoan, and Caucasian descent bring conflict of beliefs and makes relating with one another difficult. The many cultural differences in hospitals around Hawai’i results in one thing, whatever the reason it may be: difficulty providing the best care possible for each patient. Lack of understanding between cultures and the break down of communication prevents necessary information from being conveyed between the patient and the healthcare provider and vice versa. The information provided is not completely understood or plainly ignored. Therefore, the proper treatments, such as dialysis, become difficult to manage and the regulation of adequate care each patient needs must take many factors into account before suitable treatment can be offered and preventative care can be practiced. Hopefully, through continuous education and through time these traditions will be modified by modernization, as well as enculturation of each others’ ethnic backgrounds. This is especially critical with those who have just moved to Hawai’i and still cling to their strong cultural values and beliefs.

REFERENCES

Saint Francis Medical Center Renal Institute Policy 6158.303 “Assessment of the Patient with Renal Disease.”
Core Curriculum for the Dialysis Technician, Amgen.
Federal Register 405.2139 “Medical Record.”