Ka Hue Anahā

Journal of
Academic & Research Writing

Spring 2015

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Journal of
Academic & Research Writing

UNIVERSITY *of* HAWAIʻI®

KAPIʻOLANI
COMMUNITY COLLEGE

Ka Hue Anahā / Spring 2015

Ka Hue Anahā publishes academic and research writing in all disciplines and programs and from all courses, except for Science, Technology, Engineering, and Math research reports, which are published in a separate journal. The name, given by LLL Department Chair and Hawaiian language professor Nawa'a Napoleon, translates as "The calabash of light" or "The wellspring of reflected light," and is meant to reflect the diversity of opinions and spectrum of cultures our island state fosters, and also pays homage to the concept of 'welcoming ideas from across the curriculum' previously engendered in a 2004-2006 publication called *Spectrum.*

> *Ka hue* – gourd, water calabash, any narrow-necked vessel for holding water. A way of connecting net sections by, interlocking meshes.

> *Anahā* – reflection of light

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The coordinators and committee will then contact you should your work be selected for the next edition.

> We sincerely look forward to having your work included in the next *Ka Hue Anahā*!

Note to Faculty: Please offer extra-credit incentives or build in publication incentives as part of the writing process. As always, thank you for encouraging your students to publish their work.

Cover Photos: Joshua Clements (Front: "Ember" / Back: "Collision")

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JENNIFER MASTIN

The Little Mermaid: Reading Behind the Lines

When reminiscing about one's childhood, there tends to be one thing that many kids have in common—Disney movies. Regardless if you like them or not, chances are, you have seen them. When watching these movies as a child, one has a rather innocent and naïve mindset; watching these same movies as an adult in a more analytical and logical way reveals things about them that are far from the pristine, virginal movies you remember. One of the best examples of Disney glorifying betrayal, sexism and patriarchy at its highest power is the beloved *The Little Mermaid*. While Ariel's father, King Triton, is portrayed as the all-powerful, brawny, mer-king of this sea, one may forget that there may be an equally powerful female counterpart that has been repressed; our sea-witch Ursula, the quintessential debauched feminine, may have fallen from the top because of the chauvinistic and segregationist ways of the King.

King Triton is best known as Ariel's father in *The Little Mermaid*; he may not be the main character but he undoubtedly reigns supreme. King Triton rules the underwater city of Atlantica. He is a strict, stubborn old man, but such a demeanor is understandable considering he has a rather out of control sixteen year old daughter. Ariel sees her father as a controlling, overbearing tyrant. Throughout the entirety of the movie, Ariel is chasing after a man she doesn't even know, Prince Eric. King Triton tries to rein in her sexual curiosity to no avail, and his efforts prove unsuccessful. In the end, Ariel abandons her entire family, community, and the only life she has ever known to marry Prince Eric and become a human. King Triton shows his softer side when he realizes that his youngest daughter is happy with her new life, but there is one octo-person that is less than pleased with this fairytale ending—Ursula.

Ursula is the main antagonist in *The Little Mermaid*. One of the most intriguing revelations that has been revealed within recent years is that Ursula is actually Triton's sister. Ursula used to live in the city of Atlantica until one day she was banished and made her home in the isolated remains of Leviathan. It is unknown as to why she was ostracized in the first place

Ursula. Digital image. Ursula. Disney Wiki, n.d. Web

but one possibility is that her fall from grace may have been the result of pure sibling rivalry. Both Ursula and Triton were desperate for power and, as Disney movies go, the macho man himself was more fitting for the job.

Ursula spends her days in Leviathan mothering her two eels, Flotsam and Jetsam, and duping unwary "Poor Unfortunate Souls," as the song goes. Ursula is an extremely manipulative and devious character. She has the impeccable ability of fooling mer-people into contracts that only end up in their miserable fate; when these mer-folk are unable to uphold their end of the bargain, they are turned into small, briny polyps to be added to her lovely garden that carpets the entrance of her home. Ariel is one of the senseless beings to sign Ursula's contract but, unexpectedly, she is able to stick to her end of the bargain. To some, Ursula may seem entirely evil and corrupt, however, putting in perspective where she came from and the life she once had, to where she is now, may change one's opinion.
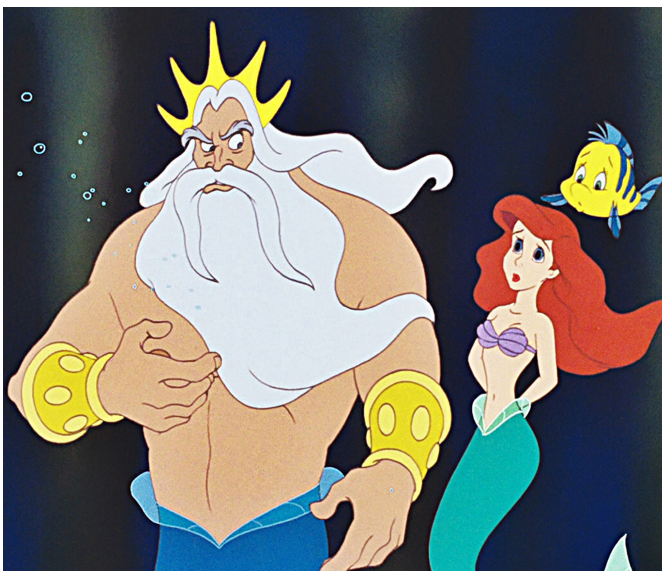
Ursula's song, "Poor Unfortunate Souls," shines the light on her own blatantly sexist and anti-feminist

views. In lines 32-36, Ursula belts out these narrow-minded, offensive lyrics stating as follows:

> Come on, they're not all that impressed with conversation,
> True gentlemen avoid it when they can!
> But they dote and swoon and fawn
> On a lady who's withdrawn
> It's she who holds her tongue who gets a man!
> (Ashman l. 32-36)

This song is sending a not-so-underlying message that in order for a woman to find a significant other it would be wise that they not speak their mind and overtly portray a timid and submissive demeanor. Saying the sexist generalization, "they're not all that impressed with conversation," undermines a woman's intelligence; just the thought sounds terribly crippling. Giving young girls the idea that expressing themselves is frowned upon is distasteful and goes against something that we as a gender, nation, and world have worked so hard to overcome.

Comparing King Triton and Ursula may seem as simple as comparing good versus evil. But why is this the case? Is King Triton unquestionably good because of his striking physique and luscious locks of pearly white hair, which outlines his impeccably wrinkle-free face? And likewise, do we believe Ursula to be inherently evil because of her corpulent frame that jiggles with blubber in an overly-sexualized manner? In the eyes of Disney, the answer is yes.

King Triton. Digital image. Disney Wiki, n.d. Web

Unfortunately, these are all factors that lead us to believe that one person is better than the other.

What is it about the picture of Ursula that sends the message that she is not the protagonist, the divine feminine or even simply the loving, caring, role-model aunty of Ariel; she has a giant smile on her face! Frankly, it is an issue of body image. Cloaking this character in a skin-tight black dress, hugging all of her curves and excess weight, was done very purposefully.

Now, look at Ursula compared to Ariel and all of her sisters. You can see that all of the beautiful young mermaids on the next page are colorful, gorgeous,and if they have more than a single ounce of fat it will be found in "all the right places." Ursula wanted nothing more than to rule Atlantica but we are lead to believe, regardless of the circumstances, that she could not possibly be "fit" for the job—she's too "fat" to possess such power.

Ariel's Beginning: Ariel's Sisters. Digital image. Fanpop.com. Fanpop, n.d. Web

This brings us to King Triton, the almighty ruler of Atlantica. It is interesting how in the previous picture, like many others, he has a very angry and stern, almost devious expression. Comparing this picture of King Triton to the picture of Ursula, you would think he had been the one banished to live a life of solitude in Leviathan. It would be an understatement to say that King Triton looks good for his age; he is absolutely ripped. It is rather strange that a man in his sixties has the body of a young, athletic body-builder. Bearing his shirtless chest and burly, muscular arms is done so in a way to attract the viewer to his character. As sexual beings, we are drawn to things that are attractive in the eyes of society. Being well- built is a desirable feature, unfortunately, in too many situations, it seems to overpower other qualities such as intelligence, morality,

honesty, and other positive traits that make a person beautiful.

Seeing the way men and women are portrayed in *The Little Mermaid* provides a chauvinistic, male-dominated image of society; in the film, men are superior to women and the portrayed as the most attractive, dominant gender. But stop and think about that—how is *The Little Mermaid* any different from the world *Above the Sea* we ourselves call home? Okay, so they are mer-people who live in the ocean and sing songs more than we do in our average society; nonetheless, King Triton's patriarchal society is eerily similar to the real world in which we live. Some people may believe that everyone is equal but this so-called equality is dismally not the case. Although women have made great strides regarding the prejudices we are faced with, we still have a long way to go. Disney movies only add to the problem, since they construct these 'gendered' expectations in the minds of young girls and boys. I hope that you can now see that although *The Little Mermaid* may provide heart-warming, nostalgic memories of childhood, that is where it should stay—in the past.

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MOANA SAKURAI

Bumping Into Glass Walls

You propel your body forward with gracefulness through the harmonious shades of teal and dark blue. You've managed to elude the curveballs thrown at you under the ocean, as if you were born under a lucky star. When you begin to come out of the water, there is a iridescent glistening slick of saltwater across your face. You head towards the crumbling erosion of siliceous, also known as your cozy golden bed. When you have spotted your soft, caramel-colored bed, you leisurely lie down on your right side. Your blinking gets slower and slower; bright colors slowly turn into a dull gray, and before you know it, you are enjoying your siesta.

A few hours later, you're awakened from the scorching sunlight, when you decide it's time to depart from the golden bed and return home to the Pacific Ocean. You gradually start to move towards the water. When you reach the damp sand, you feel a splash of refreshing salt water which reinvigorates you! You wait patiently for the right moments so that you can catch the right waves back into the deep blue. You catch the first one; you're close. You catch the second one, and you're closer. You catch the third one—you're headed home.

Soon afterwards, you start to swim further and further away from the shore and head towards home. You pop your head out of the water to take a breath. As you use force to try and plunge yourself deep down into the water, you notice a forceful pull that jerks you back. You can't seem to figure out what it is. You try again, but you fail. You take a glimpse towards your rear end; you notice your hind flipper entangled in some kind of open-meshed material. You struggle to swim to the right or the left, but you keep trying. Under no circumstances do you give up.

You keep pulling and keep trying to swim away, but remain in the same spot. You notice the hard, unbreakable twines starting to sink deeply into your flesh as you try to pull harder. You start to see parts of the water turn pink, then a deep burgundy red. Your breathing slows down; you start to lose your thoughts, and all you see is pitch black.

Moments later, you scrunch your face a couple times then slowly open your eyes and take a couple blinks. You look around the place in astonishment. From far away, you notice human beings staring at you and pointing cameras at you.

Of course, the human beings have no comprehension of your language but you say out loud, "What is going on?! Am I dead?! Where am I?!" You then seem to notice the baby blue water and decide to take a dip. You plunge yourself into the water and start to swim to the right. Then "boom"—you bump into something. You can't see it at all. Confused, you back up, try to swim forward again, and "boom"—you run into something again. It's like an invisible force wall that keeps you from going forward. You look around at the discolored, globular gray walls filled with copper-colored rust. You try hard to process all that's happened. You stare off into the distance and notice the sun drowning in the horizon, its rays of light glimmering, fading into the looming darkness.

As human beings, we visit the Waikiki Aquarium and only see the place as a paradise-like home for the Hawaiian monk seals. We do not put ourselves into the perspective of the marine animal and see the aquarium through their eyes. My story, "Bumping Into Glass Walls" promotes the idea that we may think the

Threat tensions caused by humans, as perceived by a Hawaiian monk seal. Digital image. Pinterest. Waikīkī Aquarium, n.d. Web

Hawaiian monk seals enjoy the aquarium but that could be a false statement. We can come to a conclusion that the Hawaiian monk seals do not want to be at the aquarium but end up there because of threats in the Pacific Ocean caused ultimately by us—a diffident humanity.

In the main paragraph, you notice that there is tension concerning the marine debris due to human beings:

> As you use force to try and plunge yourself deep down into the water, you notice a forceful pull that jerks you back. You can't seem to figure out what it is. You try again, but you fail. You take a glimpse towards your rear end; you notice your hind flip per entangled in some kind of open-meshed mate rial… You notice the hard, unbreakable twines start to sink deeply into your flesh as you try to pull harder. You start to see parts of the water turn pink, then a deep burgundy red. Your breathing slows down; you start to lose your thought, and all you see is pitch black. (Sakurai 01)
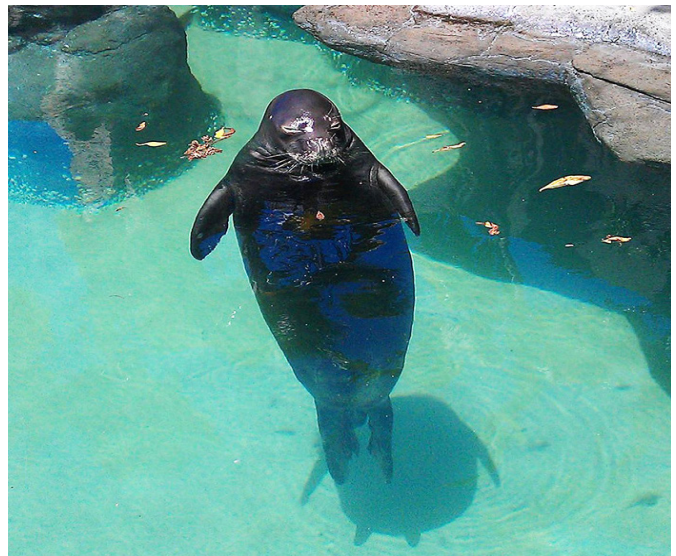
What we do not think about when we leave behind litter is the long term effect that it can have, for example, a fishing net that is left behind in the ocean after it is used. Those "hard, unbreakable twines" will end up being very hazardous to the marine animals. We tend to only think about that time and our laziness could be the killer of these innocent animals. Like the monk seal in my story, lots of marine animals fight a life or death situations with marine debris.

The picture at the start of my piece represents what the Hawaiian monk seal in my story experienced. We notice the Hawaiian monk seal floating with his head above the water expressing the feeling of sorrow. It looks around at the lifeless dead leaves floating in the water around itself. We notice nothing else in the water—no family, no friends. Although the Hawaiian monk seal may not be able to process such information, we can assume that the Hawaiian monk seal is lonely, and saying, "Please get me out of here and back to my real home." To the left of the picture you can see the glass wall. This glass wall represents the freedom that was taken away from the Hawaiian monk seal. Every time the monk seal tries to swim, it bumps into it and cannot go any further. The monk seal is not just bumping into a glass wall. It is bumping into the wall of

human ignorance; because of our careless decisions, it was taken away from its real home in the Pacific Ocean. The Hawaiian monk seal in the picture asks readers to take caution and help preserve the rest of the species that are still alive.

If the population of the Hawaiian monk seals continues to decline rapidly, it could eventually lead to the extinction of these species. The decrease of the population is due to a number of threats. The National Oceanic and Atmospheric Administration (NOAA) claims,

> The monk seal population is currently declining at about 4% annually and is estimated at 1,200 individuals. Hunted to the brink of extinction in the late 19th century, Hawaiian monk seals have been declining since modern surveying began. Biologists predict this number will dip below 1,000 in the next few years, placing this species among the world's most endangered. ("Hawaiian Monk Seal *Monachus schauinslandi*"15)

We cannot go back to the 19th century and save the monk seals from getting slaughtered at that time. We can only move forward from today and do as much as we can to make the Pacific Ocean a safer place for these species. Such protections come from simple things such as picking up small pieces of litter and making sure litter goes in the trash can. The fact that the population will dip below a "1,000" in a couple years is overwhelming. A 1,000 of any species is not enough to support biodiversity. It is said that any type of organism that lives in an ecosystem plays a vital role in our circle of life. If the Hawaiian monk seals became extinct, we are losing yet another precious piece of life.

To conclude, the author ends the story with the lines, "You try hard to process all that's happened. You stare off into the distance and notice the sun drown in the horizon, its rays of light glimmering, which fade into the darkness" (02). These last lines emphasize the fact that it is extremely unfortunate for an endangered species to have to live in an aquarium due to our careless decisions. The author uses words like "drown" and "fade" to make an impression that the monk seal is miserable. The line, "its rays of light glimmering which fade into the darkness" (02) portrays what the monk seal is going through. "The light glimmering" represents the freedom that the monk seal used to have, and the

phrase "which fade into the darkness" represents the loss of freedom that the monk seal is experiencing at the aquarium.

Ultimately then, our decisions about our oceans' health and status lead to the seals' continued, improved future, and it is up to us to help preserve the last of these species—their lives are in (y)our hands.

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MARY ARCHER

Erik's Voice: Quiet for a Damned Soul

I watch the paper burn. It was my music. It was imperfect; it was not worth keeping. I burned it and I watch the paper burn. Yellow flame, then orange, then blue. The paper blackens and turns to dull gray ash. My music becomes opera: it fills this gilded theater and it caresses the shards of the massive chandelier, until its lush sound resounds beyond the opera walls into the night's open air. Yet this, my music, will be ash. These past days have jarred my spirit. The music, I fear, has left me. Christine Daaé shirked me for her asinine lover. They flirted with each other like childhood sweethearts. They sent each other flowers and longing glances. They will leave together and my music will disappear with them. What is a man without a song in his heart? What am I, without Christine?

The space of my cavern is large. The waters run deep. I have found solace here. The fire of my candelabra has brought me illumination. The pitter-patter of the water off the stalactites has oft been the plucking of the violin. The breadth of the cavern and its potent silence have borne pregnant pauses before the onset of celestial chorus.

It suffocates me. I move. I collide with my orchestra and I scatter my work everywhere. The music is gone! I careen into a near shelf and my violence is broken by the spell of the music box that fell. A lullaby.

Thoughts run back to the days of my youth. I was an animal. A circus freak. I defy the cage and those who watch. I am angry. I am hungry. I am cold. The cold is easy to bear, but the iciness of my mother's eyes as she watches me in contempt is piercing.

In my dreams, I slumber.

I am awake in the land of dreams. In this land, brilliant light washes away all detail. It is unfriendly. I sweat in this light. My mask is clammy. I keep it even in dreams. I see a shade ahead. Mother. Her presence unnerves me. I go to her: hands coil, ready to strike.

"Hold it now, son," she says. Her hands motion to stop mine but she will never touch me—her demon son. "Today you have a guest. Wear this. It will make you presentable."

A mask. A smiling mask of my own face, a face I see made normal, a new disguise for the monster in me I must hide. I abhor this unnatural mask that fills me with repressive happiness. I move to shatter it.

"That won't do. Wear this, for your guest is mademoiselle Daaé."

. . .Christine!

Mother studies me like an ant to be crushed. "Wear this until sundown, and you will have her." A pause. A dark grin. "It will hurt, love. Don't take it off." She leaves.

Mysteriously, as she leaves, I feel a hollow ache, like I felt as I watched her back as she freshly abandoned me each day. The moment is forgotten in Christine's presence.

She is beauty. I move to her, but my hideous mask of a face writhes in grimacing agony. I can never know her as I am. I don the human-faced mask. It burns, this wretched grinning mask, but even as I hate it, I am filled with the most tenuous hope that now I can reach Christine.

"Christine . . ." I say. I am joy, and for once, a full man. I share Christine's breath.

"Erik." She says my name. Her fingers reach gently towards my face. I do not repel her.

"Erik, sing for me," she breathes, faintly pleased. I can only oblige.

Yet the voice is lost. The smiling mask I wear has stolen it. I look at her, afraid.

"You disdained my ugly side. I wear this mask. Will you take me now?" Impossible hope.

"Who is Erik without his music?" she says, too softly that it hurts.

"I am no one. But this, this mask is yours. And you will have me." Her lack of response puzzles me.

I use my hands, so apt to hold a lover's hand, to forcibly drag Christine to the shade of a tree. She is weak; I am strong. She rejects me, and there is nothing now but to wait until her heart is chained to mine.

The sun sets, and as it does, a change sets over Christine. Her skin is turning to lifelike wax. She becomes a perfect preservation of beauty, like the model I tenderly constructed in my dungeon lair. I look at her,

horrified.

". . . I will be yours now, Erik. But I may not be mine anymore. Tell me that you love me." All that I wanted her to be, the genius prima donna she is meant to be, is leaving.

"I do, I do, I do!" As I speak, most of her now is this frozen thing. "Why won't it stop?"

"It's your song," her words coming now in strangled gasps.

And I know what I must do. As I rip away at the inhuman mask, my skin tears. It is painful. It is stuck. I cry. Then Christine is this unnatural doll, a bride for the frozen at heart. She is gone. I am, at last, alone in the desperate darkness of my self-made isolation.

But somehow the music returns. I sing for her movement and her fire and her open heart. I sing to let her be free. Let her be free of me. Let her love, as I have never loved, or as I have never been loved.

A hand lifts up my chin. Unknowingly, the masks I wore, all of them, have slipped away. Christine looks at my exposed face and says, with her piercing eyes, "Now I know you," and she kisses me.

Though I watch her sleeping face, I can feel her leaving me. She's leaving my dungeon, headed for some land I won't be a part of. For an instant, I panic. And then, just as suddenly, I'm tired like I was Atlas all the while, and now, rather clearly, I no longer grasp the world.

Then a mysterious contentment overtakes me, and I dream in sweet harmony of the twinkling stars and the music of the night.

Repressed Angels: Analysis of "Quiet for a Damned Soul"

Fiction serves the purpose of advocacy for a society's ideals or for catharsis for an individual's antisocial behavior. Necessarily, a society must promote law and order and reconcile constraints on an individual's behavior with support for their greatest self-actualization. The archetype of the noble criminal is society's solution for expressing its darkest urges while holding true to its profoundest, most important needs. The story of Joel Schumacher's 2004 *The Phantom of the Opera*, depicts this sense of society as Erik who must prioritize love and freedom over law and social courtesy.

Erik is a murderer, blackmailer, and emotional manipulator. Born disfigured on one half of his face, he was rejected early on by his mother (he never knew a mother's touch) and he was used as a sideshow attraction at a traveling circus freak show. His freedom was won through murder, and when Madame Giry hid the young Erik in the caverns of the Paris Opera House, he became the musical genius who orchestrated the stage behind the scenes, while he continued to murder and refine his cold but effective control. Erik is an outcast and, as long as he remains a specter instead of man, he is unbound by the law. His nobility is fused with his unrequited love for Christine Daaé and his ultimate relinquishment of the possessive control he has over her.

The culminating point of *The Phantom of the Opera* is when Christine and her lover, Raoul, are drawn into the Phantom's lair, and when the Phantom forces Christine to choose marriage to himself or death to Raoul, Christine chooses a third path and shows compassion to the Phantom through a kiss and thereby wins her freedom. Erik had gotten far by operating upon others' sensibilities through threat; however, what a man needs more than riches, genius, or exemption from the law is love, and such a love can only be given voluntarily. Erik had grown dependent on Christine's natural trust and cordiality (although she was partially manipulated into it because Erik posed as her deceased father's angelic messenger), and sought to obtain it by possessing her, but he must learn to value her freedom as much as he does his. One of the lessons of the noble criminal is self-sufficiency: his own code of justice and his own code of virtues, and part of his journey is to restore his ability to compromise when appropriate.

M. Archer's "Quiet for a Damned Soul" retells this culminating point in a dream-within-dream sequence that occurs near the midpoint of the film, where it will serve as a prelude of events to come. The Phantom, in a rage as he realizes Christine may leave and with her, "[his] music," is at a crossroads of whether to knit her tighter to him or let his heart break as he watches her "disappear" (Archer 01). Presumably, Erik will remember the importance of his dream at the critical moment and, along with Christine's kiss, proceed to let her go. Archer's dream suggests the existence of a "spiritual unconscious," to use the words of logo-therapy psychologist Viktor E. Frankl in his 1948 book *The Unconscious God*. Along with Sigmund Freud's "unconscious mind," Frankl posits man has a spiritual

unconscious by which he may reach self-transcendence. Indeed, the existence of the noble criminal archetype in man's "collective unconscious," to use Carl Jung's term, affirms humanity's capacity to discern the splendor of truth and to be ruler of oneself.

The murders and the blackmail that make Erik a "noble criminal" is absent in Archer's story. In place of that is nihilism in the form of fire burning the coordination of music and frenzy dispersing the order of shelves. Also present is the near physical violence of son to mother, as his "hands, coil, ready to strike (2)," and the psychological violence of mother to son, as she "studies [him] like an ant to be crushed (2)." Erik nearly violates the unwritten code of conduct that binds a son to never hit his mother because such a code is subordinate to the law of the noble criminal, that "Nothing can justify the destruction of a man," as Lancelot says to his accountant/adopted brother Sir Kay, whose knightly spirit was "eroded by the nibbling of numbers . . . the numbing treachery of littleness, of important littleness (Steinbeck, *The Acts of King Arthur and his noble Knights*).

When Christine delivers her compassionate act in the film, the prime mover in Archer's story is Erik. He must actively work to unfreeze Christine from her physical petrification (though wax, not stone) where Christine had to unfreeze the Phantom's "frozen . . . heart (04)." Erik's tool is his music to Christine's kiss: both elements are equally pure and kind-hearted. The equation polarizing a monstrous Erik to an angelic Christine suggests that a human's essential goodness transcends the dichotomy of good and bad, and that humanity's purity is incorruptible even as one is judged by the standards of society and humanity's constructed laws.

The Angel of Music may very well be Christine's animus, the male archetype of her unconscious mind as in the theories of Carl Jung. A woman of beautiful face and mien is oft crystallized into a figure of perfection. Their lives are served as idols and as pictures of domestic contentment, and they are naively expected to be always pleasant. Embedded within the idea of the Phantom is the freedom to be dynamic, self-fulfilling and unpleasant. In the dark of the night, power reigns. Christine needs some of the Phantom's willingness to break rules and release her own creative energy, as symbolized by the Phantom's mask that shields a primal energy so great it needs to be covered, or it will blind the viewer.

Joseph Campbell in his "Power of Myth" PBS documentary (1988) relates the idea of the monster. The monster is a sublime manifestation of the uncontainable energy of the universe. His role is to cross social boundaries and to do the unethical. His energy is the same as unconditional love that also knows no bounds. Through his reaction of violence to violence and his reaction of deceit to trust, Erik is unethical. Through his music that knew no barrier and through his affection for Christine, Erik becomes profound. Those who aren't ready see the devil in Erik's face. Those who are, like Christine, see his very soul.

The Phantom is the story of humanity in its misguided attempt to control and to be controlled and equally a story of our own personal wisdom to finally let free and let go. I learn compassion and I learn appreciation for my own uncontrollable nature. As a child I played the role of sweet, easily governable girl to counter the wild emotional turbulence that swirled about me in the domestic sphere, seeking to reign me in due to certain patriarchal structures. I saw Erik's bold impulses in my father, and I learned that, above all, a man must have music, like Andy Dufrense's unsanctioned playing of operatic number "The Marriage of Figaro" to the prisoners in the courtyard of Shawshank State Prison in *The Shawshank Redemption* (1994). In the end, a person is remembered by the love they share, not the pity for which they deem themselves eligible. The Phantom was denied the privilege of being a person, first, because of his disfigurement, and second, because of his crimes, yet he refused to be an irresponsible man and thusly kept his soul intact.

The first justice a person can give oneself is to know themselves well: to align with their best potentials instead of their worst failings. The noble criminal rebels against society or father and mother figures who leave no authority to think goodly of oneself as an individual, and who seek to think for oneself until one's arms of cognitive ability atrophy and until one has no strength to pull the angels out from one's unconscious. The earlier mentioned psychologist and Auschwitz-survivor Frankl uses the term "repressed angels" to describe the spiritual unconscious, where Freud puts repressed, morally rejected desires into his unconscious. Frankl's book, also mentioned, is largely a reaction to Sigmund Freud's ego, superego, and id theory. Frankl writes that the spiritual, the will to responsibility, is an irreducible

factor that Freud's theory mistakenly leaves out. The Phantom has to reconnect with such responsibility as he struggles to regain mastery over himself and thereby free others to be their own masters.

Trust is central to the self-actualization of the individual and to the self-actualization of a society, because freedom, love and empowerment are identical in emotion. To Frankl, the work of a psychologist is to make the unconscious, conscious, and then make it unconscious again. He cites an example of a violinist patient who tries too hard to make his music a conscious activity. He, the violinist, must learn to trust the superior lyrical abilities of his creative unconscious because flow, rather than minute analysis, is truly what makes music musical. Trust in a noble criminal is faith that protection of personal freedom leads to the well-working of society, like music run by an upwelling of joyful, even Dionysian chaotic emotion rather than staid Apollonian constructions of law or the superego.

Unity of the conscious with the unconscious is music; unity of the unconscious with responsibility, however, is wholeness. Readers and viewers of *The Phantom of the Opera* can get from the archetype of Erik, the noble criminal, that the unity of the responsible with the uncontrollable certainly offer us up a rich, meaningful existence and a well-deserved life.

"In the end, a person is remembered by the love they share, not the pity for which they deem themselves eligible."

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DON HIROSE

Linguistic Discovery: A Look to the Past

Like many descendants of immigrants that came to Hawaii in the late 1800s to work for the sugar and pineapple industry, my linguistic history is rooted in the evolution of the Japanese community in Hawaii. It is a part of, and inseparable from, the experiences of my grandparents and parents within the social and economic climate of their day, which directly impacted my family's language development over three generations.

My grandparents migrated from Japan to Hawaii in the early 1900s to work in Hawaii's cane fields and seek economic opportunities not available to them at home. Like many of their countrymen, their hopes included saving money and returning to Japan to start new lives. This Issei generation (first Japanese immigrants) spoke only Japanese but learned pidgin English in the plantation camps to communicate with the various ethnic groups employed there: Hawaiian, Portuguese, Chinese, Filipino, Puerto Rican, and Korean. This *lingua franca* was used by the plantation's haole (Caucasian) bosses in order to facilitate work among the non-English speaking workers, and by the workers as a means of social discourse within the camps. My grandparents were never formally taught English and throughout their lives spoke only broken pidgin English.

At the time Hawaii's power structure was stratified by race: an elite class of haoles that also dominated an undersized middle class, with ethnic minorities (mostly Asians) at the bottom of the socioeconomic ladder. This was a time of *Americanization*, an organized effort in the United States begun at the turn of the 20th century "*to compel immigrants and their children to adopt certain Anglo-American ways while remaining at the bottom of the socioeconomic strata of American society*" (Tamura, 1994, p. 52). It was under these circumstances that my grandparents lived and raised their children, who grew up in a segregated society that highly influenced their motives to learn English and its use thereafter.

My parents were born in Hawaii in the 1920s and acquired Japanese as their first language. Over time they spoke Japanese at home, pidgin English (Hawaiian Creole*) outside of the home, and learned standard English in school. Like many Nisei (second generation Japanese) they learned to read and write Japanese in heritage lan-guage schools created by the Issei in order to perpetuate their native tongue and culture. However, they were also the first generation of Japanese-Americans, born in the United States and the beneficiaries of American citizenship, which included attending public schools (Hughes, 1993). This, along with a changing social order that saw many immigrant families moving off the plantations into mainstream society, had a great linguistic impact on them, as they were exposed to and in contact with English-speakers on a regular basis that far exceeded the experiences of their parents or plantation life. They learned to read and write English in school and were able to hear it and speak it daily with their teachers. Life outside the plantation afforded them haole friends and neighbors, casual contact situations that created more opportunities to use English and understand its value.

(*For the purposes of this paper I use the term *pidgin English* rather than the more accurate *Hawaiian Creole English*, as pidgin English is more commonly known and referenced in Hawaii.)

My parents eventually attended the University of Hawaii and earned degrees in education. They were the first of their respective families to attend college and become professionals, accomplishments they were very proud of. Earning a college degree and becoming teachers represented not just a mastery of the English language, but assimilation into American society during a difficult time for Japanese-Americans. Two events of my parents' childhood and adolescence profoundly affected their lives and study of English, the establishment of English Standard schools and World War II.

The large number of Asian immigrants hired to support Hawaii's agriculture created a majority of non-native English speakers in Hawaii's public schools, which created fears among many middle-class haoles that "*their children would be outnumbered in their classes by the orientals, who have little in common with them and whose language difficulties impede the progress of all*" (Hughes, 1993, p. 69). This lead to a petition in 1920 to establish English Standard (ES) public schools by 400 haole parents as a form of de facto segregation under the guise of "the best education" for all children. Caucasians did not want their children to pick up pidgin English,

which was predominantly spoken by ethnic minorities, nor mix with them, and thus created a segregated school system in Hawaii. Enrollment at ES schools was based on race and required non-Caucasian students to take oral and written English proficiency tests in order to be admitted. The first school opened in 1924 and the practice continued until 1960 (Tamura, 1994).

By the time my parents entered high school, ES schools were firmly established where it was found that "*attendance at Standard schools had become a mark of social status, that parents of all ethnic groups hoped to send their children to the schools, and that students attending the schools tended to look down on students in other public schools*" (Tamura, 1994, p.113). My parents attended regular public schools and were challenged by such elitism, determined to become proficient in English and not to be outdone by their counterparts at ES schools. For them English proficiency was a means of escape from their plantation roots and a tool to move up in class and social status. The discrimination they experienced, first as non-Caucasians whose first language was Japanese, then as a sub-class to their Nisei peers admitted to the ES schools, provided great motivation to learn English and use it for upward mobility.

The second major event was the bombing of Pearl Harbor by Japan and subsequent war. The war challenged Japanese-Americans to prove their loyalty to America and intensified the push for acculturation. This was manifested in various ways, most notably the record number of Nisei that enlisted in the US military for combat duty, but also the abandoning of Japanese customs, including speaking Japanese in public, and urging Issei parents to speak English (Tamura, 1994). Thus, the war had a two-fold linguistic consequence for many Nisei: becoming fluent in English as a demonstration of their Americanization and first class citizenship, while simultaneously de-valuing their first language, Japanese, to distance themselves from Japan. Complicating things further was pidgin English, the dominant language spoken outside the home by most Nisei. Pidgin was disparaged as an obstacle to success, but to speak standard English was "*to associate oneself with the dominant haole culture*" while also "*disassociating one's self from one's class and racial group*" (Tamura, 1994, p. 202). How then to accommodate three languages and juggle the social demands of wartime Hawaii?

In my talks with my mother about her childhood and young adult life, it was clear that Hawaii's class system and the anti-Japanese sentiment during the war highly influenced her motivation to learn English. Mastering English was her ticket to becoming a teacher, while Japanese was downplayed amid the war hysteria of the time. Pidgin English, the language of her childhood social life, became a symbol of plantation life and poverty, a difficult period that was to be transcended and overcome. My parents did not regularly speak pidgin in our home except to humor us or themselves. We learned it, of course, on the streets and in school with our friends and neighbors, but our parents had little use for it and hardly spoke it in our home. Also, as teachers they believed the conventional wisdom that pidgin was detrimental to learning "proper" English, a position debated as recently as 1999 by educators, politicians, and linguists (Dunford, 1999). However, unlike my parents' days as students where pidgin English was stigmatized as a low class language and used to justify the creation of English Standard schools, today Hawaiian Creole is recognized as a distinct language with its own structure and rules. Linguists and (some) educators support its use in schools, while still emphasizing the need to learn standard English (Dunford, 1999).

It is with this family linguistic history that I learned my first language, English. My parents rarely spoke Japanese at home, except when they didn't want us to understand what they were talking about or whenever my grandmother was visiting. Nevertheless, I was exposed to it at a young age and consider myself a heritage language learner to some degree. I was sent to a Buddhist temple to learn Japanese around age 6 or 7, surrounded by other Sansei (third generation) students and a few students from Japan. The lessons were all in Japanese and very difficult for me, but they were never reinforced at home. Unlike my regular school homework, my parents never helped me with my Japanese school homework or spent time practicing it with me. After about a year or so I stopped going to the temple, I was pulled out without any explanation. This practice of sending children to Japanese heritage language schools first started in Hawaii in the 1890s and continues today throughout the United States, primarily for the benefit of children of Japanese nationals sent by their companies to work in America (Doerr, N., & Lee, K., 2010).

I later studied Japanese in the 7th and 10th grades at my regular public schools, then again after college in a continuing education class. As I grew older I felt a need to learn the language as a way to stay connected with my

ancestry. My parents did not suggest nor encourage me to take Japanese, I just felt an obligation to try it again for my own good.

In a study by McEown, Noels, & Saumure, (2014), intrinsic motivation and identified regulation (*I am learning Japanese to broaden my cultural perspective*) were recognized as the two most common reasons students study Japanese. They also found teacher motivation in the form of competence support (*My teacher offers us a chance to speak in Japanese and gives feedback so we know what we've done wrong*) and cultural support (*When my teacher teaches a lesson in the textbook, he relates it to what he has seen or experienced in Japan*) related highly to student self-determination, a predictor of success. My Japanese teachers taught only out of a textbook, and I don't remember any instances of them fostering "cultural interest." We learned strictly by rote, both written and conversational Japanese, and there was little connection to the real world whether it was Japan or Japanese culture in Hawaii.

I was also a very introverted student in my Japanese classes, starting at the Buddhist temple. The teachers were a Buddhist priest and his wife, neither of whom spoke much English, and I was intimidated to speak, not really knowing what they were saying. This reluctance to speak continued in my 7th and 10th grade classes, even though I was much better prepared. In a study that looked at the correlation between language-learning strategies and two personality traits, introversion and extroversion, I was hoping to find support that my introversion was a factor in my failure to learn Japanese. However, Kayaoglu (2013) found that while introverts and extroverts use different learning strategies, neither trait is a predictor of success nor is any one trait more successful in learning a second language.

I think my parents' experiences prior to and during World War II influenced their decision to not use Japanese much in our home, at least subconsciously. As young adults they were highly conflicted about using Japanese; it was a necessary means of communication with their families and friends, but an impediment to social and professional advancement. Fromkin, Rodman, & Hyams (2014) state that "*the length and manner of exposure to the heritage language in childhood are important determinants of later proficiency*" and that "*parents' attitude towards the home language and culture correlate with children's later ability in the heritage language*" (p. 434). I don't blame my parents for my limited understanding of Japanese, I blame it on my lack of motivation to continue studying it at each level I took it. However, I wonder if this lack of motivation was influenced by their attitude and minimal use of Japanese in our home during my childhood, the critical years of language acquisition, as a result of their earlier experiences.

While I can't speak Japanese well I did become fluent in a second language, pidgin English. This is the language I grew up with alongside standard English. Pidgin was all around me - in school, the playgrounds, our neighborhood, the stores and drive-ins, everywhere. And at home too, because although my parents didn't speak pidgin regularly with us, they did whenever we had social gatherings with family and friends, and my siblings used it all the time.

I don't remember ever being taught pidgin, I just absorbed it as a child, which convinces me that the concept of Universal Grammar is true. Pidgin English is highly nuanced and I think it's as difficult to learn and speak fluently as any other language. Native speakers can tell, with only a word or two, if someone is from Hawaii or not just by the pronunciation of words or the inflection of the speaker. It is very difficult, if not impossible, for non-native speakers to sound fluent in pidgin because the inflection is so nuanced and distinct. They may learn the lexicon (*bolos, bumbye, garans, li'dat*) and understand the syntax (*What, we going stay or we going go?*), but the cadence of their speech will betray them as outsiders. And this is critical because pidgin is used by newcomers to Hawaii as a way to fit in to the local culture, not as a means of communication, and its "misuse" is often counterproductive to that goal.

For *kama'aina* (local residents), pidgin is a mark of identity and source of pride. It is a common thread among Hawaii's various ethnic groups that traces back to life on the plantation, a living remnant of the past. Ironically, while the goals of these immigrants were to rise above plantation life and into the economic, social, and political mainstream of American society, pidgin English has survived and even thrived in seemingly contradictory ways. But only seemingly. The antiquated view that pidgin is a low class language spoken by illiterate laborers has long lost its credibility, and pidgin English is no more a detriment to attaining the American Dream than one's mastery of standard English is a guarantor of achieving it.

Pidgin in Hawaii has evolved over time like any other language. I don't hear phrases like "*eh, us go*

hang" (let's go), or "*that's some good ah*" (that tastes good, that's a good thing), like I did as a child. But it still serves two basic functions that haven't changed. First, it's used as a social lubricant to minimize distinctions of class or race among kama'aina. We share a unique history and culture that over time has fragmented as a result of Americanization, and pidgin keeps the ties that bind us from dissolving. Secondly, it's used to define kama'aina and local culture, a means of distinguishing "locals" from outsiders that have settled in Hawaii or are just visiting. This is most evident in the humor of local comedians, whose commentary of island life is brilliantly devised and delivered to hilarious effect, yet virtually incomprehensible to those not raised here. Thus, while pidgin keeps us connected it also has a divisive effect, which I believe is partly to blame for the controversy that still surrounds its use.

I don't speak pidgin today as much as I did growing up, mostly in casual conversation with friends and relatives or other kama'aina. When I do use it, certain words and expressions come out automatically without me thinking, like *howzit* (hello), or *hui* (sound to get someone's attention), or fo' real (really), and I code-switch between pidgin and standard English frequently (*eh, no ack stupid when we get there, ok?*). But for the most part standard English is my language of choice for speaking and writing because the circumstances of my life have required it and continue to do so.

So where is my linguistic journey headed at this point in my life, 55 years and counting? Well, I recently learned about English as a Second Language (ESL), got certified and began teaching it last year, and found that I love it. My wife is from Japan and we talk about retiring there one day, maybe to her hometown. Could teaching ESL be the ticket to bring my linguistic history full circle, a return to Japan where it all began? I'd like to think so, because I still feel an obligation to learn Japanese as a way to pay homage to my grandparents for all they sacrificed, and to my parents for the hardships they bore. My inability to speak Japanese fluently is a barrier to fully understanding my ancestry and culture, to connecting with my relatives, to feeling comfortable in my motherland. Being immersed in Japanese society would be the best way to learn Japanese, and teaching English would be the fulfillment of the greatest hopes of my grandparents. I tell myself it's possible. I tell myself it's fate. I tell myself go for it. Geev'um. Ganbatte!

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YAYOI TUMAMAO

The Ritual of Mamemaki and the Power of Beans

Did you know, you can defeat an ogre with soybeans? Every year in Japan, on a day before the first day of spring, I celebrated Setsubun festival through the ritual of Mamemaki. As a child, it was a celebration to long for because it involved throwing something at someone. In a classroom filled with anxious children, the door slid open as my teacher wearing a vicious ogre costume entered our classroom, growling. Upon seeing the ogre's pointy horns and sharp fangs, my classmates and I immediately yelled, "Oni wa soto! Fuku wa uchi!" which means "Get out Ogre! Come in good fortune!" At the same time, we threw what we believed was our ultimate weapon, dry-roasted soybeans called Fukumame, as if ogres were weak to them somehow. After we defeated this ogre, we picked up the beans we threw and ate only as many that corresponded to our ages to promote individual and collective good fortune for that year. The ritual of Mamemaki cultivates the value of purification for good fortune at times of vulnerability, from one's surroundings to within one's inner self.

Mamemaki is a ritual performed in Japan during the *Setsubun* festival where dry-roasted soybeans called Fukumame, are thrown at people dressed up as Oni, a Japanese ogre. *Setsubun* is a Japanese festivity celebrated every year on the 3rd day of February, or on a day before the beginning of spring according to the old Japanese lunar calendar which was used until the 1800's, adopted from China. The lunar calendar indicates that New Year's Day falls on the commencement of spring. According to Steve Renshaw, Ph.D. and Saori Ihara from the Department of Intercultural Communication of Kanda University of International Studies, "the *Setsubun* associated with 'Spring Begins' gained significance as a symbol of *Toshi Koshi* (year passing) or *Jyo Jitsu* (accepting the old year) by marking the completion of the cycle of the 24 divisions of the solar year" and these customs originated as early as the Muromachi Era (1392-1573) in Japan ("Get Out Ogre!").

On this day, a Japanese ogre named Oni is believed to bring misfortune in a family household. To keep Oni away, Mamemaki is performed where participants of all ages throw Fukumame at a person dressed up as an Oni while shouting, "Oni wa soto! Fuku wa uchi!" which translates to "Get out Ogre! Come in good fortune!" In defeating each Oni, participants pick up those Fukumame to eat only as many of their age for good luck in the upcoming year. One of the stories behind this ritual goes back to the Heian era (796-1185), where "a famous Buddhist monk was said to have driven away Oni by throwing beans" (Hideyoshi, "Setsubun"). Mamemaki is performed in a variety of places including prestigious shrines for the community, in a family home, and in elementary schools. Wherever it is celebrated, the cultural value of this ritual remains the same—purification.

One of the ways that signifies purification through the ritual of *Mamemaki* on *Setsubun* is the assumption that Oni would bring misfortune around this time, which derives from the seasonal changes according to the old Japanese lunar calendar. This calendar divides up twenty-four stages through the solar system, Renshaw explains that it is "based upon the sun's path around the ecliptic [pathways] and were/are used to determine 'where' to place appropriate leap months", and it also connects with climate changes allowing for synchronization with seasons ("Lunar Calendar in Japan"). "*Setsu-bun*" literally means "division of seasons" which refers to changes in any season; however, only the conversion of winter to spring is celebrated and applied to its name. *Setsubun* falls on the last day of *Tai-Kan*, which is known to be the coldest time of year and the last period of the lunar calendar, bringing the cycle back up again to the first period when the warm weather returns, commencing the season of spring. There are deeper implications to this seasonal change such as "renewal of body and mind, expulsion of evil, symbolic rebirth, and preparation for the coming planting season"; these consequences express the belief that some forms of rituals are necessary to welcome a new year with purity in mind (Renshaw, "Get Out Ogre!"). Moreover, some people believe that misfortune happens between seasons. Reiko Nishioka, Director

of Education from the Morikami Museum & Japanese Gardens, shares her childhood experience, stating the following: "My grandmother frequently said that we often get colds between the seasons. In olden days, the Japanese believed that demonic spirits would sneak into you or your house" ("*Setsubun*: The End of Winter").

In this segment, Nishioka explains the relationship between *Setsubun* and Oni in reference to the cultural belief that Oni spirits would cause sickness around the time of Setsubun. These assumptions of vulnerability related to the time of *Setsubun* provides greater meaning to the value of purification through the ritual of *Mamemaki*.

The need for purification through *Mamemaki* is emphasized through the horrifying appearance and characteristics of Oni, which are illustrated in many traditional folktales based on Buddhism's beliefs about demons and the haunted world. In many Japanese folktales, an Oni is described to have an intimidating exterior with devilish intentions. Noriko T. Reider describes some of the devilish acts of the Oni in reference to the story '*Shutendōji*' in Japanese Demon Lore; she illustrates, "*Shutendōji* and his Oni band abduct people, particularly maidens, enslaving them and eventually feasting on their flesh and drinking their blood" (139). In this text, Reider describe a typical characteristics of an Oni depicted in other folktales as well. As a result, an Oni is usually portrayed as an antagonist in many Japanese folktales—a mythological creature that terrorizes villagers by causing various mishaps and is later defeated by brave protagonists such as Momotaro the Peach Boy. Although an Oni is an insensitive ogre, Reider describes an Oni as "a supernatural creature emerging from hell's abyss to terrify wicked mortals" (134).

This text describes a form of justice that Oni serve by targeting human beings who commit wrongdoings, contrary to the assumption that an Oni is purely evil, though its punishments are inhumane. In addition, Oni exemplify further demonizing implications such as evil acts against humankind and are scapegoated for disastrous events: "The earth 'Oni', according to Buddhist belief, are responsible for disease and epidemics" (Rubin, "Ghosts, Demons and Spirits"). Many people in Japan believe that Oni symbolize evil and misfortune, and are greatly emphasized through its horrifying appearance depicting its terrifying characteristics. Therefore, purification through

Mamemaki also demonstrates bravery in those who participate in the ritual based on their ability to confront "evil" that is represented through the appearance of Oni by throwing *Fukumame* at it.

The ritual of *Mamemaki* involves the consumption of *Fukumame,* and this practice will purify one's self and repel misfortune in the upcoming year from within.

The consumption of *Fukumame* plays a vital part in the *Mamemaki* ritual because, "eating [them] brings assurance of good fortune in the coming year." This is based on the belief that "source[s] of life" including beans, seeds, rice, and fruits could all be used to repel evil and to "insure future productivity… objects whose ingestion assured vitality and purification" (Renshaw, "Get Out Ogre!"). These traditional beliefs derive from the customs based on the Chinese lunar calendar where rituals took significance in addressing seasonal changes. In literal terms, "*Fuku-mame*" would translate to "good fortune beans," suggesting prosperous fortuity within its name. Since the beans remain "good" after they are thrown at people dressed up as Oni representing evil and misfortune, picking them up to consume the "good" will purify oneself from within. Therefore, the consumption of *Fukumame* purifies and repels misfortune from one's soul and body for the upcoming year and are an important part of the *Mamemaki* ritual.

Good fortune does not come easily, since purification rituals are prominent before it is awarded. Before the commencement of spring, which is also the beginning of a new year according to the old Japanese lunar calendar, the ritual of *Mamemaki* is necessary as people of Japan believe that the period between seasons is the time of vulnerability to misfortune,

Kids Mamemaki. Digital image.
Quirky Japan. Quirky Japan Blog., n.d. Web

especially upon completion of the winter season. The importance of *Mamemaki* is emphasized through the symbolic representation of evil through Oni, with its horrifying appearance and characteristics. When this evil is defeated, purification of evil is accomplished. Further purification is done through the consumption of *Fukumame* after the beans are used to defeat the Oni, so that one will be cleansed from evil within one's self. Therefore, the ritual of *Mamemaki* represents the cultural value of purification to anticipate good fortune in the upcoming year.

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Bodybuilding: Devotion to the Workout

As I make my entry through the gym doors, I'm greeted by its bare essences: the sight of machinery, weights, and other workout equipment being put to strenuous use; the stench of hard work that perfumes the air; and the intermittent sounds of clashing metal, rhythmic grunts, and heavy breathing embodied by sheer effort. In one area, people are running in place, pedaling stationary bikes, and climbing what seems to be a neverending circuit of stairs. In another area, people are rocking back-and-forth, pulling and pushing dumbbells, barbells, and machines from a variety of positions. Everyone is sweating and to the untrained eye, all of this might seem uncanny and awkward. Through the midst of all the craziness, I find myself a space and I become a part of it—partaking in a ritual known to the bodybuilding culture as "the workout." As a person who has spent hundreds upon hundreds of hours participating in this ritual, a reflection of my experiences has reinforced my understanding that some of the greatest significant values to make up the fabric of this culture are as follows: self-confidence and discipline.

For some, hearing the term "bodybuilding" might produce vivid mental images of freakishly enormous men on stage sporting glistening skin, overdone, artificial tans, and the-tiniest-of-tiny man-thong undergarments, all while facing off in an intense flexing match fronting a panel of judges and a crowd. Despite the image's relevance, this is hardly the epitome of bodybuilding, and is instead a big show-and-tell of the extreme product that bodybuilding culture can produce. Bodybuilding is a ritual where "a person engages in a regime of resistant weight-training exercises, and follows a very structured diet, in order to build and shape the muscles of the body" (Richardson 21). What makes bodybuilding different from other forms of strength and conditioning training that might implement identical activities is that the primary objective of bodybuilding is to build and develop the muscles, rather than improving athletic performance (Richardson 21). The concept of bodybuilding, according to Adam Locks in his book *Critical Readings in Bodybuilding*, began

to spread prior to the turn of the twentieth century because of a Prussian man, Eugene Sandow, considered to be " 'the world's most perfect man', someone who could lift weights and demonstrate strength, but who was also aesthetically pleasing" (4). Sandow travelled on tour, displaying his accomplishments and alluring crowds throughout places such as Europe, the United States, and Australia. Because of him, competitive bodybuilding would gradually emerge and by 1946, the International Federation of Bodybuilding and Fitness (IFBB) was formed (Locks 8). The most prestigious of all bodybuilding competitions is the IFBB's Mr. Olympia—the Superbowl of bodybuilding— where the best of the best are invited to flaunt their accomplishments in an ultimate showdown. In addition to a prize trophy molded in Sandow's honor, the winner is awarded exclusive bragging rights and the glorious title Mr. Olympia. One of the most globally-recognized names to have received this award is the actor and former governor of California, Arnold Schwarzenegger, who famously dominated for six consecutive years beginning with his Mr. Olympia 1970 title (Merritt). Interestingly, the bodybuilding sub-culture would simultaneously experience dramatic growth with the start of Schwarzenegger's reign, and the muscular body became a more mainstream pursuit (Locks 13). Why did so many people suddenly turn-on to bodybuilding then, and still continue to flock to the pursuit today? Perhaps cinema had a role in this growth by widely exposing the appeal to muscularity through films and shows such as *Terminator*, *Rocky*, and *The Incredible Hulk*—starring Schwarzenegger, Sylvester Stallone, and Lou Ferigno, respectively. What these actors have in common are physiques that are clear representations of bodybuilding practices. Furthermore, developments in the health and beauty industries, in conjunction to that of cinema, may likely be the culprits responsible for the construct of societal standards and idealized gender identities that so many people seem to have assembled. The product advertising belonging to these industries has saturated all forms of media, and whether through magazines, TV commercials, or the Internet, the messages remain

very clear: everybody should be free of their natural body odor, teeth should be pearly white, skin should be blemish-free, we should be energetic all day long, hair should reflect anything but gray, women should be hairless with the exception to their scalps, men must be potent, and most of all, we are all—each and every one of us—to be fat-burning, beach-body possessing individuals; should one fail to comply with any one of these conditions, quick action will procure for him or her the two-for-one special, the free gift, or all-inclusive free shipping—all three if he or she is lucky. A strong argument could be made that a self-comparison to a collection of such standards carries substantial potential to provoke feelings of inadequacy within oneself, and even rebellion against conformity; therefore, bodybuilding practices are sought for more reasons than one. However, regardless of the different reasons that people turn to bodybuilding, the development of discipline unifies all who come.

There are two major components of bodybuilding that command the development of discipline. The first component is the workout. As Tanya Bunsell and Chris Shilling note in *Outside and Inside the Gym: Exploring the Identity of the Female Bodybuilder,* the workout is central to the goal of bodybuilders: increasing muscle mass, density, and definition (62). Discipline is not only expressed through the amount of times per week one shows up to his or her workout, or how many hours he or she commits to each one, but also through the bodybuilders' devotion to the quality of the work and effort employed in set regimens. In an interview by Ron Harris for *Muscular Development,* Mr. Olympia competitor Kai Greene shares that "too many guys try to use the whole [weight] stack and never get the quality contractions and stretches in the muscle that stimulate growth" (199). In this statement, Greene highlights a common error regarding the execution of a particular leg exercise, however, this fundamental concept of proper contraction and stretch is applicable to all the muscle groups being targeted within any given workout. Not only does improper execution affect optimal growth, but also poses serious risks of injury; therefore, the discipline to avoid haphazard effort is of equal importance to both muscle growth and injury reduction. The discipline to be consistent and avoid skipping certain muscle groups is also very important. In bodybuilding culture, "leg day" is the day one works out the legs; and it is commonly regarded to be the most

dreaded day of all—it is to bodybuilding as Monday is to the workweek. Skipping leg day is not uncommon and is rather frowned upon. But in order to be a well-rounded bodybuilder, one must have the discipline to include leg workouts in one's training routine.

The second vital component to bodybuilding that commands the development of discipline is one's diet. The diet remains critical to a bodybuilder, just as it is to someone who aims to lose weight. Without proper nutrition, muscle growth cannot be supported by the body, prohibiting the bodybuilder from "making gains"—bodybuilding terminology that translates to "muscular growth." The diet of competition bodybuilders is a very tedious process especially around showtime; the basic motto for all bodybuilders is, however, "Eat big to grow big," with a great emphasis on proper protein intake. Protein serves as the building block for muscle tissue, and in an article by Steven Stiefel, Mr. Olympia competitor Fouad Abiad recommends two grams of protein per pound of one's body weight. Abiad goes further to shares a sample of a typical day's meal plan:

> *Meal 1*: Two cups of oatmeal and a protein shake with eighty grams protein;
>
> *Meal 2*: twelve ounces lean ground steak, two cups of brown rice, and 1 table spoon olive oil;
>
> *Meal 3-4:* twelve ounces lean ground steak and two large baked-potatoes;
>
> *Pre-workout meal:* four slices whole-wheat bread, four tablespoons jelly, six tablespoons peanut butter, and another protein shake with eighty grams protein;
>
> *Post-workout meal*: shake with fifty grams protein, one hundred grams sugar;
>
> *Meal 5*: twelve ounces of chicken breast, one cup brown rice, and one cup of vegetables;
>
> *Meal 6*: eight egg-whites, two whole eggs, four ounces of chicken breast, and one slice of fat-free cheese. (qtd. in Steifel 208)

As Abiad's diet demonstrates, a seasoned bodybuilder will ideally eat upwards of five or six meals a day, and have snacks or supplemental shakes somewhere in between, typically before and after the

workout. With this being the format of just a single day's eating plan, one can imagine a diet as structured and rigorous to have its difficulties, and indeed it does. Stiefel explains how eating these meals "is one of the hardest parts . . . you need to consume all your daily meals. Life often gets in the way, but you have to plan for such events" (208). As expressed, it becomes hard to eat this way, and for a couple of reasons.

Not only does one become tired of eating the same thing over and over again, but one must also accommodate this routine around other existing events such as work, school, or familial obligations—not forgetting that the workout must come somewhere in between. In addition, one is also faced with the time-consuming task of cooking and preparing these meals. With all the difficulties that surround the diet component of bodybuilding, it is plain-to-see how easily it could be neglected, but as Abiad states, "missed meals are missed opportunities for growth" (208); therefore, the discipline of commitment and efficiency in such a diet regimen is critical to goal of bodybuilding.

As with all who embark on a journey within the bodybuilding scene, the development of one's self-confidence is inevitable; and this development can be a result of several dynamics. In the article "Bodybuilding and Healthwork: A Life Course Perspective," authors Brian Bailey and James Gillet engage in an interview with an anonymous participant who shares a significant memory in which his friends had claimed, "The girls looked at you and they loved your body" (98). This type of attention-garnering has the unarguable potential to improve one's self-esteem. However, a more profound contribution that stimulates a very genuine sense of self-confidence comes from the intrinsic rewards that bodybuilding rituals bear. In the quest of mastering the discipline involved with diet and training, a bodybuilder is building up their physical and emotional persona, metaphorically, by laying down one brick at time. Each workout represents a brick, and each meal serves as the adhesive; only through perseverance will one begin to see the fruits of one's labor. Julian Mundle, an aspiring competition bodybuilder and workout partner to Kai Greene, shares, "I feel good. It just feels good to know that I did this. . .There is no easy way, and there is no quick fix" ("BodybuildingVids"). As Mundle demonstrates, an empowering sense of accomplishment may arise as a direct result of committing only one's

best effort toward tasks that are not just physically demanding, but mentally as well. In addition, because the difficulties that lay within bodybuilding rituals are often familiar to all whom are engaged, the generation of a sense of community can also contribute favorably towards the development of self-confidence. In her article, "Scholarly Gym Rat," Lianne Mctavish explains that while engaging in bodybuilding's cyclical activities, she realized that respect was earned by hard work, diligence, and sheer willpower. She observed how her status in the gym changed as her body continued to transform, and how fellow bodybuilders accepted her as one of their own. Mctavish's experience is congruent with an interview conducted by Bunsell and Shilling, where the interviewee, Becky, claims, "I have found more compassion, thoughtfulness, encouragement and sense of community in my short time of being a bodybuilder than anywhere else" (65). Clearly, there are aspects to the bodybuilding atmosphere that may positively reinforce behaviors that ultimately foster improvements in one's self-confidence—attention, sense of accomplishment, and sense of community.

A journey into the bodybuilding culture is one that is furnished with opportunities for growth in ways that extend beyond our physical being. Regardless of who we are, the country we belong to, or to what extreme we might wish to take our bodies, the basic principles of bodybuilding structure a universal learning plan whose lessons stimulate the development of discipline and self-confidence in all who proceed.

> In the quest of mastering the discipline involved with diet and training, a bodybuilder is building up their physical and emotional persona, metaphorically, by laying down one brick at time. Each workout represents a brick, and each meal serves as the adhesive; only through perseverance will one begin to see the fruits of one's labor.

The requisite disciplines that are developed along the way are able to transcend outside the realm of the bodybuilding sub-culture— disciplines such as focus, determination, sacrifice, perseverance, consistency, efficiency, and proper execution. These are all very valuable tools to possess in the pursuit of any goal one might have, an educational or career goal, for example. Consequently, one of the greatest lessons in bodybuilding is that sometimes, the best way is not

always the easy way, and to accomplish a grand goal,
one must willingly do what work is required of oneself.

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AARON ISEKE

Communication Concepts in *Up*

The beauty of a dream does not always mix with the harsh reality of life, but the stories told in a single instant can be more beautiful than a thousand dreams. In the movie *Up*, an elderly man's love for his deceased wife leads him on a journey to complete a dream the two shared since they were children, but were never able to accomplish together. Both husband and wife shared a relationship filled with a variety of communication opportunities, as all good relationships do. In the first few minutes of the movie, the life of the man, Carl Frederickson, is told with a short, silent montage detailing his time together with his wife, Ellie, from their wedding to shortly after Ellie's death. In this montage, the two are still able to show how they communicate through haptics, facial expression, and oculesics.

The film starts out with Carl and Ellie meeting as children. Soon, their relationship progresses to marriage, through life, and towards Ellie's death. While this process only lasts about eleven minutes, it is the most influential section of the movie. According to Pixar Studios, "There would be no adventure in *Up* without the love story between Carl and Ellie"("The Story Process," n.d.). Carl's driving force behind his journey is the memory of Ellie and trying to fulfill the dream that the two of them shared. By tying thousands of balloons to his house, Carl sets out to take it to Paradise Falls in South America, where Ellie always wanted to live.

Joining Mr. Frederickson is the young scout, Russell, who was standing on the front porch when the house took off. While initially unfriendly towards Russell, Mr. Frederickson eventually learns to tolerate him during the course of the trip. After reaching South America, the two come across explorer Charles Muntz. While Muntz behaves amicably at first, he is extremely paranoid and eventually tries to kill the two because he is convinced they want to steal his discoveries. Muntz believes this because Russell has met and befriended the Snipe, a creature Muntz has spent years trying to capture. Eventually the Snipe is captured and Russell goes to rescue it without Mr. Frederickson. Mr.

Frederickson then faces a choice: save Russell and the Snipe at the expense of his house and Ellie's dream, or continue on without them.

Analysis

Although encompassing only a short portion of the movie, the scene depicting Carl and Ellie's life together is significant to the plot and contains a great deal of information about how the two communicate with each other. As the montage does not involve any speaking whatsoever, most of the communication shown between the two is nonverbal. Carl uses haptics, facial expressions, and oculesics to convey his affections during the course of their marriage. All three nonverbal cues can be witnessed in the short scene between the two and are used masterfully to show the scope of the affection and love between they share.

Haptics

Haptics are the nonverbal use of physical contact to convey meaning towards another person or persons (Tubbs p. 115). The correct use of haptics conveys the relationship between the people involved and can be used to indicate professionalism, social recognition, friendship, and intimacy. It can signify emotional acceptance and support, trust, or other forms of emotional sympathy (Tubbs 115). When a person uses haptics, it is usually indicative of a close relationship of some sort, whether professional, platonic, or otherwise.

During the course of the short montage, Mr. Frederickson displays the use of haptics with Ellie several times. The most obvious example of haptics is discerned when Carl is seen holding hands with Ellie. While Ellie initiates the contact most of the time, Carl accepts the gesture and responds positively by smiling and gripping Ellie's hand back. The gentle and relaxed grip Carl uses shows that he is feeling non-aggressive and relaxed with the situation. Carl also responds to Ellie's offer of physical contact immediately and without any signs of discomfort. This immediacy shows that he reciprocates Ellie's affection and appreciates

her gesture, displaying intimate, emotional contact. Additionally, Carl holds Ellie's hand when she finds out that they cannot have children together. While she is mourning this fact, Carl comes over and holds her hand. This is not as much an affectionate gesture as a comforting gesture. He gently places his hand on Ellie's to show support and gives Ellie her journal. These actions together show that Carl sympathizes with Ellie's pain and is trying to comfort her. Carl also holds Ellie's hand as she dies so that she is able to see his genuine love for her. He holds Ellie's hand gently to make sure that she feels no discomfort, but firmly to display his close emotional bond. This comforting touch is the last thing Ellie feels.

These numerous examples of physical contact in addition to the reciprocating behavior of both parties indicate successful use of haptics and also that both are able to understand the messages they are exchanging. Ellie's offers of hand-holding to Carl gain an immediate and positive response. Though Carl is not the usual initiator, he does gain a positive response to his physical contact in the form of a sincere smile or a soft caress of the cheek.

Facial expression

Facial expressions are the one of the first nonverbal cues observed when trying to acquire information about another person or verify truth. According to the author of *Human Communication*, Stewart Tubbs, (2013), "facial cues are the single most important source of nonverbal expression (p. 107)." Facial expressions show when a person is happy or sad, angry or afraid. Such expressions also show sincerity and attention (Tubbs p. 108). The cues that can be found in facial expressions allow people to understand emotion when words are not used. By paying attention to facial expression, the emotions displayed by a person can be easily read and responded to.

Facial expression is an important tool in the scene depicting Carl and Ellie's relationship because said scene is conducted entirely without verbal speech. Because of this lack of dialogue, the audience watching must pay attention to the actions and facial cues of the characters. In almost all shots of Carl during this time, he has a smile. However, the situations in which he is smiling and the reactions he receives differ throughout the clip. During most instances in which Carl is smiling,

he is doing so with Ellie, such as when the two are doing an activity together. The animated expressions on Carl's face, such as when the two are on picnics, show that he is enjoying his time with Ellie. On the other hand, his smiling expression after Ellie finds out they are unable to have children is not one of enjoyment. According to Tubbs (2013), "We mimic others…but most of the time we are not doing this consciously (p. 109)." By smiling gently and offering comfort, he is encouraging Ellie to smile and trying to make her feel better.

In this example, Ellie returns a smaller, but still existent, smile; Carl's message has been received and interpreted correctly. Since this section of the movie is wordless, facial expression is important to the viewing audience for acquiring information regarding what is going on. The other recipient of the information Carl is communicating is Ellie. As Ellie consistently responds to Carl in a constructive manner, the use of facial expression has been successful.

Oculesics

Oculesics are the use and study of eye behavior to communicate information (Tubbs p. 110). Most of this information comes from eye contact, or lack thereof. The behavior of the eyes can be used to convey intimacy, affection, attention, aggression, and other emotions from the sender. The duration of eye contact can be used to determine the familiarity or sincerity between two people as well as the importance of the task at hand (Tubbs p. 110). Additionally, eye contact often invites the receiver to engage in some manner with the sender. Whether the engagement is positive or negative is up to additional eye behavior and body language.

Over the course of the montage, there are several instances of Carl demonstrating oculesics. Though there is less face-to-face interaction at the beginning, Carl's eyes indicate interest and affection when looking at Ellie. His eyes are relaxed and his brows are raised, indicating gentle focus, and the slight uplift of his lower lids show a positive reaction to what he sees. During face-to-face interaction, the mutual eye contact and duration of the gaze suggests an intimate and familiar relationship. This intimacy can be seen between these characters when they are looking at each other while

doing activities together. The eye contact between them displays that while they do have interest in what they are doing, Carl and Ellie have as much if not more interest in each other. After getting the news that they are unable to have a baby, Carl looks into Ellie's eyes in order to invite her to open up to him. As Tubbs (2013) states, "a looker's frank gaze is widely interpreted as positive regard" (p. 110). With these factors, Carl is able to let Ellie know that he supports her and is able to provide comfort freely and openly.

When comforting Ellie, Carl is able to communicate his intent through his use of oculesics and successfully gets her to smile. Additionally, the audience is able to see Carl's affections towards Ellie through his gaze when he is around her.

Conclusion

This movie shows the relationship between two people and the amount of communication that can be given without the use of words. As an initial section in the film lacks dialogue altogether, the use of nonverbal communication must be properly applied in order to fully demonstrate the importance of both Carl and Ellie to the plot as well as their relationship with one another. Through Carl's use of haptics, facial expression, and oculesics, the viewer is able to understand what Ellie meant to Carl and his motivations for the journey he undertakes. This single section of the movie contains a vast amount of of information and significance conveyed through the use of nonverbal communication.

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Silkworms Blossoming: A Research Project

Through my Japanese 290 class, I learned about the basic factors of the Japanese traditional spirit. Every way of thinking and living are related to (*WA-KEI-SEI-JAKU*), the four simple elements of the Japanese spirit, and these words originally came from the tea ceremony. Each word possesses different meanings: WA, the harmonies of any process or matter; KEI, the respectful mind to other people, nature, and things; SEI, the pureness; and JAKU, patience and calmness. By helping Izukura-san's silk art exhibition during Service-Learning, I became interested in silk in both historical and biological ways since my major is biology. Izukura-san and his works of art were showing the spirit of WA-KEI-SEI-JAKU, especially WA and KEI.

The history of the domestication of silkworm (*Bombyx mori*) started over 5,000 years ago. Silkworm's ancestor, *Bombyx mandarina*, was originally living in the wild and had different behaviors compared to other silkworms. These worms' appearance are very similar but almost all behaviors are different; *Bombyx mandarina* is active and never lives in colonies. Therefore, it is still a mystery how those ancient peoples domesticated and led *Bombyx mandarina* to evolve into the modern silkworm, *Bombyx mori*. To clarify, scientific research is necessary and we must focus on the root elements of the species.

Silk is the thread collected from silkworms, which is a kind of moth. A silkworm has five worm stages, a chrysalis stage, and a short imago stage. When silkworms become imagoes, although they have wings, they cannot fly. Silkworms eat only mulberry leaves, however, imagoes do not have mouths so they do not catch food and die in about ten days. According to Tetsu Quinn, who was an assistant of Izukura-san's, the silkworm is the only species in the world that has completely lost its ability to survive. For example, worms have too weak of a grip strength that they cannot stay on the leaves of a tree. They either fall on the ground or are eaten by enemies and all die in one day. Also, in the wild world, all animals try to hide from their enemies at anytime. However, silkworms do not hide and start making cocoons squarely on the middle of their leaves.

T. Quinn said that it may be because worms know that humans are going to collect their cocoons. I thought this is very interesting, and additionally, I am now guessing that in this long history of the silk industry, silkworms may have evolved to be loved by humans. By becoming more convenient and useful for humans, silkworms may have survived and spread all over the world. There must be something that affected its genes to be more suitable for domestication. Silk is the fiber of cocoons and there are two scleroproteins that constitute its makeup. The main protein is fibroin, which exists as liquid inside each silkworm's body, and when worms make cocoons, the other protein, sericin, operates to make fibroin hard and tough. These scleroproteins are mainly composed of four amino acids: glycine, alanine, serine, and tyrosine. Even when a worm hasn't found a suitable place to start making a cocoon, it must keep spitting up silk to avoid dying from an excess of amino acids. The worm kills its own body's cells inside of its cocoon and metamorphoses into a chrysalis. When it becomes an imago, it secretes enzymes to de-compound proteins of its own cocoon and emerge. Besides the value of silk, silkworms contribute a lot to science. By decoding the genome of silkworms, humans can estimate and foresee many important facts about all living things. In 2009, 91% of the silkworm genome was assembled, and it was found that approximately 44% of all silkworm genomes are set in a repeating sequence. This percentage is very high when compared to other insects' genomes. These repetitive sequences had an average length of under 500 bp. The repetitive sequences are estimated to have derived from transposons, which have about 2.5 to 3 kb intervals throughout the whole genome. This data may suggest that silkworms have a positive mechanism which promotes the removal of transposons from the genome ("The Genome Sequence," 2004). There is some research that showed silkworms' sequences and functions being related to their RNA sequence in their genome. Worms which have three small RNAs—miRNA, siRNA, and piRNA—tend to have

diverse functions ("*Bombyx mori Genome*," 2012). The total number of chemical receptors of all kinds which silkworms have are so small compared to other insects'. This fact may show the singular dependence of the silkworm's food; after all, they only eat mulberry leaves. Silkworms have only a few taste receptors and this fact depicts their single dependence on mulberry leaves; after all, they evolved to suit conditions critical to their domestication.

Also, the number of smell receptors are small and diffused because they do not need to find food by themselves. We can see the silkworm's survival strategy, from them choosing rather poisonous mulberry leaves as their sole food. After all, mulberry produces alkaloids to defend themselves from being eaten by animals; however, silkworms gained β-fruct-franocidaze in their genomes and passed through the defense system of mulberries. Silkworms have therefore developed their own unique bodily systems to select the best behavior and interaction with human beings via evolution. After all, throughout their long history, silkworms changed themselves from the deepest base of living things, genes, to be of complete service for human beings. They produce more amounts of silk and better quality silk to make humans provide them with food, homes, organizational structures, and protections. Humans take silk from silkworms, and silkworms survive and thrive with humans' help. I think this is the most beautiful completed form of a symbiotic relationship that humans have with any creature, depicting *WA* (harmony) and *KEI* (respect between people, nature, and even silkworms) rather perfectly.

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KA'AI S. FERNANDEZ

Reddit: A Community of Acquaintances

Abstract

This research paper fixates on the website known as Reddit and its community, from what kind of website it is to how the community formed and completely changed Reddit as a site itself. The paper will include an article from Farhad Manjoo and Victoria Taylor's articles about the site and its community and the role the community members play as Redditors. The articles in this research paper will be joined by University professor Craig S. Watkins' book about how today's youth are interacting with the digital age that they live in today. This paper will show the community of Reddit as seen with the facts of the three sources mentioned above and will touch on subjects like how media sites perceive Reddit and Reddit users and how Reddit has managed to make a name for itself and stand out from its competitors by showcasing one of its greatest assets—its vast community.

Craig S. Watkins notes that "Social- and mobile-media technologies are facts of life today. Ninety-three percent of the young people we survey own a computer" (Watkins, 2009, p. 47). As the digital age becomes an increasingly more interactive part in the lives of today's youth and while many people know about sites like Facebook and Twitter, there are new forms of media and socialization forming and one of the most profound is the website known as Reddit. The social sharing site known as Reddit, founded in January 2005, has in recent years transformed from a site found in the underbelly of the Internet, with a user base consisting mostly of nerds, to becoming a leading figure in the world of social media and social sharing that it is today. As social media and networking expand, the world shrinks as people around the world interact and socialize with others whom they normally would never meet, and where people can come together and make a community, not in the form of a nation or civilization but in the forum of a website. Reddit in its most recent years has come into its own, breaking away from other post forums and is reaching a level that has made other media such as news, magazine and even government officials take notice of its power and ability to stand against other social media websites. The three sources in this paper provide information about the community of Reddit and its members who post about news articles, personal beliefs, interesting facts and stories about the community members' life experiences, all things that helped make Reddit a clear juggernaut in the digital age.

One of Reddit's most noticeable features is its incredibly diverse community members and their many interests; although there are many members from all over the world and while it attracts many different people and large numbers have differing opinions, the community as a whole seems largely unaffected, a clear problem with which other big websites often struggle. According to Farhad Manjoo, a technology columnist for the *Wall Street Journal* and former staff writer for *Slate*, "What's different about Reddit is that it is a real, vibrant community, one of the few big websites where the users have constructed an unmistakable moral and political philosophy" (Manjoo, 2012, p. 02). As with most communities, as they grow, they become more diverse and the feel and theme the community gives off may start to change as more and more generations meld together into one community of users and Reddit is in no short supply of users and viewers; as Victoria Taylor from *Publisher's Weekly* reports, "[I]t boasts more than five billion page views and over 90 million unique visitors per month" (Taylor, par. 02). Reddit can act as a sort of one stop shop as it were, since inside Reddit there are things called sub-Reddit's, extremely focused communities that still exist as a part of the rest of Reddit; these sub-Reddit's can be looked at as sub-communities; while they are still Redditors and interact with rest of the community, they have a particular interest and such idiosyncratic interests draw them to other Redditors with the same interests in one place. A good analogy of this is to look at Reddit as a house and the sub-Reddit's as particular rooms in the house; a person may spend a lot of time in one certain room, but they do not necessarily live in that room. Even if they say they live in that house which contains

the room, most Redditors do not identify themselves with any particular sub-Reddit but with Reddit as a holistic whole. Another interesting thing about Reddit is that all the sub-Reddit's that exist within the site discuss and talk about one subject in particular and absolutely nothing else. These sub-Reddit's are created by community members and then get monitored by moderators who will delete a post if it does not follow the guidelines of that specific sub-Reddit. As stated earlier, there are many sub-Reddits, ranging from /r/pics, one of the most popular sub-Reddit sites to date to others such as one called earthporn, a sub-Reddit that, while most certainly possessing a lewd name, actually shows breathtaking pictures of the natural world's most astounding geographical formations taken by Redditors or other photographers. One of the most popular sub-Reddit sections is /r/books, which as its name suggests, is about books. /r/books is not only becoming extremely popular on Reddit but it is also taking the Internet's book community by storm as quoted from Victoria Taylor in *Publishers Weekly*'s December 16th 2013 edition: "/r/books is really becoming one of the largest book-based communities on the web" (Taylor, par. 02). This quote just goes to show the power that Reddit has gained since its rise to popularity; after all, one of its sub-Reddit's, which is only frequented by a portion of the site's users, has now become the one of the most popular book-based communities found on the Internet, something that could give a hint of the power that other sub-Reddit's and Reddit as a whole may one day possess if trends like this continue.

One particular thing parents of the world fear when it comes to their children in this high-tech, fast-paced, always connected world we live in today taking over their offsprings' lives and turning them into media zombies, is that such 'walking dead' always seem to be looking at a computer or phone screen whether at home, with friends or just anywhere out in the world. University of Austin professor S. Craig Watkins, who is a media professional who studies how today's generation coexists in the digital age, gives a real life example involving his cousin:

"Hey, what are you doing?" I asked.
"Oh, I'm texting some of my friends," she replied.
"How many people have you been in contact with this evening?"

"About five or six," she said politely.
I continued, "Are these different conversations?"
She nodded her head yes, adding, "I've probably been in about three or four different conversations the whole time I've been here."
(Watkins, 2009, p. 46-47)

Watkins goes on to say, "Over the course of the evening she spent very little time talking with the people she was in the physical presence of, mostly adults and younger children" (Watkins, 2009, p.47). This quote depicts elements where websites like Facebook, Twitter and even Reddit come under fire. This isn't one generation picking on another simply because they are not into things like Reddit; it is an actual problem that many Redditors admit to having, admittedly with a good dose of humor. It is a problem when coupled with other negative critiques associated with social media sites that make people look at the opinions of Redditors and others on the Internet not associated with big news networks like overzealous people with too much time on their hands.

One thing that is extremely interesting that many Redditors will and have noticed is that many times they will see something funny, cool or amazing on Reddit and then a couple hours or maybe days later it will start to show up on other websites and sometimes even on major news channels. A reason for this is that Reddit has entered a phase in its life where much of the content it shows is created by community members and therefore is often seen on the site before it is shown anywhere else. As it gains "karma," Reddit's version of a like button, rising to the front page of Reddit, the default webpage when you open Reddit shows what post got the most karma, essentially, a best of the best. This filtering means that sometimes Reddit users who work for the news will do an article about it or users who are also members of their websites will re-post it on another site which means even if you do not use the site it was posted on, you may hear or see it within the same day or hour; as S. Craig Watkins explains, "One of the more intriguing paradoxes of today's digital media environment is that we consume more and less at the same time" (Watkins, 2009, p. 160). This is a good form of free advertisement for Reddit as news channels will say where the story, picture or post came from and although many re-posters won't even mention that it was posted somewhere else before, and sometimes,

comments in the comment section will tell people that it is a re-post and where they can find the original.

When it comes to social networks and social media sites, people tend to see them as something ignorant, unintelligent like something akin to a /r/circlejerk/, a term used when people encourage, applaud and agree with something to the point of its becoming unrealistic and to the point of becoming overzealous while simultaneously hating on something, normally, whatever runs contrary to their opinion, to the point of unrealistic, inaccurate and mostly misplaced hate towards another person, place or thing. This is explained by Watkins who once again uses his younger cousin as an example:

> [an] outside observer might conclude that teens like my cousin have an unhealthy desire to al ways be connected to their mobile phones and computers. Others might cite my cousin's behavior that evening as evidence that she is not developing the interpersonal dexterity that will enable her to cultivate the personal bonds and relationships that help build and sustain communities. As plausible as they may seem, thesE views in the end are seriously wrongheaded. (Watkins, 2009, p. 48)

And while this claim may be true for some people that Reddit "isn't for us all," Reddit isn't simply ignored. On August 29, 2012 Barack Obama was running for re-election and decided to reach out to the younger generation in a way no president had done before, by posting an AMA, otherwise known as an "Ask Me Anything" on Reddit. This precedent could be seen as a risky move, since at this point in time Reddit was almost unheard of when it came to big media outlets and the president's attempt could have easily gone in a negative direction if trolls, people who act stupid, hateful or rude on purpose, had shown up in force. Not only would a massive trolling #obamabash be a letdown for Obama but it would also help to solidify the stigma of the Internet being a place of simple-minded folk who troll others in the cynical eyes of the media—#hatersgonnahate. Luckily for all, there was very little trolling going on and the AMA by Barack Obama went well, as depicted by Farhad Manjoo: "In 2008, the site became the Web's most pro-Obama destination that wasn't funded by the campaign itself"(Manjoo, 2012, par. 06). This event

helped show the media, government officials and the average Joe that while Reddit had its quirks, its ups and downs, that it was a place that could be taken seriously and in the following years would begin to push its way into the world's view using its greatest attributes—its community.

Reddit is known for many things and one of those is the fact that it is not just a website for looking at cool things but also a website that is as politically active as much as any non government-funded website can get. The Reddit community has shown in the past that it is not afraid to jump into politics and make its voice heard when it feels the need. One of the most recent acts of this political involvement is when the United States government was trying to pass SOPA (Stop Online Piracy Act). Farhad Manjoo provides an explanation on why Reddit got involved: "That the Occupy movement and SOPA got Redditors riled up isn't surprising. OWS' simple, us-vs.-them message jibed with Redditors' underdog sympathies, while the piracy bills confirmed the site's suspicion that nobody in government nobody in government understands the Internet." Manjoo then goes on to explain what Reddit did during the OWS incident: "During OWS, Reddit became the source of the movement's enduring memes, including the Casually Pepper Spray Everything Cop. It was an online counterpart to Zuccotti Park—a place where people who had no real-life connection to the movement could add their virtual support"(Manjoo, 2012, p. 02). This example is just one example that the Reddit community does not constitute just fun and games and remains ignorant to what's happening in the world; in fact, Reddit is an active participator in the world, for better or worse.

One of the most telling differences that set Reddit apart from similar sites of other rollicking link aggregators like Digg is the fact that there is an amazing amount of user-created content for a site that was and still is a place to post links to other cool sites, pictures and stories, but it wasn't always like this. Reddit and other sites like Digg are called rollicking link aggregators, as explained by Farhad Manjoo: "Both sites find the best links on the Web through crowdsourcing—people submit interesting stuff, and then the hordes vote up what they like best"(Manjoo, 2012, par. 03). As time went on, websites like Digg were beginning to have serious trouble when their site and many others like it, Reddit included, began to fall

out of popularity and with no other ways of drawing in users, they began to disappear from the Internet altogether. Fortunately for Reddit, it had an ace in the hole that would save it from falling to the wayside like its competitors—its community members, who, as their interest in rollicking link aggregators started to fade, decided that instead of going off to find new sites that they would change the site to suit what they wanted instead.

As the site changed from only showing what other websites had done to also show what cool things Redditors were making, Farhad Manjoo gives an example of what the site is like today: "On most days, the most popular posts on Reddit consist of stuff that Redditors themselves created or captured to share with other Redditors: image macros, animated gifs, pictures of cats, extremely geeky cartoons, weird Photoshop memes, and Facebook found art." He goes on to talk about some of his favorite things on Reddit: "The first is Ask Reddit, in which people pose deep and less-than-deep questions of others on the site" (Manjoo, 2012, par. 05). These features show that a website is only as good as its community and it is that community that can sink, save or make a website successful.

One thing that can make a community successful is if that community has something good or unique to offer its users, and Reddit has an abundant amount of unique qualities to offer its members and one of the most interesting is the opportunity to participate in an AMA. AMA's can be done by a number of different people; as Manjoo explains, "[I]AmA, in which famous and not-famous people with interesting backgrounds take questions from the audience (a former prostitute, an openly gay member of an aristocratic family, a hobo, a former Chuck E. Cheese employee, Louis C.K., a four-year-old)"(Manjoo, 2012, par. 05). A number of other people and organizations have done AMA's from Bill Gates, NASA's Discovery Mars Rover Team, Bill Nye the Science Guy and an assortment of others, both famous and not so famous. This variety gives Reddit community members the chance to ask the person whatever they want and not have some interviewer ask the same ten question that have been answered over and over again. Now this doesn't mean the questions will be answered but since the AMA can go on for several hours with the person answering the questions able to take breaks, there is a good chance that an

AMAer may have more patience with those asking the questions, coupled with the fact that they can simple ignore any question they do not want to answer. Since AMA's are done on the computer and are typed out with no time limit, people tend to feel more open and will even answer silly questions and even have smaller discussions with people about things of seemingly no import. A reason that people who do AMA answer so many of the small, goofball questions is that they are not in a room filled with an array of lights pointed at them with a mask of makeup slathered on; instead, they are normally somewhere more comfortable which may explain why they're willing to spend so much time responding to their fans' minutiae. This is but one of the benefits to being a community member on Reddit, since it offers an opportunity that not many people would get; without such a feature, they simply wouldn't get to experience that level of depth if not for joining the community.

Reddit has come a long way since its birth back in 2005, not just as another website but as a community that has grown, flourished and carved a niche out for itself on the Internet. While Reddit may one day be overshadowed and overtaken by another website, there is a possibility that the fall of Reddit will come from its most defining aspect—its community. The community that is Reddit has its good qualities but like all things, it most certainly has its bad and as they say, a chain is only as strong as its weakest link; as Manjoo explains, "Last year, one Redditor got it into his head that a woman who was raising money for kids with cancer was actually a scammer; the hive made her life hell for a few days, even though she was telling the truth" (Manjoo, 2012, p. 02). The future of Reddit is unclear as the site is hurled deeper and deeper into the spotlight of the media, placed under the strain of becoming something that is more mainstream. There are many questions to be asked, and one of them while rather simple, will inevitably yield up a truly difficult answer to /r/find #reallytoughquestion: will Reddit collapse like other Internet giants before it or will it stand the test of time?

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Bugs: Food for Thought

Bugs are creatures that we don't think about every day, but they exist in our lives indirectly in ways that we usually wouldn't realize. After all, they give us life, money, and food. With the rate of population growth, governments and organizations are constantly looking for ways to feed our future population; with every passing day, the prospect of eating bugs looks more and more appealing. One day, possibly within our lifetimes, or within the next lifetime, people will struggle to find viable ways to have access to protein. As we struggle for space and energy, the thought of eating bugs looks more and more like a smart and tasty solution; therefore, we ought to savor the idea of this seemingly unsavory food source.

The biggest issue that the American culture may have with eating bugs is that bugs are perceived as icky and disgusting. I asked my girlfriend, "If I were to make a chocolaty nugget that has a roasted cricket in it. Would you eat it?" She then replied with a resounding "NO!" I then responded, "Even if you were starving to death? Would you rather die than eat the chocolate?" Even given this scenario, she would choose to starve. She is not alone in this perception of insects. The majority of Americans would not think twice refusing to eat a six-legged creature. It's just inconceivable. I am open to eating a roasted bug, but I too, cringe a little at the thought of crushing the bug between my teeth and grimacing as I try to pick a bug's hairy leg out of my teeth. It makes me wonder. What do bugs taste like? I searched and found lots of promising anecdotes about eating bugs. Here is one excerpt from "What Do Bugs Taste Like, Anyway?" an article on huffingtonpost.com:

> On the whole, insects tend to taste a bit nutty, especially when roasted. I believe this comes from the natural fats they contain, combined with the crunchiness of their mineral-rich exoskeletons. Crickets, for instance, taste like nutty shrimp, whereas most larvae I've tried have a nutty mushroom flavor. My two favorites, wax moth caterpillars (AKA "wax worms") and bee larvae, taste like enoki-pine nut and bacon-chanterelle, respectively. (01)

People will lighten up a little to hear that a cooked bug can taste like shrimp, bacon, or even some enoki mushrooms. Eventually the resources to create beef or a fish filet will cost so much that viable protein sources will be worth more than gold. You and I won't be able to afford protein like that anymore. Consequently, if you have an itch to eat some bacon, bugs may be your best bet. You might as well get ahead of the curve. Go out and try some bugs. Get your fill of beef and pork today; after all, these resources are finite and Western cultures (and a growing number of others)are burning through them like they are bottomless resources.

The amount of food that goes into growing cattle is excessive and highly inefficient. All of the *waste*d resources that goes into feeding cattle turns into just that—waste. Cattle create tons of greenhouse gases a year in ammonia and methane. These gases are contributing to the destruction of our global ecology. The global warming crisis will only be exacerbated as we breed more cattle to meet the needs of the world's population.

Most people would presume that humans are the most abundant population in the world, but they would be wrong. All the ants in the world's weight would be greater than the entire population of humanity. That's a lot of ants! What's even more astounding is that insects make up a majority of the world's biomass (Dicke). That means there are more bugs per pound than there are plants, which include trees. As a result, if there are more bugs than plants why aren't all the plants eaten until the planet is a barren land? The thing is that bugs are the most efficient eaters in the world. A lot of bugs also do not eat plants; instead, they eat other bugs. If a farmer has 10 pounds of feed he can gain a surplus of 11 pounds of food from cows, 3 pounds from pigs, 5 pounds from chicken, and 9 pounds from locusts. Thus, it's clear that locusts are substantially more efficient creatures than the rest. Efficiency is important because we are running out of space and resources to sustain cattle and cattle ranching is growing more and more expensive.

The fact that insects are more efficient to raise

means that there's less waste. It takes years and a great amount of space to raise cattle for beef. In contrast, it only takes a little more than a month for crickets to mature. This fact means that more food can be produced at faster rates, using considerably less resources. It takes cattle at least 3 years before each cow is at its peak weight for slaughter. That weight would be approximately 1000 pounds. The conversion of feed for a single steer would be 10,000 pounds of food over its lifetime (Dicke). As you can see, raising a single steer or heifer is costly in resources and the actual yield from the animal would be only 600 pounds of meat and needless, environmentally-harmful by-product. The population is growing at a exponential rate. That means that the rate of growth will keep increasing as time goes on. Even now, the world is having trouble keeping up with the growth of the world's population. Until we invent the technology to be able to feed the ever-increasing population, we have to look for alternative methodologies of feeding everyone.

Another issue with growing chicken, cow, and pigs for meat is disease. The worst offenders are pigs because they are genetically closest to us. Pigs can easily spread disease; pigs can create diseases and their DNA can potentially combine with other viral diseases (bird, bat) into super bugs (like H1N1). The other growing problem with livestock is space. The cattle industry is trying to produce more meat from smaller spaces. The smaller living conditions for the animals will lower the health of each animal as the potential for bacterial breeding rises (Dicke). The cramped space also means animals of different species and alike are getting closer and closer together, which can increase the chances of cross species contamination being spread amongst these weakening animals. This constant mixture will likely contribute to the "Chernobyl" of the livestock industry. One day a killer disease might explode from these animals as we put more and more pressure upon them to produce meat with less space and the virus could spread so quickly that we won't have time to stop it before it takes billions of lives.

In Joon-ho Bong's movie *Snowpiercer*, the world is bleak, and all of the human population lives on a perpetual-motion train because the world is not inhabitable. The poor on train are fed gel bricks of nutrients to keep them alive. Little do they know, however, that the gel is made of ground up, gigantic bugs. They are fed these bugs because it would be impossible to feed all the poor people in the caboose with so little space on the train. With bugs, however, we can make abundant nutrient resources with little space and no worries about disease. After all, every part of the bug is used. Eventually our ally, our planet will become too crowded to supply the human race with cattle protein. Right now, reconstituting and eating bugs is one of the best solutions for the looming crisis that is coming sooner than later.

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CHRISTINA LABOLLE

The Aloha State & Squatters

A squatter is defined as any person staying at an abandoned property without an owner's approval. Squatters exist in many countries, some more than others. In the United States, squatters exist all over each state, and Hawaii is no exception. The regulatory laws vary depending on the state. The on-going debate lies on the issue of whether squatting should be allowed or not. One side believes that squatting is bad because it often brings a criminal element to the neighborhood, while the other side argues that squatters increase the value of the property because they often renovate it. This research paper focuses on whether the image of squatters affects how they are treated, and whether they should be forced to leave.

In September Hawaii passed the sit-lie law, which prevents individuals from resting on public property, most specifically sidewalks. Mayor Kirk Caldwell states, "We got to make sure there's uniform enforcement; you have a visitor lying on the beach and you have a homeless individual lying on the beach, you can't discriminate between one class and another. It has to be equal enforcement" (qtd. in Pereira). Loopholes are present in the present sit-lie law, however Mayor Caldwell has addressed his concerns and hopes that despite the loopholes, this law will help improve Waikiki's overall image. L. Yamada, a reporter from KITV news, a local news station in Hawaii, shared her story regarding a 30 acre plot of land in Wailuku, Maui. Over 200 squatters have been living on the land for many years: "Many call them squatters. But those people say they're about to be evicted from a place, where for many years, they called home" (Yamada). Residents who developed their whole life on the 30 acres are upset that they are being asked to leave, and don't know where else to go. Additionally, people believe in varying positions regarding having squatters in a neighborhood. People who believe in the pros of squatters think that they raise property value because for instance when they move into an abandoned house, they often renovate it, making it look a lot nicer than previously when it was vacant. People who argue against that and believe in the cons, typically say large

populations of squatters are drug addicts and criminals; in essence, they stay at properties illegally, forcing the government to pay them to leave ("Should squatters be able to settle in abandoned property?"). Along the same lines, people who are neighbors with squatters, often dislike the atmosphere and the way squatters behave when asked to leave. A man named David Peck, who lives in the same neighborhood with a family of squatters who took over a $3 million dollar home has said, "I wouldn't want to be their neighbor; they're obviously not compatible with people who are currently living out here" (qtd. in Kenny). Although it is easy to research various views on squatters in Hawaii, it is hard to determine who possesses the ethical high ground. The best way to gain the most valuable information would be to conduct firsthand research.

The research tool selected for this study was direct observation. The observation took place over a series of days in November of 2014 in Ala Moana Shopping Center, a local mall located right in the heart of both a local and tourist attraction. Most days during the observation, the weather was sunny, which had a positive impact on the study, because when the weather is rainy, squatters tend to stay in one place to avoid the rain. This weather difference is compared to when the weather is sunny: squatters go about their daily routine, and show up at their usual squatting places around Ala Moana Center. In addition to focusing on squatters and their appearances, characteristics of other mall visitors were also taken into consideration for the study. The observation conducted was able to help better answer the research question: How does the personal appearance of squatters correlate with how they are treated by outside officials and visitors to a given location?

Direct observation showed that the appearance of most squatters appeared to be very similar. Multiple bags, worn out shoes and clothing, tired looks— all appeared to be common characteristics that distinguished a squatter from a person visiting the mall for the day. It was noted that many squatters were seen every day during the observation period, and they were

always in the same area. One specific case that stood out amongst the rest was a family of three. The family includes a mother, a father, and a little girl, aged around 7-years--old. They were seen almost every day either near the bus stop, or by the bicycle and motorcycle parking lot next to the entrance of the mall.

A stereotypical way to distinguish a squatter is by their appearance. Articles that mention squatters, generally refer to them as 'homeless,' but this is a label given to them based on their condition, which suggests they do not have a home and live on the streets. In Pereira's news report on the sit-lie law, he takes into consideration the following: "the sit-lie law could also push the homeless onto Waikiki beaches, where tourists are often caught snoozing." In this quote he is aware of what the new imposed law could do, and he's once again stating this because of the homeless people's appearance. When the homeless begin moving onto the beaches because they have nowhere else to go, tourists and locals on the beach will possibly file complaints about them. When complaints ensue, it won't be fair to the homeless, or the squatters, because they are being judged simply by their appearance, even if they don't harm anyone in the process of being on the beach. Because of their appearance, people see them and will think they do not fit in, and they won't want them around. This blatant stereotyping is unfair because that constitutes unequal treatment based solely on lookism and prejudice.

Information was also gathered through the direct observation of the squatters in Ala Moana Shopping Center. As mentioned previously, a common trait shared by squatters was their appearance. Reactions of passers-by were taken to better understand how squatters' appearance affects how they are treated. A majority of people would glance over at a squatter, then quickly walk away. It seems like people do not want to have anything to do with squatters. They simply want to go about their daily activities, pretending that they did not see them there. Over the days that the observations took place, it was obvious that some squatters were seen every day at the same location.

This observation suggests that Ala Moana has become their temporary, if not permanent home, especially during mall hours. It's important to understand that people who squat do not voluntarily do so. They don't necessarily wake up every morning and think, 'Hey, I want to be homeless today.' The reason they squat is because they do not have anywhere else to go. Everywhere they go people are judging them, whether they notice such judgments or not. During the observation, nobody approached them and shared a conversation with such individuals; they were left alone the majority of the time.

Through my participation in International Café, I was able to learn more about squatters and the homeless in Hawaii. We raised money for homeless shelters, and raised awareness through our weekly event, Thoughtful Thursdays. I was able to gain more knowledge regarding the homeless, and in turn gain some new perspectives. Instead of judging squatters and homeless people for living on the streets or in abandoned buildings, the community should help them find solutions to their problems, and encourage them to slowly work their way off the streets. A lot of the times it bothers me when I see people complaining about homeless people. The sit-lie law addresses the problem of bettering the overall appearance of Waikiki, however, where do they expect the homeless to go? Brian Ortiz, a resident who established a living on the 30 acres of land in Maui that was torn down recently, stated in an interview, "What about all these other people? Where are they going to go? It's like the homeless on Oahu. Where are they going to go if you move them?" (qtd. in Yamada). I think Ortiz made a really good point here. He addresses the issue very upfront and clearly. *Where are the homeless going to go? Where are they expected to end up?* We create laws and ask them to leave because they 'don't fit the appearance of the place.' But where are they supposed to go? Once they are banned from one area, they are simply going to move on to another, until they are asked to leave there as well. I once watched a video where a homeless man was given a free makeover. As imagined, he initially had the stereotypical appearance of a homeless person: a bushy beard, skin covered in dirt, worn out clothes and shoes. The video showed a sped up process of his makeover. It was amazing to watch; in the video, they shaved his beard off, cut his hair short, gave him a shower, bought him a suit and comfortable shoes. After his transformation, he walked out onto the streets that day, and I am sure no one would have even guessed he was a homeless man. This video shows just how much appearances are used against us. I think the way to decrease the homeless population would be to start at the same place the video offered: A makeover. They

will feel fresh and clean, which would motivate them to gain agency, and possibly start their lives again. The first step that should be taken for this makeover plan to be a reality should be to start by gaining awareness for this video, sharing it with friends and families, social media sites, anywhere that people normally visit. Then it's important to form a team that involves people from different professions. For instance, there should be hairstylists, fashion experts, mental health, addiction and wellness consultants and other professional and non-professional individuals, other members of a collective *'ohana* who are simply kind and loving and who possess empathy for others. Imagine how different the world would be if everyone put in just a little more effort to demonstrate human empathy and kindness.

In conclusion, the appearance of squatters affects how they are treated by officials and the general population. As presented in this research paper, there have been many cases where squatters have been asked to leave an area where they were staying. This point applies also to the sit-lie law passed in September. Hopefully in the near future, instead of continuously moving squatters to new, more remote or unsafe regions, the government could assist in ways to better the lives of squatters and the homeless, helping them improve their lives. The next step that should be taken is starting up a charity foundation where the homeless are given free showers, baths, and general assistance, and also counseling; such facilities like the Chinatown Hygiene Center will help them feel needed and encourage them to once again start believing that they are indeed an important part of society, so that they can make a meaningful difference, too.

> *"Imagine how different the world would be if everyone put in just a little more effort to demonstrate human empathy and kindness."*

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Hotel Street, Honolulu (Chinatown). Photo by Justin de la Ornellas. *Flickr Creative Commons*.

CHEYANNE ANOULACK

Abuse on Patients by Nurses: Psychological Reasons Why Abuse Occurs

Abstract

Patient abuse is a serious and on-going matter in the context of some private facilities and care homes. Nurses or caregivers who provide care to the elderly are the ones who might primarily subject the patient to abusive care. Although it may not be their intention to hurt the patient, such abuse still occurs. Data collected for this study through direct observations and face-to-face interviews indicates that insufficient training and lack of professionalism are the concrete roots of the problem. A nurse's well-being as a whole person also affects this issue because because of the reason(s) they have chosen to become a nursing assistant or caregivers. The elderly citizens in our communities are suffering because the state's expectations to obtain a license are fairly low and there is a lengthy time between obtaining one's license until having to renew it. There are many things that current nurses, future nurses, and patients can do to protest against patient abuse and to guarantee that elderly individuals in our care are put first. Prolonging the training of possible candidates and thoroughly evaluating an individual and their intentions could prevent an elderly individual from suffering an abusive consequence. Although the demand for nurses is high, the expectations regarding being a well-rounded nurse in the State of Hawaiʻi should be even higher.

Imagine: you pay someone a good amount of money to take care of your elderly mother and though they provide her with care, they fail to show her compassion, empathy, and courtesy. An elderly citizen can be abused by their nurse whether such abuse constitute physical, emotional, mental, or financial forms of abuse. However, why would someone knowingly overpower or threaten an elderly person? Aren't nurses supposed to be the ones taking care of their residents instead of hurting them? The media and Internet display numerous videos and news articles showing how the elderly are abused by their caretakers and although it is an unfortunate evil, such abuse occurs everyday whether we know it or not. The root of the incidents are because of the caretakers and their inadequate training.

Caretakers are just like any other human being; there are some good ones and some bad ones. Obtaining the title as a nurse or caretaker doesn't necessarily deem you to be a good person, just as acquiring a caretaker's license does not make one necessarily do one's job correctly. On average, the duration of nursing assistant training only lasts eight-weeks ("CNA Training Requirements"). Not only are these specific caretakers unfit for the career, but they could be doing the career for the wrong reasons like the money or the benefits. Patients who are abused suffer at the hands of their caretakers who might have had insufficient training and/or who lack professionalism.

Nurses are especially trained and educated due to the high demand for qualified staff. They have to be up to date with all modern technology and disease and infection control. With the push to be on top of everything, it can be psychologically draining, since some practioners are working 12-hour shifts and caring for multiple patients and their families. Elderly patients often possess "brain-related issues such as dementia, Alzheimer's, brain injuries, memory loss, mental illness, or any of these combinations along with physical disabilities" that can make caring for them challenging and at times frustrating (Reiter). Maintaining a professional persona and possessing good traits are important for a nurse or caregiver to have towards promoting the care and safety of the patient. Particular care for the elderly include ADL's or activities of daily living such as feeding, bathing, and exercising. There may be times where a patient does not want to do something they are supposed to and may give their caretaker a difficult time. Nurses should always be respectful of their patient's rights and understand that a patient can refuse care even if it is a part of their nursing plan or daily living. This fact may frustrate the nurse or caregiver but it is vital that they stay professional. After all, nurses who remain compassionate through the challenges "tend to gain the

trust of the patients which can lead to a more pleasant working environment for both the patient and the nurse" (Arellano).

The importance of knowing about patient abuse also relates to the psychological factors that cause the outbursts and what we can do to prevent them. A nurse should be a well-rounded person who is able to endure unexpected obstacles, especially in the healthcare field. As previously stated, nursing assistant training lasts only for several weeks. The given length of training is only enough time to learn the basic skills needed to provide care, not how to cognitively think and support the patient and their families. There are criminal background checks involved before being allowed to interact with real elderly patients, but such checks are still inefficient because such checks do not clarify whether the caregiver is psychologically fit to fulfill the job to their fullest potential. In fact, people commit petty crimes everyday in America but do not have a criminal record. The cruelest person alive can fake an innocent smile and receive his or her license to give care. Although learning the skills to properly take care of the elderly is important, it's also an essential to be a person of good morals and ethics; this dimension is something that cannot be taught or learned. You've either got this high standard of ethics or you don't. Lack of training and character is a possibility that leads to abuse of patients.

Recently, I graduated from a four-week nursing assistant course. Four weeks is not very long, however, I was able to learn what I had to, specifically to pass the State exam to obtain a license. Although I am still waiting to take my exam, I was given the opportunity to practice providing care to the elderly community at a local resident care home for two days. Throughout the time I was there, I noticed Certified Nursing Assistants (CNAs) and Licensed Practical Nurses (LPNs) were doing almost everything that I had been taught not to do.

There are many negative behaviors that sometimes occur amongst untrained or careless nurses: belittling remarks, feeding errors, improper transferring, bed-making errors, and indirect care failures. Belittling remarks refer to nurses making the elderly feel like they are inferior and more like children instead of mature adults. Treating the elder patients like they are babies or talking to them like so, destroys the way they

possibly see themselves. Feeding errors occurred when I saw nurses who would pack the spoon with too much food such that the residents were not able to open their mouths wide enough to take in all the food, leading to food falling to the floor. I then heard the nurse say, "See, look, you made the food fall on the ground because you did not open your mouth. If you don't open your mouth, then you're done." I questioned her on why she would say that, she replied, "She always does that, but it's ok because she eats a lot for lunch anyways." Improper transferring means not using the proper techniques to transfer the resident from the bed to the wheelchair, vice versa, and ambulating those with walkers. Bed making errors occurred when nurses would change the resident's bed linen but would not place items back on the bed where the resident had left them. Indirect care refers to not speaking to the resident and informing them about what they will be doing, or washing their hands before coming into physical contact with a resident, or not providing privacy for them by closing the curtain. Although I was only there for a short period of time, I was able to see the frustrations some of the nurses had towards their patients. The data collected was only over a period of two days. I could only imagine how the numbers would change if I were to directly observe this facility for a year. Aside from my observations, I was able to conduct two interviews with a licensed caregiver and a former patient of a care home.

The nurse I interviewed is a Certified Nursing Assistant named R. Arellano and she had been a nursing assistant for 35 years. When asked on her thoughts about nurses who abuse patients, she expressed that it saddens her to watch videos on the Internet of the abuse the patients have to go through and that "nurses who abuse their residents do it because they are sick of their job and tired of taking care of other people even though they are getting paid to do it" (Arellano).

The elderly man I interviewed also shared the common thread with Arellano stating,

> These people only do it for the money. They are nice in the beginning when they first meet you, but if you do something they don't like or you are uncooperative, they end up talking to you in a sassy tone and get mad when you don't do as they say. (Kaneshiro, 2014, 01).

The man I interviewed was named D. Kaneshiro, who was a former resident at a local care center. Kaneshiro shared with me that he had never been physically abused, but they have made side comments about his personal hygiene and often complained about having to empty his commode.

"I saw once, my roommate never wanted for get out of bed so the lady called in another nurse and they both grabbed him and shoved him into the wheelchair. He was moaning like he was in pain or something," Kaneshiro said.

There are many different reasons why nurses treat their residents poorly, but they all tie down to the fact that they lack professionalism and training.

Nurses are just like any other person. We feel sad or angry sometimes and all have personal problems. A part of being professional is keeping your work life and private life separate. One thing nurses should live by or anyone who has a job is to leave their problems at the door and pick them up again on the way out. Sometimes it is not the resident who the nurse is upset at, but simply a problem that has suddenly arisen in the nurse's life and they wind up taking their frustration out on the patients. The courses provided for nursing assistants and caregivers do not teach you how to handle a delicate situation. They simply just tell you not to hurt the patient. If someone was brought up with good morals and told to respect their elders, it would not necessarily be a problem. However, if someone who came from an abusive home became a caregiver, chances are greater of them abusing a patient whether they come into this profession with that intention or not (Arellano). Another reason why a nurse would become reckless while on the clock is if they are only doing the job for the money and the benefits (Kaneshiro).

Training to become a nursing assistant or caregiver is too short. Completing the course and earning a certificate in as little as three weeks to three months, is not the ideal length to learn all there is to know about how to handle this profession. A majority of students will not go on to learn more about how to better themselves in this position. To master any profession in the healthcare field, you must be hungry to learn (Arellano). After passing your State exam and obtaining your caregiving license, nurses are not required to renew their license until two years after receiving it. The reason the classes are so short is because there is

a "high demand for nurses who can take care [of] the elderly and there are a lot of turnovers" (Arellano).

A few bad apples doesn't mean the whole barrel is spoiled. Not all nurses abuse their patients. There are just a handful or two of them. However, there are preventative measures that can be made to ensure the safety and well-being of the elderly in our care. Trainings provided should be longer or the duration of the of the license kept should be renewed earlier. Sufficient training would include learning to properly care for an elderly patient and learning to be psychologically supportive of the patient, perhaps even going as far as having each candidate tested psychologically and cognitively.

The lack of training and professionalism in the caregiving profession is what leads to patient abuse. Although I just completed my nursing assistant training within four weeks, I am still eager to learn more from other nurses with whom I will work in the future and develop good habits in the healthcare field. Patient abuse can be prevented. It is our duty as nurses and caretakers to make sure our elderly residents and patients are being well taken care of. Working together to make sure nurses are at their best for our patients will ensure a safer environment for the elderly in our community.

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Through A Native Hawaiian Looking Glass

"He aliʻi ka ʻaina, he kauwa ke kanaka" is a well-known Hawaiian proverb meaning the land is the chief and man is the servant. Without the land, the mystery that is human existence is literally impossible. According to some Native Hawaiian traditions, Papa (earth mother) and Wakea (sky father) birthed the Hawaiian Islands. Wakea and his daughter Hoohokukalani gave birth to a stillborn child who they named Haloanakalaukapalili. Consequently, they buried him on the side of their house and from his grave grew the first Kalo plant. They gave birth to another son who they also named Haloa, the first Hawaiian. Hawaiians believe that Haloanakalaukapalili is not only the older brother of Haloa but of all Hawaiian people. This vital relationship forms the framework for many Hawaiian ideals about the crucially-important and central human-land relationship. In this ontological perspective, we care for the land not only because we need it to survive but because it is our older sibling and cares for us, its younger siblings, by providing us with food and shelter. Native Hawaiian stories of creation display Hawaiian ideas of land, and humankind's role in the cycle of life. In most Hawaiian creation stories, human beings were the final beings to be created by the gods, who first created the plants and animals that occupied the earth, making the plants and animals the literal ancestors of the Hawaiian people. Using Native Hawaiian cultural beliefs can allow us to better understand land management, create land ethics and inform our decisions on how to protect and sustain natural resources.

The ahupuaʻa system was created by the late chief ʻUmi-a-Līloa . This system separated an island into clear division-like strips that ran from the mountains to the sea. Each ahupuaʻa had enough resources to feed and care for everyone living within the land division. This system ensured that everyone had equal access to land and ocean resources. Each land division was a part of a larger division called a moku and within each ahupuaʻa there were smaller divisions of land preceded over by lesser chiefs or families. Because of this carefully divided land division system, no man had

more or less than his fair share of resources. Today we live in a society defined by the polar opposite in terms of hoarding, greed and withholding natural resources to certain groups. In this framework, each person in the community is in charge of their own assets and their ability to obtain material goods is often determined by the money an individual does or does not have. The ahupuaʻa system can provide us with a platform to create a land division method that properly manages land and prevents the abuse of finite resources.

Aldo Leopold, an American environmentalist believed that we as members of western society have yet to fully develop what he calls a "land ethic." Leopold defines ethics in general as "[A] limitation on freedom of action in the struggle for existence. An ethic, philosophically, is a differentiation of social from anti-social conduct" (202). Leopold defines land ethics as "[M]an's relationship to land and to the animals and plants which grow upon it" (203). While we have ethics in regards to one another we do not create ethics in relation to the environment, perhaps because we do not see the land as our "equal" and therefore undeserving of ethical sympathy. The Gaia hypothesis, as posed by scientist James Lovelock, argues the theory that the world itself is an organism, a giant cell. All of the plants and animals on the earth have evolved and changed according to the ecology and biology of the planet. The Gaia hypothesis changes the idea of the earth from a mere rock to a living, "breathing" organism. In relation to the Gaia hypothesis, Ophuls says, "Such systems [like the Gaia hypothesis] are not capable of intellectual activity but they can still perceive, respond, choose, remember, learn, adapt and even invent" (37). In western culture, the natural environment is generally seen as a dead, inert thing, incapable of feeling, thinking or responding to an individual, therefore, undeserving of our moral consideration. We as members of modern day western culture have created a society that is focused on our own selfish needs rather than the needs of everyone. This focus on the self has led us to create a hyper-intensified picture of individuality, prizing the Self over the Other, and in some ways, this privileging

causes us to reject homogenization and group mindsets altogether. However, when an individual not only sees themselves a a singular person but also as a small, even infinitesimally smaller piece of a bigger picture, they feel not only an obligation, but also a desire to protect the other pieces of this big picture which includes the natural environment. Using Native Hawaiian ideals of symbiosis and unity with nature, we can then begin to understand that it is possible to be a member of the group without losing our individuality.

Unlike modern societies, indigenous cultures were acutely aware of the importance of land and their role in taking care of it. In Native Hawaiian thinking, it was the land that gave birth to all other things. Humans were not only responsible for taking care of the land but were also direct descendants from it. The Kumulipo (Hawaiian creation chant) tells the story of the creation of all life on earth, starting from the smallest organisms to plants, animals, and finally humankind. The creation of the world does not start from humans but from darkness in which all things are born. Leopoldʻs ideals of the "land ethic" align very well with Hawaiian land ideals through his concept of a land "relationship." Hawaiians thought of themselves as equals to other living things—no more important than the plants or animals that they shared the land with. They respected the lives of the animals that they killed by utilizing all edible and inedible parts of the animal. They gathered from the forest but also worked to actively take care of and replenish the resources they used. Their mindset auspiciously predated sustainable thinking by millennia.

Native Hawaiians had a profound understanding of inter-species relationships and mutual interdependence and coexistence. They knew that in order to continue to have bird feathers to harvest for kāhili, they could not chop down all the large trees in the forest to make canoes because these trees constituted the birds' habitat. They knew that in order to have fish to eat, they could only harvest during certain seasons to ensure that the fish reproduced. This understanding allowed them to perceive the delicate relationship between earth and humanity and therefore, respect and care for the earth. In the modern world, decisions are made only with today's world in mind not for the world that our children will one day be a part of—rather than being "a part" of the world, we are "apart" from that world. Using a Hawaiian, ontological understanding of land relationships, we can create a modern day land ethic

that can guide our decisions to pass legislation and create laws that protect not only human interests but also the interests of the environment.

It can be argued that a significant portion of climate change, if not all of it can be attributed to human activity be it pollution, fossil fuel use, or overpopulation. Climate change is evident in everything around us: sea level rise, global warming, air quality and increases in water acidity. According to Dr. Dana Hanson, President of The World Medical Association,

> Climate change represents an inevitable, massive threat to global health that will likely eclipse the major known pandemics as the leading cause of death and disease in the 21st century ... The health of the world population must be elevated in this discussion from an afterthought to a central theme around which decision-makers construct rational, well-informed action-orientated climate change strategies. (WMA)

Although data shows that climate change is the clear result of human activity, everyday citizens, large business owners and even lawmakers deny humanity's hand in the changing environment. This blatant denial and overt ignorance allows many to continue to make everyday choices that harm the environment like not recycling, taking long showers and wasting energy, food and water. The documentary entitled *Climate of Doubt* attempts to analyze the anti-climate change tactics that lawmakers and big business owners use to spread false information to the public. According to *Climate of Doubt,* 97% of environmental scientists say that climate change is real and caused by human activity. The public is often addressed by fake experts who attempt to increase climate change skepticism. A majority of anti-climate change information is merely propaganda and based off of lies and half-truths. As modern, more self-aware citizens, we ought to combat such falsehoods.

Native Hawaiian people viewed the natural environment as the physical manifestation of the gods to whom they prayed and therefore, in a sense, they truly worshipped the earth. Using these Native Hawaiian ideals, we can begin to change our perception of the earth. When we see something as having a soul or spirit, we tend to take better care of it. We cannot understand the language of our pets but we care for them because we have created a relationship with the animal, and on

some level believe that they have a consciousness. The same can be said for the earth. After all, the earth is more than the dirt we stand on and home of the things that we eat and with this understanding, we can attempt to view our world as we once did: our equal, our elder sister or brother, perhaps even our beloved.

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KRYZIA RODRIGUEZ

Secular Politics, Religious Identity, & the 1979 Islamic Revolution in Iran

There is no denying the presence of radical Islamic groups today whose ideal goal is to establish an Islamic state governed by Sharia law, along with the eradication of their perceived enemies who threaten the existence of Islam. Groups such as the self-proclaimed caliphate, Islamic State of Iraq and Syria (ISIS), and Hezbollah are both taking unconventional approaches in achieving their goals by using a radical redefinition of jihad. As a Shiite group, Hezbollah aims to create an Islamic state modeled after Iran, the first Islamic Republic established in 1979 (Kaplan 33). Spearheaded by the charismatic religious leader Ayatollah Ruhollah Khomeini, the Iranian Revolution overthrew the Pahlavi dynasty that existed for nearly six decades. Shah Mohammad Reza Pahlavi, the current ruler at the time, saw great opposition arise from the Iranians for several reasons that has been debated extensively by curious scholars and citizens from different parts of the world.

In his article "Iran," Shaul Bakhash provides comparative analysis of various ideas and theories as to why the 1979 Revolution occurred, put forth by scholars with the authority on Iran. Scholars such as Nikki Keddie argues it was due to the mismanagement of the economy long before the revolution (Bakhash 1487) and Ervand Abrahamian proposes that it was the traditional middle working classes who were discontented with the Shah's rule that rallied against the monarchy (1491). However, while I also believe that the political and economic aspect played an important role which will also be touched on, I strongly contest that the Islamic Revolution in Iran occurred primarily due to Ayatollah Khomeini's capitalization of the rebellion against Shah Pahlavi from the predominantly religious Muslims by wrapping popular Islamic ideologies in religious rhetoric, using it as a fuel to spark the uprising. With the repression of traditional Islamic values and the Shah's initiative to change Iran into a modern secular state, religious rhetoric was used to motivate Iranians to embrace and defend their religious identity which led to the 1979 Islamic Revolution.

The dissent against Shah Mohammad Reza Pahlavi's rule began long before when his father was still the supreme leader; much of the contentious topics of the day centered on secularism and modernizing Iran. The Pahlavi dynasty forged a close relationship with the United States which contributed to the anti-American mentality of the 1979 Revolution. During World War II, Britain occupied Iran in order to prevent the Germans and the Soviet Union from controlling Iran's oil industry. Even after the war, Britain maintained its control on Iran's oil through the Anglo-Iranian Oil Company. Tired of receiving only a small profit, Prime Minister Mohammad Mosaddeq proposed nationalizing Iran's oil industry. However, America wanted Britain to maintain its foothold since they also benefited from the precious flow of oil. Consequently, in 1953, America overthrew Prime Minister Mohammad Mosaddeq and his government and financially supported the Shah's regime to ensure his return to the throne. The anti-American attitude in Iran consequently stemmed from the United States' support for Shah Pahlavi and his rule.

Taking crucial steps towards his ideal goal, Shah Pahlavi implemented various policies and reforms that simultaneously contributed to fast-paced economic growth, angered the populace, and satisfied the American government. With a nudge from the Kennedy administration, the Shah initiated a reform program often referred to as the "White Revolution." In his book *Turban for the Crown: The Islamic Revolution in Iran*, Arjomand describes the six points of the reform and referring to it as "The Revolution of the Shah and the People", for it acted as the Shah's initiative to establish a modern, westernized, secular state. These six points are: (1) the land reform, (2) sale of some state-owned factories to finance the land reform, (3) the enfranchisement of women, (4) nationalization of forests and pastures, (5) formation of a literary corps, and (6) institution of profit-sharing schemes for workers in industry (Arjomand 72). After the proposal of the White Revolution, Ayatollah Khomeini adamantly stated his and the 'ulema's stance against the reforms, for many elements were perceived as "dangerous, westernizing trends" (qtd. in Arif 16). In an attempt to abolish the reform, Khomeini called for

a meeting of the 'ulema to carve out a plan. With the support of eight clerics, Khomeini issued a manifesto that stated numerous way of how the Shah "violated the constitution, condemned the spread of moral corruption in the country, and accused the Shah of comprehensive submission to America and Israel" (Arif 17). Moreover, after his public condemnation of Shah Pahlavi, regarding him as a "wretched, miserable man," Khomeini was arrested and placed in house arrest for eight months which eventually led to his fourteen years in exile (qtd. in Arif 17). This series of events led to major riots that occurred throughout Iran that resulted in thousands of deaths, showcasing how the public supported the Ayatollah's opposition. While Khomeini's efforts were favored by the masses, it did not, however, prevent the implementation of Shah Pahlavi's six-point reform.

The land reform took the lands from the wealthy classes and redistributed it to the peasants and working class while destroying the much of the power and influence of the elites. While it did destroy the traditional landlord-peasant relationship, Shah Pahlavi also hoped that the land reform would establish political support from the peasants and working class. However, the formation of the literary corps "brought about some political awakening in the… rural periphery and small towns" (Arjomand 73). The literary corps created a more intellectually-curious, educated society who had no means of expressing their political aspirations. While urbanization and an economic boom increased the standard of living for Iranians in the 1970s, poverty was still prevalent. The income gaps between the wealthiest and poorest widened, urban migrants were not adequately paid, and the peasants did not receive enough land to sustain themselves.

While modernization modeled on the West enraged a substantial amount of Iranians and prompted violent riots, the Shah's attempt to secularize Iran acted as the catalyst in the transformation of an uprising into a revolution. As a part of the six-point reform, Pahlavi liberated women in Iran by giving them certain rights that violated long held traditional Islamic beliefs stated in the sacred texts of Islam. Such women-focused reforms included the following: women's right to vote, the option of not wearing a hijab, and modification of the family law that would favor women. The Shah also legalized gambling, alcohol, and established movie theaters that were then looked down upon and

censored due to the often Western themes of the movies. The repercussion of the Shah's initiative to dismantle traditionalist values was the loss of support from a few clerics.

Ayatollah Khomeini also exploited the Shah's loss of religious backers, using this point as ammunition against the Shah and as fuel towards the formation of the Islamic Republic in Iran. The political repression, liberation of women, and growing dissent against the Shah's rule due to multiple factors previously mentioned would have been just that if Ayatollah Khomeini did not act as a leader against the religiously-oppressive monarchy.

Traditionally, the 'ulema never sought to attain political power; they act as religious advisors to the supreme ruler or government and issues Sharia laws that the Muslim community abides. In regards to the westernization of Iran governed by the Shah, the clergy were divided between supporting Shah Pahlavi and opposing his policies. In his article "Islam and the Charismatic Revolutionary Social Transformation of Iran," Acuff proposes the idea that it was Ayatollah Khomeini that transformed the 'ulema from divided critics to political actors. The leadership of Khomeini, Acuff argues, enabled the 'ulema to actively participate in the formation of an Islamic state:

> This was important because alternative courses of action were available to the ulama in pursuing their occupation and religious goals. The idea of the revolutionary overthrow of the state and the establishment of an Islamic government was Khomeini's inven- tion – there was no ideological precedent to justify ulama direct rule over society. (145)

With the unified support of the clergy, Khomeini and his proposal to create an Islamic state gained popularity with the laity and ultimately escalated the brewing resistance against the monarchy into an uncontrollable revolution. His application of religious rhetoric amplified the perceived existential threat made against Islam while demonizing Shah Pahlavi and his government which united the umma into a powerful force that trampled the Pahlavi dynasty.

Khomeini conveyed to the Iranians that the establishment of an Islamic state was deemed necessary to eradicate the "bitter enemy of Islam" that was the

monarchy, ruled by the Shah which was "the most hated of all titles in the face of God" (qtd. in Acruff 149). In his speeches he called on all of the Muslims to fight against this evil, legitimizing martyrdom for the sake of Islam; proposing that "the very existence of Islam is in danger, we must sacrifice ourselves and be prepared to shed our blood" (qtd. in Acruff 149). Demonizing the Shah and his monarchy justified the violence against Pahlavi and placed divine importance on the revolution which only motivated the Iranians to see the abolishment of the Pahlavi dynasty through. Unable to stop the protests that turned deadly, violence against representations of secularism (i.e. liquor shops, theaters), the Shah did everything in his power in an attempt to save his dynasty. He visited Iran's greatest Islamic shrine, the Imam Ali Reza shrine in Mashbad, he made a public apology, and he banned pornographic movies. Nonetheless, it was far too late, and demonstrations continued.

Even the Iranian military that were initially the ones attempting to control the demonstrations refused to use violence upon the amassing crowds. The Shah was left with no choice but to leave Iran, and his family went abroad for an extended search for what he hoped would become but temporary residences. Once abroad, he then accepted a new government led by the head of the National Front, Shahpour Bakhtiar, who aimed to launch a social democracy. Meanwhile, Khomeini who was still in exile, residing in Paris, continued to support the opposition. In regards to the new Prime Minister Bakhtiar, Khomeini denounced his legitimacy and urged his followers to disobey the new government. After

Fig. 1. Yaghobzadeh, Alfred. Photos: Iran 1979-2009. Digital image. Payvand. N.p., 15 Dec. 2010. Web. 30 Nov. 2014.

fourteen years of exile, Khomeini returned to Iran on February 1, 1979 and was welcomed wholeheartedly by the Iranians. Bakhtiar later left and went into exile in Paris which allowed for a national referendum on choosing a political system. Although the only form of government offered on the ballot was the establishment of an Islamic Republic, a democratic vote of yes or no was still offered. In April 1, 1979, Iran officially became an Islamic Republic, with Khomeini serving as its supreme leader.

Prior to the formation of the Islamic Republic of Iran, during the revolution, Khomeini was extensively putting forth his support for the overthrow of the Pahlavi dynasty through numerous interviews he participated in while he was in exile in Paris. Quotes in his interviews prior to the revolution and after the revolution, and his actions greatly contradict each other. In an interview with Human Rights Watch in 1978, Khomeini stated that "in the Islamic government all people have complete freedom to have any kind of opinion" (Matini 1). Yet in 1979 when addressing Iranian students and educators in Qom, he argued: "Don't listen to those who speak of democracy. They all are against Islam. They want to take the nation away from its mission. We will break all the poison pens of those who speak of nationalism, democracy, and such things" (Matini 01)

With regard to women's rights, Khomeini originally proposed that women have complete freedom in the Islamic Republic, freedom in activities, and their own future and clothing (Matini 01). However, he later declared the women were required to wear the hijab and segregated men and women. In the midst of the revolution, the Iranians relied on Khomeini's propaganda for a democratic, liberal Islamic state. But after becoming the supreme leader, Khomeini turned Iran into a totalitarian state that wholly repressed those who were only actualizing his initial promises. Khomeini appointed clerics as heads of state, giving them ultimate power to issue Sharia laws that consequently became Iran's laws and he banned newspapers in order to censor democratic ideas.

In conclusion, with the attempt to actualize his ideal goal of modernizing Iran, Shah Pahlavi issued a six-point reform known as the White Revolution. The reform was not entirely successful; the land reform did not distribute enough land to the peasants to maintain it, while the liberation of women infuriated the 'ulema

since such liberties went against Islamic traditional beliefs, and poverty was still prevalent. The Shah enacted certain policies to move towards secularization; he legalized gambling, alcohol, and explicit movies. While the dissent against the Pahlavi dynasty existed since its conception, Ayatollah Khomeini capitalized upon this dissent, then used religious rhetoric in order to justify violent retaliation through martyrdom as well as sacralizing the revolution. The 'ulema were divided about the monarchy until Khomeini invented the idea of establishing a state government by Sharia law. The ideas about the Islamic state that Khomeini initially proposed were not acted upon; he originally pushed the agenda of a democratic, liberal Islamic state during the revolution which resonated with the politically repressed Iranians. However, the Islamic State of Iran became a totalitarian regime that only differs from the Pahlavi dynasty in repressing secularism instead of embracing it. With the repression of traditional Islamic values and the Shah's initiative to change Iran into a modern secular state, religious rhetoric was used to motivate Iranians to embrace and defend their religious identity which led to the 1979 Islamic Revolution. Today, Iran remains as an Islamic state with clerics as heads of state. The 1979 Islamic Revolution in Iran paved way for other countries to become Islamic states and encouraged Muslims and radical groups to create an Islamic Republic modeled after Iran.

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PAUL HOGAN

A Hopeful Future for Kaho'olawe

Abstract

Kaho'olawe is currently an uninhabited island in Hawai'i, barren due to a marriage of environmental hazards. Unexploded ordnance –remains on an estimated 80 percent of the land due to naval test bombing beginning in WWII in the Pacific that extended until George Bush Sr. halted the US military's bombing in 1990. (Global Security n.d.)

The bombing of the island aided the destruction of the topsoil and vegetation. Due to military destruction and previous environmental factors such as scarce rainfall, high winds, soil erosion from overgrazing cattle, and the islands lack of freshwater, Kaho'olawe has been returned to the state of Hawai'i in an environmentally critical condition.

Presently, the island is only used for practicing ancient Hawaiian religious ceremonies on a restricted area of land. My goal will be to illustrate a possible outcome of what and how the future of Kaho'olawe might be if ideas of a land ethic, combined with Hawaiian tradition are implemented and put into practice. Is it possible for the island of Kaho'olawe to inhabit plant life, or better yet, can humans further nurture the island back to health to protect and sustain a way of living healthily with our environment? Can Hawai'i implement a land ethic that is combined with ancient Hawaiian tradition? With successful nourishment of the damaged island, can this island's improved example be used to impact the mindset of neighboring islands to live minimally and therefore, environmentally?

The importance of implementing and withholding ancient Hawaiian traditions are crucial to the people of the islands. Western influence has eliminated Hawaiian language, religion, and customs to the point of near extinction. The restoration of Kaho'olawe's environment and tradition could in itself, serve a leading role in preserving a dying culture.

The restoration of Kaho'olawe has been a long, arduous journey. The people of Hawai'i now find hope and peace in their culture without fear for their children growing old, knowing little of their heritage. What was once considered a losing battle against western culture has now been restored and reinstated to a community of Hawaiian ideals. When the restoration began, the goal was aimed towards an energy efficient, environmentally safe island that could be sustained using traditional Hawaiian values. What transformed was a widespread, environmentally aware mindset that is spreading across the neighboring islands.

The decision to transform the island was no easy task. Funding was deemed impossible without financial aid from the state. The state of Hawai'i would not fund a project so expensive that it would not benefit the state financially. However, environmental safety was now considered a priority in the United States. Hawai'i, searching for any solutions to save its damaged, fragile ecosystem, made the decision to rebuild Kaho'olawe from the ground up rather than attempt to save the other islands thought to be too far corrupted with non-Hawaiian customs that demolished Hawai'i's religion, native language, and land ownership. The decision to restore Kaho'olawe was based on the idea of starting fresh and upholding traditional Hawaiian values that had little chance of becoming corrupted by ideals that were previously held in the other islands. The restoration was funded by the state of Hawai'i as a test project to envision the potential of developing like ideas to save money on the neighboring islands by utilizing clean energy such as solar power and relying on farming for sustainability rather than depending heavily on imported foods.

It was proven difficult to uphold ancient Hawaiian religious traditions due to modern beliefs and advances in technology, but necessary for an island without adequate rainfall, damaged topsoil, high winds, and lack of fresh water. In order for the island to prosper, a team was created consisting of philosophers, Hawaiian fundamentalists, farmers, engineers, and geologists. To ensure the future of Kaho'olawe and to evolve with no other goal but to restore the island and its culture, the team was provided full access from the state and all

team members had equal voting rights when decisions were to be made. This in turn, aided in an uncorrupt assignment, focused on the sole purpose of developing the island.

In order for the island to prosper environmentally with Hawaiian ideals, the team members understood the need for a land ethic. They wanted the island to be able to sustain itself by the responsibility of the people who farmed and lived on the land: "A land ethic, then, reflects the existence of an ecological conscience, and this in turn reflects a conviction of individual responsibility for the health of the land" Leopold (1968). This meant living off of the land with minimal import and influence from the outside world. However, sustainability proved to be difficult on an island weighed by environmental problems.

The first task was to clear the land of leftover ordnance. The Navy, pressured by a $100 million lawsuit, agreed to terms of completing the cleanup of Kaho'olawe, according to Cocke (2013). The Navy raked the grounds to depths of 4 feet and cleared the shallow waters off the coast. All sections of the island were soon after safe for access.

The next obstacle was to overcome the scarcity of freshwater on the island. Kaho'olawe's rainfall is estimated to be 25 inches annually, thus eradicating any chance of healthy crop production. (CRAMP n.d.) Groundwater was polluted with the infiltration of brackish water due to bomb penetration through the soil. Lacking freshwater sources, the island was rendered useless until the committee of engineers implemented the idea of receiving a continuous supply of water from the surrounding islands to mitigate the agriculture and drinking water complication. Water towers were constructed and posted in selected areas of the island to utilize the water as well as catch what little rainfall was received. Despite Kaho'olawe's limited rainfall, an abundance of sunlight made it ideal for the utilization of solar power. The state's initial plan of executing an energy efficient environmental plan was welcomed with the use of solar panels to provide sustainability for the life of the people on Kaho'olawe.

The majority of topsoil in Kaho'olawe was barren due to its arid climate and previous military bombing. Farmers selected areas near the newly constructed water towers that best suited future agriculture. The dry soil was dug up and dumped on the outskirts of the farmland

to be shaped and used as barriers against the high winds of Kaho'olawe. From there, fresh soil was brought in from Moloka'i and Kauai, and disbursed amongst the fields to encourage new agricultural life to the land. To assist in farming, water drainage ditches were dug to carry water to the crops from the towers to disperse equal measurements of water. In due time, the soil was fertile and self-sufficient for the continued sustaining of native plant harvesting.

After the restoration of land was complete, the Hawaiian advisors and the rest of the team worked together to devise the plan of combining the ecological and religious development of the island. The land was to be cared for as it was before the migration of outer cultures to the islands. Ancient Hawaiians treated the land and what it provided as offerings from the gods for survival. This treatment meant that views different from Hawai'i's modern western mindset of ecology, needed to be returned to the island. Kaho'olawe was no longer meant to be damaged for the benefit and profit of humanity similar to what had been perpetuated against the island of Oahu. The team aspired to incorporate a system that would in turn, better the land: "The characteristics of the land determined the facts quite as potently as the characteristics of the men who lived on it" (Leopold 205). All future environmental factors were to be assessed by an appointed board on the island before steps were taken to decide how it could affect the environment. Land was to be cared for by all who managed and visited the island. This decision-making included hunting, fishing, harvesting, tailoring clothes, hale construction, and all other needs for the betterment of the land and environment. Money was not to be made from work with the exception of the historians, teachers and farmers who managed the land. Visitors who came to the island were to live minimally and work for their food and shelter to receive the experience of how the ancient Hawaiians lived. All religion on the island was declared to remain based upon Hawaiian origin and practice. Ceremonies and services were to be held by experts of traditional Hawaiian religion, to educate visitors of how people of the ancient land interacted with the gods in their daily lives.

The Hawaiian kupuna felt it necessary to cultivate a learning community to bring back traditions of the Hawaiian language and culture. Teachers of the Hawaiian language, master navigators, and Hawaiian

cultural art professionals were brought to the island to demonstrate the lives of the ancient Hawaiians. By doing so, Native Hawaiians and students spent time on the island learning the traditional Hawaiian culture in efforts to reestablish that lifestyle back on their islands. Some of the Hawaiian daily teachings included the following: Hawaiian language, navigation through the use of the stars and ocean currents, GMO free native plant harvesting, fishing, hula, religious ceremonies, and the use of ancient Hawaiian tools. Other teachings were given from philosophers and environmentalists such as the following: land ethics, environmentally clean living, and the importance of living minimally and how they could bring these tools they would have learned back to their respective islands.

These teachings have brought forth a widespread change to the outer islands. The island of Oahu has brought forth the plan of utilizing solar energy in hopes to lower costs and burn clean energy for the people of the island. Hawaiian language is redeveloping slowly within the islands. The modern Native Hawaiian scholars and practitioners have begun teaching what they've learned from their visits to Kaho'olawe to their families, students and friends. While modern technology is still being used, the people of the island have finally found a way to remain connected to the history of their ancestors that was once slipping away from under them or snatched away outright. The ecological perspective outside of Kaho'olawe has been raised as well. An appreciation of the plants, animals, land, and oceans is steadily redeveloping on the other islands and has become a duty for the people to protect rather than destroy them: "…air, sea, and earth now shelter and nourish a vast community of beings who are all genetically related and who are all linked together in obligate ecological relationships" (Ophuls 36).

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AUBREY SONG

Survival In The Face Of Tragedy In Kono's Novel, *Anshu Dark Sorrow*

Misfortune comes naturally to Himiko Aoki (Hi-Chan), a child of fire and terrible loss. In Juliet Kono's narrative, "Anshu Dark Sorrow" readers are placed in Hawai'i where Hi-Chan, a young Japanese-American girl shames her culture by bearing a child. Protecting her family from humiliation, the main character is transmitted to the country of Japan during a time of great poverty and war. Having no choice than to live with her extended family members, the stress of fitting into a new culture and adapting to a new home challenges Hi-Chan. However, surviving from the bombs of Hiroshima becomes the narrator's greatest hardship as the war steals the lives of many loved ones. In her novel, Kono uses fire as a symbol of life and death, both figuratively and literally to reveal Hi-chan's survival in the face of tragedy.

Kono bravely begins her novel with the death of Hi-Chan's father to set a somber tone for the audience. Mourning over her father's death, imagery becomes displayed from the narrators' point of view as she uses fire to accompany her father's spirit: " I made the fire which was supposed to help Papa's spirit find its way back to Kaiwiki and later, when it was time to leave Earth, to use the fire as a point of reference to go wherever it was destined- to worlds beyond our understanding " (27). Kono's literal use of fire brings death to the main character's father, but fire is also used as a metaphor of comfort to alleviate Hi-Chan's suffering when she grieves over this tragic event. As time goes on, fire figuratively expresses the confidence that rises in Hi-Chan where her independence thrives as she boasts, "Being me, I flaunted into this new turning in my life, heeding Miyo's words" (42). The author includes this line in her novel to show how the main character dynamically changes into a rebellious young girl, lacking shame, and how she tends to survive without her father.

Not long after her father passes, Kono lightens the mood by placing the readers in a calm setting where the desire of love overwhelms Hi-Chan when she begins to fall in love with her neighbor, Akira. Kono uses fire as a symbol of passion and the burning desire of love

that she develops for Akira as they quickly retreat from the arousal that burns like wildfire through their bodies (40). A plot twist is implemented in the novel shortly after the fiery passion between the two characters resulting in Hi-Chan's becoming pregnant with Akira's baby. Now bearing a child, the structure of tragedy, as seen throughout the entire novel, continues as the main character is quickly sent to Japan to escape shaming her family's name. As the main character adjusts to her life in Japan, a simile is introduced as the narrator explains her struggle of becoming accustomed to the new culture and her family who does not accept her pregnancy. Hi-Chan indicates, " I was trying hard not to be noticeable, but their eyes were trained on me like knives. I know I had promised to be good, but I was finding it hard to do" (68). Survival and fitting in becomes difficult for Hi-Chan since she is constantly looked down upon for her appearance, her pregnancy, and lacking proper Japanese etiquette.

Surviving becomes unbearable for Hi-Chan as Kono introduces Auntie Harue and her favored cousin, Sa-chan, the antagonists of the novel. Created to build conflict, fire is used as a symbol of anger in Hi-Chan's heart for her auntie and cousin. Sharing the emotion of anger with her readers, the author introduces dialogue between the protagonist (Hi-Chan) and antagonist as Sa-Chan speaks to Hi-Chan, " You need to know where these places are and how to start fires because from now on, you're going to have to do all the shopping and cooking. Take over my chores. My mother expects you to do them all" (69). With the use of fire the narrator is able to finish her chores as ordered by her cousin with whom she could not argue under Aunty Harue's watchful mien. Fire is not only used as a metaphor for the anger Hi-Chan feels towards her family members, but for the animosity that builds in Aunt Harue towards Hi-Chan as she goes to help her neighbors with their home's fires. Aunt Harue despises Hi-Chan as she wrinkles her nose as though she had smelt something rotten and mutters, " A useless thing to do" (93). However, the main character feels that teaching others how to make fires is prominent for survival in life as

they all are struggling to endure extreme poverty during this time of war and tragedy.

War begins to ravage Japan and the narrator walks her readers through the aftermath of the bombing of Hiroshima where personification is used to explain the crisis that quickly changes her life. Hi-Chan gloomily explains, "My breath and heart pulled out of me, the world grew terribly dark. A strong wind rose, howled, lashed, and fueled the fires that swept the cities' basin" (253). The narrator's view of destruction that the bomb causes makes her grow incredibly weak as she speaks to herself in silence and devastation. Explaining the setting of annihilation from the fire, imagery is pronounced via first person perspective by the narrator: "People around me died silently, dropping off, as if to sleep, or drifting away like cherry blossom petals in the wind" (263). Kono's use of imagery thus places readers in the scene of destruction as the fire literally takes the lives of many innocent civilians. Since fire symbolizes strength and independence, surviving this tragedy becomes crucial for the main character as she pushes to live; consequently, there is so much for Hi-Chan to do (276). Giving up is simply out of the question, especially since the fire from the bombs are placed in this novel as an obstacle that the narrator must overcome in order to survive.

Tragedy continuing to guide the structure of the narrative, and Kono brings forth a somber tone yet again as the protagonist suffers from the death of her child from the bombs released by the Americans. The author adds a simile to describe Hi-Chan's sorrow since the literal use of fire took her daughter's life; in fact, Hi-Chan speaks with despair, "Sumie hung on to her life like the petals of flowers she loved to pick, and I sensed that it was only a matter of time before she would die" (265). Overwhelmed with grief, the main character mourns over a tragedy for which she was totally unprepared. Kono uses fire figuratively for comfort to ease the pain of Hi-Chan; as her daughter is being cremated, she speaks to her audience, noting, "as the fire roared around Sumie's body, it curled itself and lumped into a ball until all flesh was burned away" (269). Fire is therefore utilized by the author metaphorically for death, but is also used literally to cleanse Sumie's soul and to burn away the past while Hi-Chan's continues surviving her painful life without her daughter by her side.

Fire being the main theme of life and death in this dark novel ends by Hi-Chan giving her body to science. Doctors begin using her scars produced by the fires as a resource to better humankind through intense research. Bravely, Hi-Chan solemnly speaks to the audience about her body: "It was no longer mine but part of the elemental heat and light. From then on, I was simply living my true and real life" (321). Her scars symbolize relief, relief from fire, and relief from anguish as her body is used by scientists to form a cure for humanity if a tragedy such as the bombing of Hiroshima ever were to happen again in the future. Even though the bombing has changed the main character's physical features drastically, her scars show empowerment and survival through intense hardships. Hi-Chan believes that "the more the bomb receded from people's minds… We could begin to live again" (317). Her scars continue being used to help people all over the world which soothes Hi-Chan's mind, and Kono suggests that relief serves as the last symbol for fire in this dark narrative.

Kono's brilliant novel proves that survival in the face of tragedy is achievable. Her use of fire—figuratively and literally—shows the audience how the willpower of one human can surpass all obstacles in any tragic event and still survive to tell her powerful tale. Hi-Chan will forever remain a child of fire as her scars become a constant reminder of the hardships she has conquered. However, in the face of tragedy, Hi-Chan is and will always be a survivor. Kono's somber tone is felt by her readers from beginning to end as they embark on this tragic journey of Hi-Chan, a child of fire and terrible loss.

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MOANA SAKURAI

I Will Not Be an American Idiot: Green Day's *American Idiot*

Propaganda seeks to modify public opinion, particularly to make people understand a specific point of view. In this respect, any propaganda is a form of manipulation, to adapt an individual to a particular activity. Modern forms of communication, including mass media, are all instruments of propaganda—without the mass media, there would be no modern propaganda. For propaganda to thrive, the media must remain concentrated, news agencies/ services must be limited, the press must be under central command, and radio/ film/ television must pervade. Responsively, Billie Joe Armstrong's via Green Day's song "American Idiot" asserts that America is starting to turn into a nation with no individuality—that we complacently let the media/ propaganda tell us what to do, what to buy, and what to believe in.

"American Idiot" was released in the United States on September 21st, 2004. Since its release date, it has sold over 15 million copies worldwide, making it one of the bands best selling songs. The song tenaciously and angrily points out the fact that even the government, whether right or wrong, is using propaganda and the mass media to control us. Armstrong's lead narrator, strives to show us that propaganda/ media has negatively impacted the American culture and we need to do something, anything, in order to wake up and revive our individuality.

With regards to the propaganda/ media controlling us, Armstrong notes,

> Don't wanna be an American idiot
> Don't want a nation under the new media
> And can you hear the sound of hysteria
> The subliminal mind f*** America. (1-4)

In these lines, Armstrong's lead narrator is accusing the bulk of today's people for being a bunch of conformists; that the media owns the people and that these conformists are basically idiots. "Don't wanna be an American idiot" (1) puts across the notion that through the lies that we are presented with, America has become a country bound by its media; with the people believing anything that is broadcast through it. This is

in a sense also mocking the American citizens and their inability to question, and distinguish the truth from what they see and hear in the press everyday; hence allowing them to be controlled by said media influence. The song is putting across the idea that Americans who have consumed media almost seem like they have a psychological disorder, and/or are brainwashed, according to the statement " And can you hear the sound of hysteria" (3) and "The subliminal mind f*** America" (4). Armstrong's lead narrator wishes for its listeners, in particular the American people, to adopt a defiant stance on the issue, and become individuals by not having their beliefs and values corrupted by media and propaganda.

During this time when the song was written, the heated 2004 presidential campaign in which George W. Bush was re-elected was going on; it was also a year after the Bush administration pushed forward with the invasion of Iraq without approval from the United Nations. The time period affected the text in the song because Armstrong's lead narrator basically bashes George W. Bush and the propaganda/media that their administration uses. He sends out a message that Americans are blind to the fact that they are being controlled by the wealthy conservatives and elites via the Bush administration who use propaganda/ media to get their way. In other words, America is mired in a big mess and we are all trying to find something to believe in, but it's difficult when you're getting bombarded with useless information. The song suggests that the elites and its corollary administrators rule through the use of media which has allowed their objectives to easily gain acceptance amongst the American people, and they continue to use this tactic to corrupt the beliefs and values of mainstream society. Armstrong's lead narrator attempts to therefore make the American people more aware and realize the severity of these serious issues, and encourage them not to believe in the media/ propaganda.

The personal reason that "American Idiot" appeals to me is because I noticed that everything Armstrong's lead narrator says about propaganda/the media is true.

Such manipulation is only getting worse as the days go by. We tend to only care about ourselves and are ignorant to the major issues around us, disregarding reality. We only see/ hear what we want to and do as everyone else does in order to fit in; as if we were all brought into society to be like each other. I feel as if this is more common within high school/ college students because at this time of age, we are all trying to figure out who we are and what we want to be. It is important to never forget individuality and find what makes "you" because at the end of the day being yourself in a world that is constantly trying to make you something else is the greatest accomplishment.

> *It is important to never forget individuality and find what makes "you" because at the end of the day being yourself in a world that is constantly trying to make you something else is the greatest accomplishment.*

Armstrong's theme is important to the society because it serves as a wake up call. It presents listeners with the truth that the American population is oblivious to the idea of being controlled by the media, which they have come to love and aspire towards. We should care about this theme because it really defines our American society today. The song informs us that such propaganda/media has become strongly embedded within American culture, to the extent that people will use it, and conform to it, without even knowing its pervasive influence. This song reminds us to open our eyes and be aware of what is around us and what we are taking in every day.

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Coordinator's Note 1

Selections for *Ka Hue Anahā* were chosen to serve to reflect the wide range of offerings / courses here at the College. The Coordinator and Selection Committee would like to recognize and salute those administrators, faculty, and staff from across the College who encouraged students to submit their work for this inaugural edition. Your students appreciate and respect you for your guidance, and we appreciate and applaud you for taking the extra step to recognize and valorize their efforts.

Mahalo for your dedication and encouragement.

We would also like to celebrate the authors printed herein. Congratulations on serving as strong and grand reminders of our school's motto--we admire your striving for the highest, and hope that more of your fellow students will follow in your example.

Mahalo for submitting your work and for serving as inspiring mentors.

For those students who submitted entries but who did not get included in this edition: Please accept our heartfelt *mahalo* for having the courage and conviction to submitting your work and taking the steps to showcase your voice and opinions. Our publication cannot exist without healthy competition and entrants, and if our budget allowed us to publish everyone's piece, we would. Please do not be discouraged and continue to publish your work in this journal and in others!

To future authors: we happily await your entries and contributions to the next *Ka Hue Anahā*. Your efforts keep this publication going; your good cheer, positive energy and support are ever-appreciated.

Send stuff to wacessays@gmail.com

Coordinator's Note 2

Selections for *Ka Hue Anahā* were arranged via the scaffolding theory known as Moffett's Ladder, which essentially states that writers find the writing task easier if there is a clear 'ladder' or 'sequence' in place:

> NARRATIVE
> EXPOSITORY
> ARGUMENTATIVE
> TRANSACTIONAL
> LITERARY

In other words, students tend to find writing tasks easier if they proceed from writing "what they know" outwardly into genres that engage the world exterior to themselves.

Consequently, faculty are encouraged to use the genres included within to teach the requisite genres and citation styles to their students. Please use *Ka Hue Anahā* as your course reader!

Please let the coordinator know if you require additional copies for your students. Supplies are limited, so please inquire quickly.

Until next time,

Keep 'um coming!

Thanks to Dennis Kawaharada for doing additional edits, layout, and for coordinating student works here on campus.