



# Ka Hue Anahā

Journal of Academic and Research Writing

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# About Ka Hue Anahā

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 instructor 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 culture our island state fosters, and also pays homage to the concept of 'welcoming ideas from across the curriculum' previously engendered in the 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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Dawn Oshiro

## Student Art Editor

Anthony Diep

Mony Brousseau

## Layout Coordinator

Chris Magpoc

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## To Future Authors

Furthermore, and with much appreciation, we would like to extend a sincere thank you to the faculty, staff and administrators; without their support these student voices would not be heard. Thank you for your dedication and commitment to learning! The KCC Board of Student Publications looks forward to reading your work in subsequent editions of Ka Hue Anahā Journal of Academic & Research Writing. It is your efforts that keep this publication going, and your support and enthusiasm are sincerely appreciated.

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## To Faculty

Please encourage your students to read and critically analyze works published in Ka Hue Anahā Journal Academic of Research & Writing, and to submit their own work for possible publication.

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# Facing Muhammad: The Evolution of the Iconography of the Prophet Muhammad

By: Kelly Hwang

REL 151 and ENG 270E

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The misconception that all Muslims share a distaste for images of the Prophet Muhammad arose due to violent and virulent acts supposedly committed in the name of Islam, such as the Charlie Hebdo attacks. The modern-day dispute of whether such images are condoned have origins in the division of Islamic belief into two sects, Sunni and Shi'ite. Depending on the sect and era, images of Muhammad "have shifted along with aesthetic, political, cultural, and social contexts" (Gruber, "Prophetic Products" 261). The degree of acceptability of images of the Prophet Muhammad has been a significant factor in consolidating sectarian identity within Islam, and the issue continues to define the stark boundaries between sects today.

Initially, the sectarian schism of the different Islamic sects was rooted in political discord which segued into theological disputes. Following Muhammad's untimely death in 632 A.D., his political successor as Emperor of Arabia was questioned by his followers. Conversely, there was no question as to his religious successor, as it was clear that Muhammad was the seal of the prophets and that the age of prophecy was over upon his death. As Muhammad was only Emperor for around a year before his unexpected death and as the Empire was relatively stable, there was no clear direction as to who the next Emperor would be. Two main groups of Muslims were divided on this issue: the Shi'ites, who wanted the political power to remain in the family of Muhammad, and the Sunnis, who wanted his successor to be the most qualified person. The Shi'ites throughout

history were the minority community of around 15% and preferred the Islamic Empire to be ruled by a dynasty, therefore they suggested the husband of Muhammad's youngest daughter Fatimah. The Sunnis, being the majority of 85%, had the stance that as the dynasty did not reflect the teachings of Islam, the power should be passed on to the next most qualified Muslim. As the Sunnis were the majority, the Islamic Empire remained as a Sunni empire: the next four Emperors were chosen based on merit and leadership, referred to as the Four Rightly Guided Caliphs. This lack of consensus on political succession was just the beginning of the separation into sects.

Shortly after, around the 7th-8th century, through close contact with other religions favoring constant exposure of religious images, such as Christianity, Buddhism, Zoroastrianism, and Hinduism, Muslims seemingly began a refusal of making images, a practice known as "aniconism." A distaste for visual representations of key figures in their religion was thus sown. During the Byzantine empire, Muslims' main competition were Christians. As both Abrahamic religions actively tried to convert non-believers to their causes, this caused further friction between the two. Thus, to distinguish between themselves and Christians, some Muslims began to shy away from such idolatry, and the "fear of idolatry [began to permeate during] the formative centuries of Islamic culture" (Grabar 34).

There was already pre-existing anti-idolatry sentiment within the history of Muhammad, as after the 630 A.D. march on Mecca, Muhammad cleansed the Kabah of its 360 idols by smashing them and rededicating the Kabah to God. Thus, there is a "Quranic decoration of the Muslim ruler as the 'idol-destroyer'" (Sanadjian 299). On the other hand, many images of Muhammad were commissioned as artwork during the early ages by wealthy patrons, whether they be aristocrats or princes. At this point, there existed an attitude of art for the sake of art and Muslims were not concerned by the supposed appropriateness of such images.

From the 13th century, there were massive changes in the religion of Islam, sparked by the beginning of mass immigration. Along with this ethnic change in the Muslim population, there was "territorial change [of Anatolia and northern India], social change [of the growth of a feudal order and of an urban middle class, ] intellectual change [in theology, philosophy, new Persian literature, and] religious change" (Grabar 35). This religious change involved increased divisions between Sunnism and Shi'itism, and even the burgeoning growth of the mystical Sufiism (Grabar 35). Within Sunnism, there are further divisions of Islamic sects, namely into the four main schools of Islam jurisprudence, all named after their respective original classical jurist: Hanafi, Hanbali, Maliki, and Shafi'i.

During this time period, the artistic movement of book illustrations in the Arab world did indeed depict Muhammad amongst other Islamic figures. Hence, a lot of the images of the Prophet were often accompaniments to various Islamic manuscripts and texts. For example, in the famous Persian romance script *Warqa wa Gulshah*, Muhammad is shown "seated on a princely throne and is surrounded by the first four caliphs [...] like members of a feudal court,

some carrying military symbols, others bureaucratic ones" (Grabar 36). Interestingly, there is no definitive visual difference between Muhammad and the four men, who were all drawn with halos, an honorable remnant likely influenced by Christian art (Grabar 36). Another example of an illustration of Muhammad is from the *History of Ancient Times*, a manuscript written in 1300 "show[ing] Muhammad surrounded by his daughter Fatimah, her husband Ali, and their two children Hasan and Husayn" (Grabar 36). What is most notable of this miniature is that it is specifically of the first Shi'ite family as it shows the royal predecessors of Shi'ite belief, "greeting a Christian delegation from Najran in southwestern Arabia," which was a key event during the Islamization of the Arabian peninsula (Grabar 36).

However, beginning in the 16th century, despite all the previously celebrated, more veristic depictions of Muhammad, many Muslims in Persia were not comfortable with such art, and so images of Muhammad took on an abstracted form (Blair 52). A prime example of this movement is the beginning of veiling Muhammad and instead representing his luminosity, as "while not averse to the representation of human beings [it was] concluded that the Prophet's uniqueness could best be expressed by making his face invisible" (Grabar 37). Such images depicting Muhammad still existed and were in production, and a common theme between the Shi'ites and Sunnis was that "the Prophet Muhammad often was described as 'wrapped up' in a mantle while in a state of devotion" (Gruber "The Praiseworthy One" 208). These cloaked textual contexts existed also in the Qur'an, from the honorific epithets al-muzzammil (The Koran 73:1), "enwrapped", and al-muddaththir (The Koran, 74:1), "enveloped" (Gruber "The Praiseworthy One" 208). The Shi'ites, still more comfortable with images of the Prophet compared to their contemporaries, the

Sunnis, began to also visually veil “all Shi’ite leaders, such as Ali and Husayn, [...so] that the representations of holy figures were distinguished from all other representations by the hiding of their faces” (Grabar 37). Uniquely Shi’ite, this veiling of Ali was accompanied by divine light, similar to Muhammad depictions, and this “sectarian message embedded within and carried throughout the painting’s iconography” was evident to all viewers, regardless of Islamic sect (Gruber “The Praiseworthy One” 208).

Unsurprisingly, these sects were averse towards each other and this only became more evident during the great migration of Sunnis into the Turkish Empire and Shi’ites into the Safavid Empire. Not only did they respectively migrate into opposing empires but this act further distinguished between the two main schools of Islam. Throughout the 16th century, the Ottomans in western Eurasia considered themselves to be the “Sunni rulers who followed the prophetic paradigm” and the Safavids in Iran judged themselves to be “the guardians of Shi’itism, which they promoted as the one and only true faith” (Gruber “The Praiseworthy One” 199). West Asia was the battleground between the Ottoman Empire and the Safavid Empire, and the two clashed over not only control of Mesopotamia and its resources but also over power and influence. Especially, the overarching religious conflict contributed to the propagation of discourses concerning “each dynastic household’s God-given authority—and thus its divine mandate to rule in Islamic lands” (Gruber “The Praiseworthy One” 199).

The issue of *sabb* (insult) of the Prophet Muhammad is generally agreed upon, but what is highly debated amongst the different schools of Islam is whether one can repent after *sabb* (Wagner 530). One of the early mentions of *sabb*, its offensiveness, and the consequences of breaking it

is found in the work of Shāfi’ī Ibn Mundhir (d. 930) (Wagner 531). Additionally, Associate Professor of History Janina Safran suggests that “the provocations of Spanish Christians who sought martyrdom by loudly insulting the Prophet in the presence of witnesses must have stimulated the elaboration of the problem in the Mālikī tradition of Islamic law” (Wagner 531). Thus, the doctrine of *sabb* matures first in the Mālikī school, and the 12th century Mālikī Qādī ‘Iyād’s *al-Shifā’ bi-ta’rīf huqūq al-mustafā* is regarded as the “first major elaboration of the doctrine” (Wagner 531). Indeed, this handbook discussed Muslims who break *sabb* but rarely mentioned non-Muslims in this context, as insulting Muhammad was considered less of a crime than being a non-believer at all.

In contrast to the burgeoning artistic Islamic movements in the 13th century, the movement of viewing insults against the Prophet as illegal and Islamic taboo simultaneously picked up traction. Starting with the treatise of al-Sarim al-maslūl ‘alā shātim al-rasūl by Hanbali jurist Ibn Taymiyya “maintain[s] that one who insulted Muhammad, Muslim, or non-Muslim, had committed a capital hadd crime and could not avoid the death penalty through repentance or conversion” (Wagner 529). Even other Hanafi jurists agreed with this presentation; an even harsher interpretation became prominent within Hanafis during the Ottoman period, where “al-Atrāzī (d. 1537) ruled that a non-Muslim insulter of the Prophet be killed” (Wagner 530). So, here begins the chasm between Sunni and Shi’ite Islam as at the time, Shi’ite Islam was more comfortable with images and even willingly produced art depicting Muhammad. The four different schools of Sunni Islam were of similar note and thought however differed in terms of the degree of punishment and acceptability, as “Mālikī and Hanbalī judges were willing to sentence insulters of

the Prophet to death, [and] Hanafis and Shāfi’īs may have risked alienation from those in power through leniency” (Wagner 532). Within these Sunni Islam schools, there was also a range of deeming how offensive insults to the Prophet were, mainly due to the different countries and Islamic states and their respective governments.

Arguably the most important text in Islam, the Qur’an, does not directly denounce the act of visually representing Muhammad. Thus, the restriction of images is more of a sectarian interpretation of the Qur’an rather than an overarching and all-applying rule. There is only one passage that is referred to in conjunction, 3:43: “This passage...relates the words spoken by God to Mary, the mother of Jesus, saying that her son will proclaim: ‘I come to you with a sign from your Lord. I will make for you out of clay the likeness of a bird, then I will breathe into it and it will become a bird, by the leave of God.’ (Grabar 34). However, even that passage does not explicitly prohibit images (Grabar 34). Instead, it is interpreted by scholars to state that the only objective in representations is not to spontaneously create life, but rather replicate the essence of being. Also, the Qur’an does not overtly reference *sabb* (or *shatm al-rasūl*, insults) towards Muhammad, but instead instructs that Muslims should not insult the gods of infidels “lest they, in retaliation, insult God in their ignorance (6:108)” (Wagner 529). Despite the lack of explicit Quranic mention, there are indeed Sunni Hadiths relaying that “Muhammad forbids portraits of human beings” (Auvillain 95). However, the Qur’an does not explicitly disavow portraits, and as such, the aforementioned Sunni Hadiths were not recognized by Shi’ite Muslims, therein lies a crucial cultural divide.

Currently, despite such official stances against images not only of Muhammad, in the realm of one’s home and privacy, due to the colloquial belief

that images help visually “trigger devotional thought during silent and spoken prayers, [...] images of saints and holy figures [...] still can be found in some shrines in provincial cities” (Gruber, “Prophetic Products” 262). Hence, images of Muhammad are also deemed as helpful as they are regarded to have the “power to cultivate and direct religious feelings in humans” (Gruber, “Prophetic Products” 263). Such iconic images are not heretical, but instead that of a reproduction of Muhammad’s physical figure and sanctity, holding the Qur’an in his left hand (Sanadjian 296). A lot of these images have little variance and this “persistent uniformity of the icons” serves to propagate a continuous thought process that the Prophet would be the same as in the past and will continue to provide guidance in the future during times of uncertainty (Sanadjian 296). Thus, there is an “immutable sacred authority” of these icons that is constant across believers and does not have the space to be contested, in contrast to other more satirical works (Sanadjian 296).

In Iran specifically, there are a plethora of mass-produced commodities that depict saintly figures, including Muhammad. This is interesting as Iran is one of the only places in the Islamic world with a historically majority Shi’ite population, and “such prophetic commodities visually reinforce narratives about the ascendancy of the Shi’ite faith, the legitimacy of Islamic governance” (Gruber, “Prophetic Products” 264). Such images, like those on postcards and stamps, were mobilized during the 1979 revolution to create a distinct identity separate from the Pahlavi monarchy (Gruber, “Prophetic Products” 264). An example of an innovative stamp from the time, a 1980 production “shows a radiant Muhammad, silhouetted in white, as he embarks on his emigration from Mecca to Medina” (Gruber, “Prophetic Products” 265). This is admittedly not an explicit depiction of Muhammad; instead, the

prophet is being represented as a glowing figure that is still recognizable as Muhammad. A few years later in 1984, the stamps began to have more mimetic representations as it "partially depicts the Prophet's body[, ...] Muhammad's arms wielding an axe and breaking the idols at the Ka'ba during the Muslim conquest of Mecca" (Gruber, "Prophetic Products" 266). These two stamps demonstrated the Iranian comfort in representing Muhammad, especially in commodities, as a movement away from the Pahlavi monarchy and pre-Islamic history, but also to "pictorially concretize the sacred via commodification and objectification" (Gruber, "Prophetic Products" 267).

Of course, there is a definite misunderstanding of these different Islamic sects and there is a global assumption that more or less all Muslims dislike images of the Prophet Muhammad, which is especially evident through reactions to and coverage of events such as the 2015 Charlie Hebdo attacks. Oftentimes, there is a historical basis to this assumption as the church and Western institutions tend to antagonize and demonize Muhammad and Islam, and so there is a large "Western prejudice [...] anchored in misapprehension and misrepresentation" (Khan and Al-Olaqi 71). Indeed, there may be some sects such as the Hanbali who did in fact get angered by a visual of Muhammad. However, barring a few, the majority of Muslims were not affected by the mere existence of a visual representation of Muhammad. They were, in actuality, more likely to be offended by the crudeness and blatant offensiveness of the caricature, as "Islamists routinely identified the irreverent or mocking treatment of the Prophet Muhammad, and not the visual representation of him, as the crime that had been committed" (Wagner 529). The satirical nature of the Charlie Hebdo cartoon "was a refusal to protect Muhammad, a

historical figure, against the independent reasoning and judgement of his potential readers" (Sanadjian 295).

Leading up to the 2015 Charlie Hebdo attacks, there was the residing issue of "the fatwa issued by Ayatollah Khomeini in retaliation against Salman Rushdie, ordering all the faithful to kill the author wherever and whenever they found him" (Sanadjian 296). Ayatollah Khomeini was revered as the "idol-destroyer (bot-shikan)" after his seizure of power in Iran in 1979, and such an epithet was reminiscent of the Prophet himself during his destruction of the idols in the Kaaba in Mecca (Sanadjian 299). The Qur'an also sanctioned the usage of force in retaliation to unwilling nonbelievers (Sanadjian 298). This was likely part of the justification of the religiously hardened Charlie Hebdo attackers to use violence to combat and denounce nonbelievers and infidels. The main target of the Charlie Hebdo attack, cartoonist and editor Stéphane Charbonnier, "knew that radical extremist Islamists were not the consumers of Charlie Hebdo" and he was adamant that the cartoon was not a "declaration of war[, ...] we are only criticizing one particular form of extremist Islam, albeit in a peculiar and satirically exaggerated form" (Kowsar 8).

Cartoonists and journalists that are either Muslim or from the Middle East often face unofficial artistic restrictions in terms of free speech as they often hesitate when the subject matter focuses on religion or important religious figures (Kowsar 9). This hesitation, coupled with the rule that it is "against sharia to make fun of a religious story" reduces art regarding Muhammad due to fear of retaliation (Kowsar 9). There is also the "Islamic rule", which is a grammatical rule that holds texts regardless of the genre to the standard of not "leaving room for the reader's independent reasoning and judgement"

(Sanadjian 299). This makes it difficult for Muslims and non-Muslims alike to exercise creative license when dealing with Islamic content and its appropriateness in the Islamic world. Some countries, depending on their government's inclination to certain Islamic sects, seek legal punishment against those who break such sharia.

Conversely, there is a strong social media influence, especially amongst younger Muslims, that permeates this specific ideology that considers images of Muhammad as offensive. Lack of certainty in distinct religious identity to overseas second- or third-generation Muslims can contribute to the desire to avoid being seen as an "other" within western countries that are less tolerant of Islamic traditions. Thus, when marginalized and criticized, "they may go back to their roots and identify themselves with radical Islam" by becoming ultra-devoted and shunning those who do not (Kowsar 15). By re-asserting themselves as devout Muslims, they are successfully "reconstruct[ing their] religious identity without the bonds of culture, language, and history" that they previously lacked (Auvillain 101).

One of the most visible contemporary splinter movements of the Hanbali school is Saudi Arabian Wahhabism, which has a strict doctrine of "aniconic prohibition in official and public circumstances" which interestingly contrasts with a comparably more relaxed approach of visible images of the Prophet in the home (Grabar 35). Furthermore, the modern outreach of Saudi Arabia, largely identifying with the Hanbali school of law of Sunni Sharia, through sponsoring and developing mosques and other Islamic traditions within various countries, further creates a division in the different Islamic sects. Influenced by these Saudi Arabian missions, newly converted Muslims identify most closely with the Hanbali school, and so are relatively anti-idolatry. Thus, even the mere existence of images, no less

the offensive ones, would anger and incite violence within converts, especially those who feel they have to prove their religious identity.

There was a time historically that images of the Prophet were artistically and religiously appreciated, yet from the 13th century, divisions arose between the more accepting Shi'ites and the less tolerant Sunnis. From Shi'ite depiction of "Muhammad and Ali as co-substantial in essence, co-present in physicality, and co-equal in rulership" to the Sunni schools' strict deference of sabb, and even to the outright denouncing and rejection of images of Muhammad by the Hanbali school of Sunni, there is not one Islam-wide standard attitude regarding said images (Gruber "The Praiseworthy One" 227). Despite its existence, "this iconography was not common, and was usually restricted to the accompaniment of a narrative text, or to serve as pious reminders of an exemplary life" (Grabar 37). Initially, the different Shi'ite and Sunni Islamic sects were not deliberately seeking to define themselves from and to each other, however, through varying degree of iconoclasm and iconophilia, they developed even stronger religious partitions. Despite their differences on the iconography, the undoubted reverence of Prophet Muhammad himself is what ultimately can be considered an undisputed part of Islamic religious identity. When considering this controversy, we must remember that "what is sacred for one is not for the other" (Auvillain 106).

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## Mauna Kea, Sherwoods, Na Pua Makani: Microcosm of Hawaiian History

By: Katlin Cilliers

SOC 100

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*"The term for future in the Hawaiian language is ka wa ma hope," he said. These words translate literally as "the time of the past." To understand how you should behave and the nature of the problems you face, you must consider history. "When you tell a Hawaiian to look to the future," Sai said, "he turns to the past."*

(Trevor Quirk, citing Dr. Keanu Sai in "Sovereignty Under the Stars")

2019 was marked by several demonstrations in Hawai'i. Most of them were around the use of land, such as the building of a Thirty-Meter-Telescope on Hawai'i's Mauna Kea (Murray, 2019), protests against the city's plan to build a new athletics park at Sherwoods Forest on Oahu's east side (Ako, 2019), and pleas to stop a wind farm from being set up further up north (Ladao, 2019). Throughout the year, Native Hawaiians old and young took to the streets and put their bodies on the frontlines in an attempt to protect their land and have their voices heard; they have long been against construction and modernizations on what to them are sacred sites (Brown, 2016).

Some of the conflicts over land management – Mauna Kea, for instance – date back to the late 1960s. Native Hawaiians and the state government have long disagreed over the utilization of land resources. Mauna Kea – on the big island of Hawai'i – is an example of a symbol that holds unparalleled religious, cultural, and also scientific significance to both Hawaiians and the astronomy community respectively (Ciotti, 2011).

At first glance, conflicts over land may be interpreted as a conundrum between science and technological advancements versus cultural traditions and religion. However, recent popular Native Hawaiian demonstrations may also be seen as a result of discontent over social issues that have affected Hawai'i since its occupation. The outcry comes from voices that have been systematically silenced for the past two centuries.

In this paper, I will investigate how the suppression of Native Hawaiian symbols – land, language, religion, and culture – deeply affected their cultural identity, fostering cultural alienation and disenfranchisement. I posit that such alienation is linked to current social issues. Segregation, inequality, loss of housing, homelessness, increased substance use and mental illness run rampant among Native Hawaiians and Pacific Islanders of all ages; they are symptoms of social imbalance that may well be connected to the changes brought about by the westernization of the islands some 200 years ago.

## Social and historical factors around land

As it is often the case with social issues, the current situation in Hawai'i involves a mix of factors. A few of them must be highlighted, as they pave the way to understanding modern-day Hawai'i. Firstly, it cannot be overstated that Captain Cook's arrival in 1776 dramatically reshaped Hawai'i's trajectory. The brief contact between Hawaiians and westerners at the time was enough to plant the seeds of the latter's views, which altered Hawaiians' way of life dramatically. Even after his death, Cook's narratives incentivized others to venture towards the Pacific and onto Hawaiian shores. ("Contact to Mahele", n.d.)

Some forty years after Cook and other European and American settlers, Christian missionaries sailed to Hawai'i from the continental United States. They arrived during a period of profound changes to the local religious practices, as King Kamehameha II had dissolved the Kapu – the religious and law system in Hawai'i ("Contact to Mahele", n.d.). Those changes, to Hawaiians, meant that power was beginning to be decentralized; instead, it was to be shared with the commoners. It was in such a transitional atmosphere that Hawai'i saw the arrival of those seeking to introduce locals to Christianity. The absence of Kapu meant that there was also space for other religious practices to be introduced.

Over time, more missionaries and settlers came to take part in the community. They began to extend influence beyond the religious realm by becoming businessmen and landowners themselves, with the help of Ali'is – the Hawaiian chiefs (Sato, 1981). Finally, the allure of the westernized world, with its economic systems and technology for warfare certainly attracted the kings and chiefs to an infinite realm of possibilities, which facilitated the merging of Hawaiian and western cultures. ("Contact to Mahele", n.d.)

As conflict theories posit, oppression is directly linked to unequal political and economical power. (Giddens et al, 2017). In the context of power relations between Hawai'i and the United States, the latter had an upper hand to set changes in motion from the moment their first men landed in the islands because they held technologies more deadly and advanced than those possessed by Native Hawaiians at the time. They also held political and economical power at that point in history. For the next seven decades, Hawaiians saw their systems deeply transformed: from land redistribution – which allowed foreigners to buy property (Moffat and Fitzpatrick, 1995) – to economic changes, to the loss and suppression of their symbols (Sato, 1981).

In 1893, Queen Liliuokalani was overthrown by a small group of powerful American businessmen who were not politically aligned with her wish to redesign the 1840 Constitution. The United States annexed Hawai'i in 1898 and it declared its statehood 61 years later, in 1959. Over the following 60 years, the entire Hawaiian way of life would yield to a capitalist economy and move towards joining the rapidly developing west. Hawai'i seemed headed towards a new era – one of economic transformation and cultural losses ("Contact to Mahele", n.d.).

### Losing land, losing self.

Hawaiians are the land. They are enmeshed, merged in it; access to land is both a cultural need and a means of survival (Moffat and Fitzpatrick, 1995). They care for the land as one cares for a family member. Their oral traditions teach that Hawaiians came from the land ("A Brief History of Taro", 2019), and the inattentive eye can easily overlook the richness of their relationship with the aina. But it is precisely because of such a connection that the

conflicts over land gain further dimension and depth. By losing land, Hawaiians lose a sense of self, a sense of identity (Moffat and Fitzpatrick, 1995).

### Suppression of language

One of the most powerful symbols of a culture is its language. (Giddens et al, 2017). The Hawaiian language was suppressed for some 100 years on the islands during the sprawling expansion of the plantation economy and the growth of American business ventures, mainly led by missionaries, many of whom had branched out regarding their intentions in Hawai'i (Sato, 1981). At first, they'd aimed to teach the Bible to the Hawaiian nobility as well as their offspring, and so they set out to translate it into Hawaiian. In exchange for their services, missionaries were welcomed into the inner circles of the Ali'is and received land to establish themselves ("Contact to Mahele" n.d.). It wasn't long before they started setting up plantations. The needed manual labor to work the land was provided by large numbers of immigrants from China, Japan, Portugal and other countries (Sato, 1981).

According to Sato (1981), due to the many mixed ethnicities, Hawaiian language began to yield to a language of contact that would later become Pidgin and Creole English. It then became Pidgin Hawaiian – a mix of Hawaiian and English. Sato also notes that the Hawaiian language effectively lost its prime place in 1880, when the first schools where English as the medium of instruction were founded. In 1894, one year after Queen Liliuokalani was overthrown, English was declared the official language in Hawai'i (Sato, 1981). It wasn't until the 1970s that the first attempts to revive the Hawaiian language happened; at the time, it had been close to extinction. (Goo, 2019). Since then, Hawai'i's Department of Education and schools such as UH Manoa have made strides

to offer Hawaiian Language courses, as well as incorporating Hawaiian culture, reinforcing values and the language in their curriculum, as well as establishing Hawaiian-medium schools ("Hawai'i DOE", n.d.).

### Commodification of Hawaiian culture

With the advent of airplane travel and coach class in the 60s, Hawai'i saw a surge in tourism ("Contact to Mahele", n.d.). At once, symbols that had historically been revered in the Hawaiian community were being commodified for tourist purposes. The most blatant example is the complete capitalization of Hula (Kamahele, 2000); in the emerging tourist economy of Hawai'i, the sacred dance that bridged Hawaiians and Akuas (gods) became the face of postcards inviting people to relax on the beautiful beaches of the recently proclaimed 50th state.

Soon, Hawaiian culture and its rich significance were narrowed to a symbol of exotic allure; its people became faceless representatives of a language, dance, and pristine beaches seemingly ready to welcome those in need of a vacation. Over time, tourism replaced agriculture and farming as the islands' staple economy, ("Contact to Mahele", n.d.), which affected Hawaiians by catapulting and packaging their revered culture as a holiday destination to the United States and the world.

### Social problems that stem from losing cultural symbols:

#### Homelessness

Community and belonging are important protective factors of a social group; stripped of their identity, people become vulnerable and marginalized. According to the latest Point-In-Time report on homelessness by the Partners in Care Oahu, Native Hawaiians make up about 32% of the current

homeless population, despite the fact that Native Hawaiians and Pacific Islanders make up about 10% of the total population on the island of Oahu (“The Oahu 2019 Point”, 2019). Native Hawaiians have historically been disadvantaged in terms of income, educational attainment and have also faced high levels of incarceration. From a sociological standpoint, they have been alienated from their own land, pushed to the fringes and disenfranchised over the last 200 years.

### **Substance abuse and co-occurring mental illnesses**

According to Sunrise House American Addiction Centers, a treatment facility in New Jersey, Native Hawaiian and Other Pacific Islanders tend to abuse substances at rates much higher than the national average and higher than other minority groups (“Addiction Among Different Races,” n.d.). This may be due to the fact that many live on islands that may have limited care available and depressed economics.

In 2018, the Substance Abuse and Mental Health Services Administration (SAMHSA) released a report that stated: “in 2018, 2.7 million Asian / Native Hawaiians and other Pacific Islander adults had a mental and/or substance use disorder” (“2018 National Survey,” 2020). Overall, homelessness, substance abuse, and mental illness seem to go hand-in-hand among vulnerable populations. According to the Office of Hawaiian Affairs (OHA), Native Hawaiians are also overrepresented in the prison system.

### **Conflict Theories Applied to Hawaii**

Hawaiian history has been marked by Native Hawaiians’ attempts to reclaim their sovereignty and their right to self-determination, which creates dissent between activists, Native Hawaiians, and the U.S. government. These conflicts can be examined

through the lens of conflict theories, as they posit that social “balance” is maintained by means of domination. (Giddens et al, 2017). From the plantation era to Queen Liliuokalani’s overthrow to Hawai’i’s statehood, there have been power struggles, on top of economic pressures, cultural, linguistic and religious imperialism that also make up the fabric of Hawaiian history, first as a nation-state, and then, as the 50th state.

It is no small wonder that some groups of Native Hawaiians and activists have become vocal about the developments on the islands. Each individual conflict over land mentioned in this research – Mauna Kea, Sherwoods, and the Kahuku wind farms—is a snapshot of Hawaiian history. One cannot fully understand the scope of point-in-time conflicts without looking at the history and occupation of Hawai’i. Were Karl Marx to assess the social history of Hawai’i, he would certainly point out the immense differences in power and how the loss of sovereignty by the Hawaiians is clear evidence of class struggles. He would reinforce the importance of empowering the Hawaiian people so that they regain access to their main means of living, which is the land and its resources.

Because Marx was an economist, certain aspects such as racial divisions and the importance of cultural aspects may have been overlooked in his writings, which is an area where his theory would likely fall short. In Hawai’i, social issues are not only related to class and economic power inequalities. They involve race, ethnicity, religious, and cultural struggles.

### **Analysis of Research Methods**

For this research paper, I relied on scholarly pieces from Hawaiian history journals, essays, textbooks, and news articles. Most of the data and citations obtained for this paper are historical; one of the strengths of

my chosen sources refers to the authors themselves: Native Hawaiian scholars have written most of the articles cited in this paper. They share their views from the advantageous standpoint of belonging to the in-group and, to a certain extent, their cultural insight—allied to academic knowledge—grants authority to their arguments.

The greatest difficulty I encountered was to find articles that followed a purely scientific experiment framework, likely because of my choice of theme. Land conflicts are inherently a social issue that revolves around beliefs and opinions, so apart from polling supporters and critics, no other forms of hard data on land conflicts seem to have been collected in the main academic sources (such as EBSCOHost, Statista, and Web of Science.) However, statistics pertaining to homelessness, incarceration, and drug abuse rates are plentiful and have been obtained from reports released by the City & County of Honolulu, SAMHSA and other mental health organizations. Their data, in turn, was collected through state and national surveys and also qualitative interviews.

### **Conclusion**

This research led me to learn about Hawaiian history in more depth, which was an enriching experience. I have broadened my relative understanding of what it means to be Hawaiian. I underscore the relativity of my experience, as I believe one can only truly understand the struggles of a social group one belongs to; anything else is not as profound an experience and can be seen as culturally insensitive (Quirk, 2017). To me, that is exactly what the news media does. Most media coverage glosses over the depth and significance of Hawaiian culture, perhaps due to the very fact I mentioned earlier: they don’t belong to it. To Native Hawaiians, land is an

integral part of their cultural and spiritual existence. It is not an asset, not a commodity. Their right to inhabit, care for and mesh with the land weighs far more than any profit one might derive from it, which is clearly the opposite from the stance social institutions such as astronomy organizations and universities take. Despite the importance of its quest, astronomy also entangles with business interests in the name of technological advancements. As such, it can afford to be flexible and find other places for its development. On the other hand, Hawaiian culture is bound to the land on which it evolved for centuries. To the local community, Mauna Kea is a sacred, unique place, given by cosmology to its people. To the astronomy community, it is a place elected by its privileged location for astronomy practices.

From this perspective, which community is the most vulnerable? Which community is backed by capital and state power, and which one can afford the luxury of choice? The one with centuries of cosmologies, genealogies, and creation chants, or the one that evolves with modern times and innovations and whose choices include academic and career privileges?

The answer is a no-brainer.

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# The Breakfast Club: An Analysis

By: Marie Wong

COM 201

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High school is a time when most young people are trying to find and express their place in society. In *The Breakfast Club*, director John Hughes explores the social dynamics between different high school groups. The film takes place during one long day in detention. There are representatives from a few social groups: the jock, Andrew; the outcast, Allison; the popular girl, Claire; the troublemaker, John; and nerdy boy, Brian. They are assigned a paper on who they think they are, due by the end of the day. As the movie progresses, the teens find that they have more in common than they thought and relationships between them are formed and strengthened. One of their greatest similarities is the lack of understanding from their parents, which is summed up in the quote from David Bowie: "and these children that you spit on as they try to change their worlds are immune to your consultations, they're quite aware of what they're goin' through" (Bowie, 1972). The main theme of the movie is the way stereotypes influence both intrapersonal and interpersonal communications and preconceptions.

## Analysis of Kinesics

Clique memberships and stereotypes can offer a sense of comfort by providing a framework of predicted behavior and reducing uncertainty, but they can also be restrictive when they force people to curtail or edit their identities, or personalities, to fit in. *The Breakfast Club* only shows a day of the characters' lives, but much detail can be gained from this brief look.

Kinesics is the way people use their bodies to

communicate (Alberts, Nakayama, & Martin, 2015). This use of nonverbal communication can be a conscious or subconscious behavior. Tensing of muscles, the movement or stillness of one's hands, and the hunching of shoulders all fall under the umbrella of kinesics. The whole body's kinesics as well as the context in which they are performed must be analyzed together to correctly interpret the message being sent. For example, waving one's hand could be someone saying hello or goodbye, calling the waiter, or shooing a fly away.

In this paper, three characters and their kinesics will be analyzed in depth to provide further insight into the way their communication with others is impacted by their internal self-concepts and the identity assigned to them by others.

## Andrew

As Andrew is dancing in the library, he jumps up and lands with both feet on a bookshelf, using sudden movements and extending his arms and legs out as far as they can go from his body as he moves around. He beats his chest with alternating hands and punches at the air, thrusting his fists out from his chest and straining his neck with a hunched back.

When someone dances like Andrew did, it communicates having fun. It is a release through movement and a way to express excess energy. For Andrew, it also means those things but his use of those kinesics is rooted in the repression of his wants and desires and the relationship he has with his father.

Prior to the dancing scene, the teens had been smoking marijuana and this relaxed Andrew's self-control, enabling him to release his pent-up energy and frustrations. This is significant because Andrew's father expects his son to behave the way he did during his own high school years and tries to live vicariously through his son. He often tells Andrew stories from his glory days and pressures Andrew to be a winner. Andrew tries to make him happy and gain his love and approval through achieving and behaving the way his father wants. He feels that if he acts any other way, his father will not love him. This has led to an increasing disparity between his actions and internal values, resulting in feelings of hurt towards his father, who he feels does not love him for himself, and a sense of powerlessness. Having spent his whole life appeasing his father, Andrew does not know who he is, only that he does not like who he is now. By the end of detention, he has developed the ability to stand up for himself and forge his own path, realizing that he needs to start living for himself and stop pining for love from his father.

## Brian

The self-proclaimed brain of the group, Brian often has uncomfortable posture. When he confesses the reason he brought a gun to school, he shakes his head and wipes his eyes, gesturing vaguely to mimic the movement of turning on a lamp. Then he sits up and makes a fist with one hand and cups it with his other hand, propping his elbows on his knees and leaning his head down to meet his hands, then using them to cover his face before suddenly flinging out his hand and hitting a table.

Wiping at one's eyes and shaking their head generally means that one is crying and does not want to be. In tandem with pressing their hands together, especially with one hand in a fist, it signifies someone

trying to hold in their emotions. Suddenly flinging their hands out to hit something means that they were unsuccessful at suppressing said emotions. Brian is a tea kettle that has begun to boil.

Brian is viewed as smart and studious in school, and demonstrated a mediator personality on a few occasions. He strives for harmony and is a people pleaser. This trait has led him to be extremely stressed while trying to please his parents with his continued stellar grades. Getting good grades is the only way he can get acknowledgement from his family. He is also pressured by his fellow students because they constantly make comments about how everything is easy for him because he is smart. Brian has internalized that he needs to live up to expectations so he will not lose his place in society and the accompanying validation from his peers and family. Earning an "F" feels like the end of his world and Brian is faced with the unknown outcome of being stripped of his label. Brian is scared of not belonging, so he wants to get rid of the threat to his identity. He turns to suicide to escape from the fear and pressure to conform to the standards forced upon him. The botched attempt makes him realize he does not like himself and through interacting with his peers in detention, he finds that people can value qualities other than his intelligence.

## Claire

When everyone is in a circle and making confessions, the topic of Claire's virginity comes up. She leans back and slightly hunches her shoulders forward. Then she shrugs a few times and tilts her head to either side while turning her face away from Allison, who is asking the question. Claire constantly shakes her head and crosses her arms in front of herself while bringing her shoulders up. Finally, Claire admits to being a virgin and strains her neck while making abrupt hand gestures.

The kinesics Claire displays portray discomfort with the topic. Looking away from the speaker in a flippant way is Claire's way to avoid the topic by conveying that the speaker and their topic are unimportant, but hunching of her shoulders signals the fact that she is uncomfortable with the topic. Being forced to confess makes her embarrassed which she shows by gesturing wildly in a stressed manner.

Claire has a carefully curated presentation of herself as a confident and cool popular girl. She is actually caring and sensitive, but she feels that she must act unaffected to be liked. When her projected coolness is compromised by the turn of conversation, she feels attacked and at risk of being outed as uncool and therefore, unlikable. In the previous conversation, Allison had confessed to being a nymphomaniac, which made Claire feel that she would be viewed as a prude in comparison. Her popular girl image is important to her because she garners attention and praise from it—something her parents do not provide. Claire's parents often use her as a pawn in their ongoing fight with each other and anything they do for her is only done to one-up the other parent, or to gain her support in the war. They care more about themselves and winning the fight than about Claire. Due to her parents' neglect, Claire focuses her attention on her in-school persona to fill the void of love and attention that should have been filled with paternal love.

## Conclusion

While adults view teenagers as being unencumbered and free to do what they want, in actuality they, like most of society, are constrained by cultural norms and expectations. Andrew, Brian, and Claire are forced to fulfill the expectations forced on them by their parents and peers. Poor relationships with their parents, combined with the fear of not fitting in outside of their assigned identities, have trained them to conform. Having affection and validation withheld when they do not satisfy expectations made the teens scared to change. The unveiling of their various traumas and situations shows them that everyone is going through something and they do not have to rely on their clique identity to have others to relate to them and provide validation.

In Brian's essay he writes "you see us as you want to see us" (Hughes, 1985). From this apt description of stereotyping, one can infer that the characters have become cognizant of the role preconceptions have in their lives. The collectively held assumptions about their identities are too strongly ingrained to be changed by them in the course of an afternoon, but they are less afraid to explore other aspects of their self-identities. They have matured and realized that social structure is only meant to be an aid, not a shackle.

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# Linguistic Autobiography: The Role of Pidgin for a Local Girl

By: Diane K. Rivera

LING 102

As a young child, I grew up speaking mainly Pidgin with some Hawaii Local English. When I was 8 years old, my parents separated, and my mom remarried. My step-dad is from the mainland and speaks North American English (NAE). I moved with my mom and step-dad away from my Hawaiian side of my family. After living with my step-dad, I learned my native language (L1) was Pidgin and not Standard American English (SAE). I was told it was regarded as “broken” English and frowned upon. My parents began teaching me North American English. I had to learn a new lexicon, syntax, and phonology. It was challenging; I felt inadequate around others who spoke NAE well. Needless to say, I was able to master Hawaii Local English (HLE), NAE, and Pidgin as the years passed. The role of Pidgin influenced my connection to my Hawaiian heritage and family, my drive to learn North American English, and my current ability to blend Pidgin, NAE, and HLE to create authentic connections in varying environments.

## Pidgin Influence and Connection to Hawaiian Heritage

Pidgin connected me to my heritage as a local native Hawaiian who was born and raised on Oahu. Pidgin was the way I connected to my biological dad and my Hawaiian side of my family. Language has a way of connecting or disconnecting us from others. Pidgin was not just a social dialect; it was what I spoke all the time to everyone. Hearing things like “Eh, how you stay, brah?” (“How are you, brother” in NAE) or

“Shoots den!” (“Sounds good” in NAE) or “Tita try come” (“Sister, can you come over to me” in NAE) was normal. If I wanted something, in Pidgin I would say “I liak?” In HLE I would say “Eh, can have wan or wat?” In NAE I would say “May I have one please?” If I wanted to communicate “there is none,” in pidgin I would say “no moa, neva have, or no get.” My favorite Pidgin saying I learned from my uncle is “if can, can. If no can, no can.” Which means “if you can do it, do it. If you can’t do it, don’t do it.”

Many who are unfamiliar with Pidgin or HLE might say the examples sound a lot like broken English because of how English lexicon is utilized. The interesting thing about Pidgin is it blends different aspects of Hawaiian, English, Portuguese, Chinese, and Japanese, and has its own set of rules by which it operates. Here are a few lexical, phonological, and syntactical examples of Pidgin:

Some lexicon borrowed from other languages are: *kaukau*, which means food (Chinese Pidgin English), *pau* is Hawaiian for finished, and *bocha* is Japanese for bath. A Pidgin example with all three of these words would sound something like “So wat brah, afta I pau bocha, liak kaukau?” A phonological difference discussed in the article “Hawai’i Local English” by Kenneth Cook (2011) is the deletion of Postvocalic /r/, meaning the R sounds are often removed from a word. For example, “frustrated” in NAE is pronounced [ˈfrʌˌstretəd], in Pidgin it is [ˈfɹʌˌstretəd]. Another phonological difference is the fricative [θ] isn’t pronounced. An example is the word *three* [θri] is pronounced [tri] in Pidgin and HLE. A syntactical

difference is placing the word *stay* before a verb to communicate something in action. An example of this is “Bradda stay driving” meaning brother is driving. Although English is used heavily in Pidgin, the syntax of NAE is very different from Pidgin. As a child, it was challenging for me to transition from Pidgin to NAE.

When I began learning NAE, I was being taught Standard English was the “proper” way to speak. Every time I said something that wasn’t “proper” English, I was corrected in and outside of the home. I noticed that as I started to speak NAE, I began feeling disconnected from my family who still spoke Pidgin. I developed feelings of rejection towards my cultural heritage. Learning NAE was challenging for me. I had to learn how to pronounce my Rs. I learned that three and tree have different phonology. Writing was challenging for me in elementary school because SAE was not my L1. It was during this time I began to feel shame around my L1 and around my heritage as a local. According to Thiongo:

*The effect of a cultural bomb is to annihilate a people’s belief in their names in their languages in their environment in their heritage, of struggle, in their unity, in their capacities and ultimately in themselves. It makes them see their past as one of wasteland of non-achievement and makes them want to distance themselves from that wasteland*  
(as cited in Merryfield & Subedi, 2006, p. 283).

Being influenced by the idea that SAE was the “proper” and preferred language and Pidgin was uneducated broken English, I unconsciously experienced this *cultural bomb*.

## The Drive to Learn North American English

When I moved with my mom and step-dad, we moved to an affluent area of the island. I attended an academically strong school surrounded by peers who all spoke proper NAE and some HLE. The primary medium for instruction in school was SAE. In the article “Pidgin In The Classroom” by Jeff Seigel (2006), the average person does not learn about language diversity in school, but instead believes that there is one English language, and the form known as “standard English” is the correct or “proper” way of speaking and writing it (p. 56). Furthermore, Higgins states in the article “Earning Capital in Hawaii Linguistic Landscape” (2015), language in Hawai’i is said to demonstrate this type of diglossia, where English is a co-official state language along with Hawaiian, and where Pidgin (also known as Hawai’i Creole) is more or less only deemed appropriate for low prestige contexts (p. 1). Both of these statements were true of my educational experience. There was zero instruction about language diversity, social dialects, slang, or that Pidgin was even its own language. Also, my school was highly competitive academically; therefore, I pushed myself to be proficient in speaking and writing NAE. I rejected Pidgin and even frowned upon using Pidgin in any capacity. By the time I was in high school, I only spoke NAE with some HLE. It was also taught that socio or economic success (which my school emphasized) could only be achieved by speaking NAE. My parents told me that I needed to speak NAE because no one would take me seriously or hire me for a well-paying job here in Hawaii or abroad.

## The Blending of Pidgin, NAE, and HLE

Over the years, I became more proficient in NAE and rarely spoke HLE or Pidgin unless I was around family or friends who only spoke HLE or Pidgin. Even in an environment where Pidgin or HLE was invited, I was quietly judging myself and others for using “broken” English. Last semester I enrolled in a Hawaiian Studies class. It was life-changing for me as a *kanaka* (someone of Hawaiian descent). I learned what I grew up speaking was not “broken” English; it is its own language. Sheldon Ito (2016) states Pidgin is a legitimate language: “A U.S. Census Bureau survey included ‘Hawaiian Pidgin Creole,’ which some linguists cite as a prime example of the brain’s innate capacity for language creation, as one of the 350 languages spoken in U.S. homes” (para. 3).

I also learned about the history of language in Hawaii and the linguistic oppression the people of Hawaii experienced. Higgins (2015) states “In studying the modes of English and Pidgin use, it is important to acknowledge that over the course of its history, Pidgin has shifted in status from being an unremarkable lingua franca to that of an unequal language, and more recently, to a language that embodies *Local style pride*” (p. 2). Pidgin is an identity for Locals and many Hawaiians, and for some it is a form of resistance to colonization. This brought greater understanding of the reason my family and I spoke Pidgin and that it was okay for me to do that. There was nothing wrong with me. My heritage and culture were not inferior. I was indoctrinated with a colonial mindset, all executed by language. The linguistic history of Hawaii is rich with so many exciting dissections of different cultures. The news article “Pondering Pidgin” by Michael Tsai (1995) states “The only reason Pidgin still exists is because people find value in it. It’s the last thing that is

representative of their lives in Hawaii, the one thing they still have control over” (p. 6). Locals identify with Pidgin deeply. It is beautiful. Since my Hawaiian studies class, I have embraced my ability to speak NAE, HLE, and Pidgin. Now, I have peace knowing that Pidgin, HLE, and NAE all have their place as equals.

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# Masculinity in the Modern Age

By: Harvey Dayne C. Lafradez

ENG 100

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The extent to which masculinity is defined is constantly changing throughout the ages. It is seen from the first humans that roamed the Earth as hunter gatherers that it is generally the males that have taken on traditionally masculine roles of dominance in their communities due to their biological advantages over females. It is apparent that this sort of gender dynamic has continued to remain present within society, having evolved alongside the boom of industrial developments into modern day, where men have consistently remained as the source of income and status within a family. The concept of masculinity in and of itself is derived from the cumulative attributes of what is considered to constitute ideal male behaviors and the collective culture within the male gender as a whole. The term "masculine" holds traditionally male connotations, often characterized generally as men that hold the idealistic virtues of what surmounts to masculinity, and ultimately distinguishes them from the otherwise feminine characteristics seen in women. There is however, no set definition as to what comprises masculinity, as masculinity is subjective amongst various cultures and is culturally specific. The masculine perspective of one community can almost entirely be different from that of another, yet all concepts of masculinity generated by communities align towards the perpetuation of inherently male qualities and give rise to certain expectations of men. The dilemma is whether the expectations set forth in regards to the assumed qualities in men encourage harmful behaviors against themselves and others, or support healthy forms of embracing their own

masculinity. The expectations of men and the ideal masculine archetype has existed throughout human history and has remained prevalent in the media and entertainment industries, consistently influencing men to feel that they should behave and act a certain way. The progression of modern technology has only served as a catalyst for the proliferation of the toxic notions of masculinity that remain at the forefront of the many afflictions men face today.

The standards of masculinity are passed down from generation to generation, from father to son, adapting to the ever-changing standards set by society in regards to what is considered socially acceptable within the confines of masculinity. It is from early childhood that the external pressures of society begin to take root within young men. In terms of the more westernized cultural perspective of masculinity, boys and men are taught and expected to be physically, emotionally and mentally strong in every regard. Situations in which men should reveal any sign of emotional vulnerability would then be scrutinized by society as an indicator of weakness, resulting in a bruise to their own masculinity. This form of pressure to uphold a predominantly masculine façade creates tension within men, an internal struggle between identity and the need to conform to what society expects of them, inevitably leading to a path of self-repression and the inability to distinguish between a false sense of self and a manifestation of societal pressures. The individualistic nature of western culture plays a pivotal role in the western perception of masculinity as a whole, originating from strictly conservative beliefs and the

emphasis on gender roles in society. In the early 1900s, prior to the rise of feminist movements, the United States was run predominantly by men, both politically and socioeconomically, paralleling the inherent male tendency to assume roles of power as seen in past centuries. This display of dominance by men in society lends itself to what constitutes masculinity and masculine characteristics as being innately competitive and encouraging the need to dominate.

The inherent concept of masculinity is often exhibited in the numerous forms of media and entertainment we consume on a daily basis, including older mediums such as newspapers, posters, billboards, radio, and television that have now evolved into much more sophisticated platforms we utilize today, including social media, the Internet, and especially video games. It is within the video game industry and the communities established under the multitude of existing video games that masculinity in its essence, runs rampant.

The subject of toxic masculinity in particular, is a topic that has made itself most especially prevalent in video games and its associated communities. The video game community is predominantly composed of males, causing the disproportionate population of men to women in gaming and perpetuating a male-dominated culture that reinforces both positive and negative ideals of masculinity. The toxic ideals that are harbored within western notions of masculinity are made apparent through a practice called gatekeeping, which is the act of controlling and limiting the general access to something.

The act of gatekeeping can be attributed to the societal expectation of men to assume dominance, resulting in their need for control, possessiveness over and entitlement to things they feel to have ownership of. The masculine insecurities within men begin to

arise largely due to the disproportionate population of men to women in gaming, when it is made apparent to them that women are also capable of the same masculine tendencies to be competitive and assume dominant roles.

It is far from uncommon to see women regularly shamed for playing a certain video game, especially those that contain gun violence and are male-dominated. This negative product of masculine ideals stems from the ingrained misogyny within male culture to objectify and pursue women, which is further perpetuated in male-dominated industries. It often goes unaddressed that historically, men were raised and taught to chase after women, to impress girls, and to ultimately desire sex from females. This in turn perpetuates the notion that men are entitled to women, seeing them as nothing more than an asset to their own masculinity, and that it is in their right to objectify and sexualize them.

The video game industry in particular exploits this standard of masculinity as set forth by society by catering its marketing towards the predominantly male demographic, often including over-sexualized imagery of women in provocative clothing in the cover art of numerous games. This contributes to the normalization of objectifying women and the idea that it is justified for men to engage in that behavior. In many scenarios, games would often include female characters under the guise of female representation in the industry, yet in reality include those characters as a marketing strategy to gain more male attention. There also exists games that are perceived as seemingly harmless at first glance and have little to no sexual undertones, yet are still subject to the hyper-competitiveness of masculine culture through the patriarchal nature of the collective video game industry.

One of the most popular video games today is

called "League of Legends," which is classified as a "multiplayer online battle arena," a video game genre consisting of multiple players forming teams of five in competition against one another. The game consists of a cartoon-esque design yet still includes mild fantasy violence with no obvious sexual undertones. Like many other multiplayer games, it is dominated by men and it is indeed uncommon to see a woman playing these sort of games. Those that do are often put into situations where they are the only woman on a team of four other men. This leaves women susceptible and vulnerable to the misogyny of men who project their masculine insecurities into the video game.

The toxic behavior that can result from displays of masculinity as practiced by men affect those around them, in addition to themselves. The standards of what is considered masculine as set forth by society are what many men seek to attain and live up to. This is seen through social media in particular, where the male beauty standard of having a physique comparable to that of ancient deities is a measure of one's own masculinity. Those who do not fit the male beauty standard are looked down upon, while those who do are constantly comparing themselves to that standard of masculinity that will never be fully attainable.

This relationship between men and the societal expectations of them will inevitably lead to violent repercussions in an attempt to fit the mold that society has placed upon them. It is when some men feel insecure and inadequate with themselves, unsatisfied with their own masculinity, that they begin to act out in frustration, risking the well-being of those around them through actions such as rape, harassment, bullying, and gun violence. The internal crisis men face with their own masculinities can drive them towards harming themselves as

well, encouraging them to take steroids in order to conform to the fitness and male beauty standards, working out excessively to the point of exhaustion, and even suicide. It is from the beginning of their development as people that men are told to hold in, bottle up, and not show their emotions. The direct consequences of masculinity are linked to shorter life expectancies, increased risk of physical and mental health problems, and the overall inability to function within a society that holds them up to an unrealistic standard. It is reasonable to expect that when a man is told to repress his own feelings, he is less likely to reach out for treatment or seek help; he is less likely to acknowledge that he is suffering, and he ends up suffering alone. It is clear that when masculinity becomes toxic, it impacts the lives of everyone.

There is no reason we should allow it to reach this point.

## Don't Stop Believin' : A Song Analysis

By: Kaoru Kanehira

ENG 100

The song, "Don't Stop Believin'", is one of the best hit rock songs in 1980's. The song presents the concept of the growth mindset. It was written by Steve Perry, and its lyrics show deeper meanings through literalistic expressions. For example, the song starts the following lyrics:

*Just a small-town girl*

*Livin' in a lonely world*

*She took the midnight train goin' anywhere*

This part implies that trying new things and taking an action actively are the keys to change our lives. "Small-town girl" illustrates a closed and boring environment to live. The town might be in the countryside, and there are no interesting or exciting things such as fancy restaurants, modern buildings, and huge shopping malls. She, "a small-town girl," lives there and does the same things over and over, so she feels that her life is mundane. In addition, she is not only living in the countryside, but also she is "livin' in a lonely world". "Lonely" might mean that she does not have people who really pay attention to her. The song does not say whether she lives with her family or not. However, if she does, her family members may be conservative and she has to pay attention to how neighbors see her rather than do what she wants to do. Older family members such as parents and grandparents are strict, and may oppress her, warning her not to adopt an attitude which they do not want to see. She thinks that they prioritize other things over her. Therefore, she feels lonely even if she lives with her family. She also cannot meet new people because almost no one moves into the desolate city. Overall,

this part of the lyrics shows that she is not satisfied with her life at the present moment.

However, the lyrics continue and they show that she has an opportunity to change her life. The next part, "She took the midnight train going' anywhere" demonstrates her opportunity and she actively moves "anywhere" which is what she really wants. "Midnight" has two meanings, the symbol of her changing and escaping. First, midnight is between night and morning. After midnight comes, time moves toward morning. Morning is a symbol of the beginning and something new, because we wake up in the morning, and start our days. Second, "midnight" also implies the time for her to escape from current environment. If she were just moving, she would not have to take the midnight train. However, she takes the train to avoid attracting attention. It means that she has decided to move away from her "small-town," which represents a boring life and pressure from others. Also, it means that she finally starts her own life. The "Train" is obviously transportation, and it also shows her escaping. By taking the midnight train, she is released from the current situation. In addition, the train is "goin' anywhere". In the lyrics, "anywhere" means wherever she wants to go. For her, who has grown up and lived in the small town, it is the symbol of the unknown world. It could be scary for her, but she takes the chance of her own will. It suggests that trying new things without fear takes us to the new world. As shown above, the part of the lyrics describes one girl who has a hard situation but she overcome it by her own decision. The deep meaning is taking

actions and moving actively toward our own goals in order to change our lives. It is connected to growth mindset, which tells us the importance of challenge and making efforts. The song also has the lyrics:

*Stranger waiting*

*Up and down the boulevard*

*Their shadow searching in the night*

This part implies the difficulties which must happen in the future, but also implies it is important to stay positive. The beginning part, “stranger” refers to a person whom we have never met, and it represents our negative experiences in our lives such as losing someone important, losing a job or having a serious disease. The experiences are very stressful and tough events for us, and we are scared and anxious—the same as when we meet people who we do not know. These negative events must happen because they are “waiting” for us. Even we do not want to face them, we must face them. The following part, “Up and down the boulevard” symbolizes of the journey of life. It is popular to compare life to a road, but the “boulevard” has more implications. A boulevard is a long and wide way, and usually it has trees. In general, a boulevard is located in a major city, and a lot of people drive on the way. It is beautiful and clean, and some boulevards are world-famous such as Venice Abbot Kinney Boulevard in California. Also, we might meet a lot of disruptions in our lives whether we like it or not. If we drive in the boulevard, there are a lot of other cars, bikes and pedestrians who are across the boulevard. They are sometimes annoying and bother us, keeping us from driving smoothly. They are why the lyrics uses “boulevard” instead of “road.” “Up and down” shows positive and negative events, and it matches with literal meanings. In other words, we have both good days and bad days.

The last part, “their shadow searching in the night”, illustrates imaginary fear. As I already mentioned above, the “stranger” represents negative feelings, including fear and anxiety. In the part, “their” means the stranger but there is no stranger itself, there is only their shadow. A “Shadow” is intangible, just a reflection of them. However, we tend to be afraid of them. We feel that the negative events or feelings are watching out for the chance to attack us. The feeling is expressed in the word, “searching”. Even if there is nothing, we feel unsafe from unknown things. In addition, the darkness of the “night” symbolizes the hard or scary situation. In conclusion, this part of the lyrics illustrate that life is hard and we are scared of everything.

However, the song has other lyrics to deny the negative description:

*Don't stop believin'*

*Hold on to that feelin'*

*Streetlight people*

This part is the main idea of the song because it repeats three times. The first sentence, “Don't stop Believein'” has only literal meanings. The following sentence, “Hold on to that feelin'” also has a straightforward meaning. These two sentences have a similar meaning, and it repeats. The following lyrics is “Streetlight people” which has two deep meanings. First, “Streetlight” means a light located on the side of the road and lights the road after sky becomes dark. It makes people feel safe, and it shows the correct direction to them. When they get lost in the dark, a streetlight lights the road and guides them. Therefore, “streetlight” symbolizes hope. “People” means people in general—in other words, everyone who listens to the song. Second, “Streetlight people” has another meaning. It shows people who gather by streetlight.

“Streetlight” represents hope, as I mentioned above, so they try to chase their hope, and they believe their hope makes their life bright. People who do not give up chasing their aspirations are also a part of others’ hope, and they light others’ lives similar to a streetlight. Overall, this part of the lyrics expresses the idea that believing is important to live, and tell us not to lose our hope.

The similar vocabulary between two parts of the lyrics “Stranger waiting/Up and down the boulevard/Their shadow searching in the night” and “Don't stop believin'/Hold on to that feelin'/Streetlight people” is “boulevard” and “street”. They might have the same meanings, and it is “life”. Therefore, the two parts can be combined. As I already analyzed above, the first part implies hardness in life, however, the second part shows that even if life is hard, we can find hope as long as we believe in ourself. It suggests to listeners that having hope is necessary to live even if their life is hard, and if they never give up, their lives should be bright.

The message connects to growth mindset because growth mindset can help people overcome obstacles. People who have a growth mindset do not give up easily—the main idea of the song is that it is important for us to have hope even if we are in hard situations, and as long as we do not give up and try to change the situation, our lives will be bright. According to the Mindset Works website, people with a growth mindset can “embrace challenges” when they face any challenges (Mindset Works). Also, they “set effort as the path to mastery”—even if it is hard for them, they “persist in the face of setbacks” (Mindset Works). These elements which the website lists are the result of the growth mindset. The lyrics recommend and encourage us to see the importance of growth mindset through its the deep meanings.

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## Waimanālo: Hihimanu Street

By: Angelina Lee

ENG 100

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Anyone who has ever had the luxury of navigating through the winding oceanfront highway named Kalanianaʻole on the east coast of Oʻahu will likely pass through the town of Waimanālo. Tucked away from the hustle and bustle of Honolulu and the thousands of tourists who swarm Waikiki, Waimanālo displays a more calm and quaint style of Hawaiʻi living. The town is encompassed with breathtaking views of the Koʻolau mountains while bordering what is frequently deemed one of “the most beautiful beaches in the world.” Despite its beauty, Waimanālo is commonly overlooked by visitors and potential residents due to false stereotypes. The appearance of homeless camps set against the pristine waters of Waimanalo Beach as one enters the town limits often gives visitors a more negative opinion of the area. Many see the site as undeveloped and deteriorating, an idea fueled by the creaky shacks and collapsing homes of property owners either too unconcerned or financially unable to make necessary repairs. However, what is commonly overlooked is the vast levels of diversity that Waimanālo neighborhoods offer. From beachfront mansions to countryside ranches, the landscape surrounding this small town has gathered a melting pot of cooperative and tight-knit people. There is a sense of community here that is unlike any other place I have ever lived. The people who live here are kind, generous, and happy. A more in-depth look into the street names, local topography, history, and the community’s culture invalidates the negative preconceived notion that Waimanālo is an impoverished, dirty, and dangerous town.

Waimanālo is an intensely rainy and wet area.

Rainwater flows down from the Koʻolau mountains into many small rivers and ponds that lead into the ocean. Ancient Hawaiians noticed the abundance of these ponds and accurately named the Ahupuaʻa Waimanālo, which translates to “potable water” (“Waimanālo”). Many of the ponds were used as an irrigation system to grow staple Hawaiian foods such as taro, sweet potato, and breadfruit for the community during ancient times. As you drive deeper towards the massive Koʻolau’s, you will inevitably pass one of these many farmlands expanding across the tropical landscape. The immensely successful farming community in the Ahupuaʻa Waimanālo is described as a “flourishing farming area” (Hawaiian Civic Clubs). To this day, the town of Waimanālo is most widely renowned for its farms and nurseries.

The largest and most well-known agricultural area is Hihimanu street, a long road running parallel to the main route of Kalanianaʻole Highway. Hihimanu translated from Hawaiian to English means lavish, magnificent, elegant; elegance (“Hihimanu”). This street runs along the back end, also known as the “back roads” of Waimanālo, where most of the farmland is located. In addition to the farms’ breathtaking greenery, this part of Waimanālo is closest to the Koʻolau mountains. In my opinion, it is the most magnificent area in all of Waimanālo, making the name Hihimanu very fitting. Not only are we blessed with the most spectacular tropical mountainous surroundings, but there is something about the residents of Waimanālo that seem so unique to this quaint island neighborhood. I have always felt that the people in this town display a

more profound sense of involved community and togetherness than their counterparts in the more populous regions to the north and south.

Historically, the most tight-knit groups in Waimanalo consist of those involved in agriculture. Before the statehood of Hawaiʻi, Waimanālo land was used for sugar cane production. The plantation provided jobs and housing for their workers, many of whom lived there with their families. The video *Nalo: God’s Country* states that, “when the plant[ation] closed in 1947, most of the 350 tenants stayed on extended leases” (Rochford and Fujiwara). However, when Hawaiʻi became a state in 1959, some residents were forced to move due to rising rent. In 1972, “those who continued to stay... received eviction notices by the state... they organized, demonstrated, and won a settlement which enabled them to stay where they were with a 65-year lease to back them up” (Rochford and Fujiwara). The community’s ability to work together allowed most families who lived in Waimanālo to continue living there for many generations.

The public has long demonstrated strong involvement in the issues and developments that affect their town’s land and commonwealth. The Waimanālo NB Residentially Challenged Committee meets every few months to discuss the communities’ concerns with state officials. The most recent meeting was held on February 18, 2020. In this meeting, “ALL committee board members and guests present agreed that the #1 priority and topic of discussion was stopping the sweep [of the homeless] at Waimanālo beach park” (“Waimanālo Neighborhood Board No. 32”). The residents of Waimanālo concluded that the homeless community should not be forced to leave their homes at the beach park; they are concerned for the health and wellbeing of the less fortunate members of our community (Waimanālo

Neighborhood Board No. 32). The people of Waimanālo also pointed out that there is only one transition home in the area known as Weinburg Village; they are no longer taking in new applicants due to already high occupancy (Waimanālo Neighborhood Board No. 32). The answer to homelessness is not to sweep the zones where they live but instead offer more resources to the homeless and transition them into a home, job, and a healthier way of living. Through the compassion and concern of the residents of Waimanālo, they were able to stop the sweeps at Waimanālo Beach Park and have city officials re-examine the accessibility of resources for the homeless.

Among these resources are Waimanālo churches and the generosity of nearby residents who provide food, supplies, and services. Once a month, on my drive home I see the Waimanālo Seventh Day Adventist church parking lot fitted with portable bathrooms, showers and toiletries where the homeless can bathe. I also frequently see signs for food distribution at the Waimanālo District park and residents dropping off clean clothes to our less fortunate neighbors. Lavina Aina, a member and leader of the homeless community at Waimanālo beach park, believes that “perhaps because of the community assistance...the homeless people, for the most part, stay quiet and out of trouble”(qtd. in Jeune). The kindness and generosity of some people in Waimanālo allow the rest of the residents to live happily and safely together with the homeless community.

I believe that Waimanālo’s unique nature gives its name validity in meaning. To be “exquisite” and “magnificent” as its name suggests is no small task on an island that already encompasses so much raw and natural beauty. To stand out on this island would mean to create a paradise amongst an already

heavenly oasis. Waimanālo does just that; it has its rough edges, as any town does, but incredible beauty can be found in all directions. One can easily see the physical beauty that encompasses my lovely home, the crystal-clear waters lapping amongst golden sand, all set amidst mountains that reach the clouds in all their green grandeur. In addition, the unique, quaint, and tight-knit community is such a significant part of the exquisiteness of Waimanālo. The wonderful people of Waimanālo make our neighborhoods safe for people from all walks of life. Hopefully, one day the sum of these qualities will be enough to overlook some of this area's more rigid aspects and bring some awareness to breaking the harmful stereotypes that encompass Waimanālo.

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## Touching Pathos-based Miso Soup Making With Hidden Darkness In Japan

By: Sakura Ikebe

ENG 100

Japan is not the wonderful country imagined by people from other countries. When you watch the commercial for Marukame's miso soup, you would think that what I stated is not true. However, if you understand how Japan has developed, you can get what the commercial wants to imply to us using its Pathos-based techniques. Even though the advertisement showcases topos regarding recent trends in Japan concerning the elderly, the advertisement mainly showcases pathos; after all, this commercial depicts an elderly couple's pure love and their life together, along with the story of a husband's making instant miso soup instead of his disabled wife.

In the past 30 to 40 years, Japanese people had an idea called "Danson Johi" which means a man should go work and make money while women should be inside of the house and take care of her husband and family by doing housework like cooking, washing clothes, and cleaning the rooms. In fact, people thought working and making money were the greatest aspects of being Japanese, and with that idea, women had little opportunity to work. Women also used honorifics when they talked to their husband, even while he behaved and talked arrogantly. Hence, the husband was like a king and his wife was like his housekeeper or servant. However, most Japanese people, especially women, should understand that the production company wants to imply that Japanese men don't do housework when they watch this commercial. That's because even though people are getting to know the concept of

"Danson Johi" is a clearly wrong and old-fashioned idea, it is still supported by many men. Thus, the production company tells us this is not the "Danson Johi" era, and that regardless of gender, couples have to cooperate. For instance, from his quotes, "嬉しいもんだなあ、美味いと言われるのは。" ("I feel happy to hear my cooking is good.") and "いただきますとごちそうさまだけでは足りなかったんだな。" ("It was not enough just telling you in the past, 'I'll have it' and 'thank you for the food.'), we can understand his catharsis and consideration, and even his sense of appreciation; after all, his wife used to cook for him for so many years. His facial expressions in this video look so warm and kind. Stereotypically, if he was "teishu kampakku," a "husband who acts like a king," he wouldn't have this type of calm and "kansha no kimochi"—"appreciative" type of expression.

Around 1965, instant miso soup was first invented. To make miso soup, we have to prepare dashi (stock) with bonito flakes or kelp first, and then add miso and other ingredients. The instant miso soup has all the ingredients above so women can make miso soup quickly and easily; at the time this product was sold, it was for only women because of "Danson Johi". However, this product has become popular so that not only men but also women can have an opportunity to get a job equally was established in 1985.

In 1985, women had the equal opportunity to get a job, and this product became popular with both men and women. Before women started working



and did not have so much time to cook, wives who relied on instant products were thought to be disgusting and selfish women. Now, many tasty instant miso soup products are sold and helpful for everyone's busy life. Therefore, instant products save time which can be used for other constructive and productive matters and make life easier; thus, making the product more appealing.

While Japan has the longest life expectancy of any country, most elderly people need to be cared for before they die, but many of them don't want to have care at a nursing home. In the past, putting one's elderly parents into a nursing home was not considered good behavior. Traditionally, parents would live with the eldest son's family, which leads to support and care for them until they pass away. Most elderly people have cared for their parents, so they believe it is common sense to be cared for by their own children too. The wife in the commercial also said the following: "It's not that I don't want to enter the nursing home though." However, receiving

care at a home is very hard and caregivers might get mental disorders like depression. That's why recently, putting parents in a nursing home has become popular in Japan.

The divorce rate of over 70-year-old couples has increased in the past 15 years in Japan and that common trend is also reflected in the commercial. One of the reasons for the rising divorce rate is the husbands' retirement. Japan now has a law that says enterprises don't have to set a limit for under 60-years-old for the retirement age, but the trend is that people work until they turn 65 years old. This data means a husband who didn't used to be at home in a day due to the work trends in Japan will be at home after he retired when he's 60 to 65 years old. That time and work shift causes stress for the wife stress because she may find differences between her lifestyle and his and also differences in their values. As a result, couples might divorce because of that added social pressure to spend time together. As this situation becomes common, the story of the



commercial is meant to encourage positive living conditions with both the husband and wife. That gives an impression and has an impact on Japanese people. In addition, the gender role reversal of who is caregiver and who is receiving care is important for this commercial, too.

The Japanese attitude towards handicapped people is still worse than other countries and that attitude is implied in the commercial, too. A survey conducted in 2016 shows that 59% of people who answered the interview feel discrimination and prejudice at the workplace or public transportation ("Survey on Discrimination"). Survey respondents felt Japan has discrimination between mentally and physically handicapped people. For example, when a mentally handicapped person sits in a priority seat on a train, other people tell that person not to use that seat because he or she looks physically well. Although those people have disabilities, it is common to take the abuse or be fired.

The study also says that it is hard to talk about that cruel situation to someone else because many

of them guess no one won't understand them or nothing will change if they get some advice ("Survey on Discrimination"). Therefore, they say children should be educated to understand that "everyone is different" to decrease people who discriminate or have prejudice ("Survey on Discrimination"). In addition, we don't write the characters 障害者 for handicapped people, but 障碍者 or 障がい者. The first kanji 害 in the middle means harm and suggests the idea that handicapped people may harm us, even if it never happens. Thus it is an inappropriate way to write this particular phrase. The second and third uses of kanji are good to write because 碍 means the prevention and がい is hiragana writing that has no meaning by itself, while the previous kanji suggests that handicapped people are harmful. Hence, Japan is getting better at understanding handicapped people but it has a lot of work to do to become a more compassionate society. This is the Pathos and also Topos aspects within the advertisement.

On another level, ethos also gets demonstrated since the commercial's Ghibli-looking animation

refers to the reputation of that famous studio run by Hayao Miyazaki; the art in this commercial looks very "Miyazaki-like." Actually the company that designed this animation is not Ghibli, but it is The Answerstudio that was in charge of the animation of the movie *Your Name*. We can be fascinated by this particular animation and peer into the world of the commercial because of the famous style of the animation.

In conclusion, the commercial of instant miso soup uses Pathos and Topos with Japanese older individuals and showcases the present cultural issues around the commercial. All of the marketing techniques and interesting animation not only makes people think about Japanese social problems such as "Danson Johi," handicapped people, nursing homes, and the divorce trends but also creates a warm and touching feeling. The main part of the advertisement is instant miso soup but, there are more meanings in the short video.



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## Why Isn't the U.S. #1?

By: Jade Brier

ENG 100

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America's education system is not able to meet the standards of a first-class country with one of the largest economies in the world. Formal education in the United States drains students of their curiosity and drive to learn. To improve upon this, America should look to Finnish education for help. The elimination of standardized tests, the respect of student free time, and the outlawing of private for-profit schools have successfully helped Finland reach number one in the world for education. America should learn from these methods.

Contrary to America, Finland's elimination of standardized tests allows a more free teaching curriculum. In the United States, students began preparing for standardized tests as early as elementary school. By the time students reach middle school, most classes revolve around the four core subjects: Math, Science, English, and Social Studies. According to *Finnish Lessons*, by Pasi Sahlberg, winner of the 2013 Grawemeyer Award, a schoolteacher, and researcher, "Finnish schools lack the standardized testing, test preparation, and private school tutoring of the United States and much of the World" (qtd. in Anderson). For most students in the U.S., little time is spent learning about subjects that aren't seen on the SAT—cooking, crafting, music, poetry, etc. In the documentary, *Where to Invade Next*, by Michael Moore, a Finnish teacher at a local elementary school states, "What you are doing is teaching your students to do well on those tests, you're not really teaching them to do well on anything" (Moore). With the SAT gone, school can include more subjects than the ones that appear on the test. Not only should the United

States adopt this idea, but also Finland's value of free time and personal growth.

To have less apathetic students, the United States, like Finland, should institute an educational curriculum focused on personal growth. In Finland, parents, teachers, and students understand the importance of free time and the crucial role it plays in education. During Michael Moore's documentary, *Where to Invade Next*, he interviews Krista Kiuru, Minister of Education in Finland, asking her the secret to the best education. Immediately Kiuru replies, "They do not have homework. They should have more time to be kids, to be youngsters, to enjoy the light" (Moore). Meanwhile, in the U.S., students struggle with hours of homework, leaving them with little free time. In time, the schooling system excludes American students from their families, friends, and time to enjoy other hobbies. In "How Does Finland's Top-Ranking Education System Work," Kevin Dickinson, an editor, journalist, and independent writer since 2011, states, "Finland's early education is designed around concepts of learning through play." Finland is focused on the growth of a person as a whole—not just learning core subjects, but learning all a person can. On the other hand, American school systems have a limited number of boring classes with hours of homework that mostly involves memorization. This results in students who are disinterested in learning. Incorporating the Finnish respect for free time and a wider scope of learning will motivate and excite students. While having engaged students is important, having equal facilities for students is

conceivably the most significant change that can be implemented.

American schools are drastically different in wealthy and impoverished communities; to make education more equal, America should adopt Finland's no tuition fees and federal government-funded schools. Funding schools fully through the government rather than local property taxes will result in equal opportunities for all children. In Michigan, students in wealthy neighborhoods like Bloomfield Hills have public schools with huge cafeterias that have restaurants built within them (Tyler). Less than a few miles away in Detroit, kids walk through metal detectors before entering the campus (Tyler). They are a stone's throw away, yet worlds apart. All throughout the United States education is not equal; students aren't given fair chances to succeed. During Michael Moore's documentary, *Where to Invade Next*, a Finnish teacher states, "When I started going to teacher training practice back in the U.S. I was in these certain neighborhoods teaching these kids and telling them 'you can be anything you want to be when you grow up' [but] this is kind of a lie" (qtd. in Moore). Additionally, eliminating tuition paid schools like Finland will result in higher-income students being forced to go to school with lower-income students. According to the National Center on Education and the Economy, "There are very few private schools in Finland; those that exist are granted the same government funds as public schools and are required to use the same admissions standards and provide the same services as public schools" ("Finland"). Moore states in his documentary, "the rich parents have to make sure the public schools are great." This would lead to better quality schools throughout the United States for both the poor and the rich. America should work hard to learn from Finland's ways and make education more equal for all.

The American education system would greatly benefit from adopting ideas from the Finnish. The removal of standardized testing in America would allow schools to expand their teaching curriculum. The value of student free time, along with appreciating growth as a whole, will create a learning environment with more engaged students. Fully government-funded schools and the ban on school tuition will solve the drastic inequality between poorer and richer neighborhood schools. Embracing these ideas from Finland is a big step to better education in America.

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## Paradise Island Reveals the Evils of Imperialism

By: Sandra Stevens

ENG 272

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American imperialism has comfortably rooted itself deep within cultures across the globe. Western fashion, music, movies, and trends have claimed their stake in foreign lands. Children in isolated villages throughout South America adorn themselves with brand name clothing like Nike or Adidas. Even the "American Dream" has extended its influence. That dream can be experienced at Disneyland in Japan or France. These values have peppered indigenous cultures with a potpourri of Western ideals, making those cultures indistinguishable from the Western world. The Hawaiian culture and its people in particular have been deeply impacted by imperialism. Instead of "Disneyland" in Hawaii, "Paradise Island" has been manufactured and marketed. Instead of pursuing "The American Dream," satisfying desires are fulfilled in Hawaii's Paradise Island. Indeed, Western fashion, music, movies, and trends have permeated Hawaiian culture, but more insidious is the exploitation of Hawaii for Western pleasure. In the short story, "This is Paradise," Kristiana Kahakauwila reveals a darker side of imperialism and the contrast against indigenous cultural values through symbolism. Kahakauwila shows how deep Western dominance has permeated Hawaiian culture and left an imprint. Imperialism has exploited Hawaii's indigenous culture by marketing a Paradise Island in order to fulfill an appetite for greed, gluttony, and lust which eventually turns in on itself.

Kahakauwila weaves her story around four different characters' perspectives as they interact with Susan and her brother. Those perspectives include the local surfer girls who never left Hawaii,

the Micronesian hotel housekeepers who migrated to Hawaii, and the educated local women who have returned to Hawaii to pursue careers. The opening scene of the story takes place on Hawaii's iconic Waikiki beach, the quintessential setting for a paradise experience. Each group interacts with Susan at some level as she spends her vacation in Hawaii. Despite warning from the local surfer girls, Susan hooks up with an ex-convict from the mainland whose tattoos indicate a history of more heinous crimes. In the end, however, Susan's paradise experience ends tragically after a night of drinking and dancing in a local night club. The following morning, the local surfer girls discover Susan's body washed up on the shores of Waikiki beach in front of her hotel.

Kahakauwila begins her story through the perspective of the local surfer girls as they notice Susan's bathing suit compared to their own. Kahakauwila's use of symbolism by contrasting fashion between cultures illustrates differences in cultural values and beliefs. Hawaiian values are simplistic, practical, and intentional. Imperialist values are about presentation, creating illusions, and fulfilling desires. When the local surfer girls head out to surf, they see Susan, who symbolizes Western ideology. She gingerly enters the ocean with her elaborate lacy red polka dot bikini. Meanwhile, the local girls wear functional bathing suits as described by Kahakauwila: "Our bikinis are carefully cut pieces with cross-back straps and lean bottoms" (10). On the other hand, they reflect on Susan's bathing suit: "We don't have time for ruffles and ruching. But she does, like every other tourist" (10). Unlike Susan who

can enjoy the “spoils” of the beach, these local surfer girls do not have the luxury of time, nor the desire for presentation to bother themselves with ruffles and ruching. They come to the beach to surf and their surf attire reflects that goal.

Hawaii’s “Paradise Island” image fulfills imperialist beliefs by providing a narrative allowing the dominant culture to tell their own story at the expense of the conquered nation. Their story is much different than the story of Hawaii. Susan’s red polka dot bathing suit represents bloodshed through conquest. During the 16th-century, “ruching” evolved as a fashion statement for the Western world, which flaunted its identity through lace and chiffon. Meanwhile, Hawaii, like many other nations, was subjected to the brutality of imperialism from countries that sought to conquer either through annihilation or exploitation. The impracticality of wearing lace while leisurely enjoying the spoils of their victory can only be afforded by the conquering class. The symbolic nature of the contrasting bathing suits serves as a paradigm of Hawaii’s lost land and culture to Western civilization.

Kahakauwila continues to explore contrasting narratives between Western and Hawaiian cultural beliefs by revealing the exploitation of Hawaii and her gift of “Aloha.” Although tourists come to the islands seeking the leisure of paradise living, the reality for locals is a much different story. Kahakauwila describes the difference between these realities through Susan’s viewpoint when she states, “Everyone talks about aloha here, but it’s like Hawaiians are all pissed off. They live in paradise, what is there to be mad about?” (23). Susan has paid for the paradise fantasy and cannot understand why she meets resistance from the locals. Ironically, the resistance Susan faces is not a lack of “Aloha” but concern for her safety after the local girls notice she is flirting with a mainland ex-convict. Noticing his tattoos, the local

girls realize he served time for crimes that probably included rape and murder. They attempt to warn her, but Susan dismisses their concerns, assuming their warning is misdirected and continues seeking pleasure. Kahakauwila shows us the other side of paradise through the viewpoint of the local girls who explain, “Our families are barely affording a life here, the land is being eaten by developers...Not only does paradise no longer belong to us, but we have to watch foreigners destroy it” (23). Hawaii serves as a paradise for the Imperialist world but remains a lost dream and constant struggle for the indigenous culture. “Aloha” to the tourist is a manufactured expectation that Hawaiians should offer up their island so the tourist can “have a good time.” In her quest for pleasure, Susan is ultimately destroyed. She rejects the life-giving force of “Aloha” that leads to her death. Kahakauwila conveys a stark contrast between cultural viewpoints through the exploitation of “Aloha.”

Kahakauwila further explores the idea of “Aloha” by showing how capitalism attempts to market it. Manufactured “Paradise Island” tells a much different story of Hawaii. The ABC Store chain, lined up every other block in Waikiki, sells totems that represent that fantasy. Susan’s brother eagerly finds a few souvenirs to mark his experience in Hawaii—he holds up a t-shirt, pointing proudly to the central image: a hula girl wearing a coconut bra, grass skirt, and lei. (Kahakauwila 17). The history of Hawaiians never included the adornment of coconut bras or grass skirts and yet this illusion commodifies a culture for an imperialistic fantasy. The souvenir, offered for purchase, satisfies the greed capitalism demands. These prized possessions are sacred emblems revealing a deeper level of lust that drives imperialism. More insidious, however, are the totems collected by tourists to flaunt their fantasy fulfillment. In describing

this dark side of lust, Kahakauwila writes, “We think of all the tourist women who have come here and taken a man to bed with them...Are they proud of themselves, these tourists, do they feel they’ve acquired the most exotic souvenir, or that they are now true islanders”(35). Souvenirs serve as trophies acquired from conquered lands. Native maidens barely covered breasts and see-thru skirts serve the imperialist narrative: “these sexy savages are ours for the taking now.” The imperialists view “Aloha” as an invitation to exploit Hawaii and her people. Acquiring a live Hawaiian as a souvenir proves the Hawaii fantasy is complete, conquering Hawaii at her core. More complete than bringing home an exotic souvenir is dominating it.

Imperialism indulges in excess and gluttony on the shores of Hawaii, without shame or concern. The “Aloha” state is open for all to enjoy. Hawaii, once a sacred island, isolated and protected by the vast ocean, is now exposed and exploited. In Hawaii’s paradise island, tourists can explore their own sexuality without any perceived recourse. Kahakauwila describes these opportunities taken by tourists when she writes, “Tourist couples think that Hawaii is some kind of private fantasy island/ how many times have we glimpsed naked ass, white as moonlight, pumping away for all it’s worth?”(35). Regardless of the fact that beaches are public and accessible to all people, including Hawaiians, the fantasy seeker is oblivious to reality. The pleasure seeker has a convenient excuse to abandon their morals and principles once they arrive in Hawaii and act upon their desires. Like Susan, the intoxicating effects of paradise blinds her, allowing all of her precautions and inhibitions to vanish. Locals, on the other hand, do not partake in this illusion but are still subjected to it.

Imperialism creates an illusion that feeds an

appetite for more and exploits resources to satisfy itself. Tourists are also victims of imperialistic greed and gluttony and have themselves been sexually exploited. From the perspective of the Micronesian housekeepers, Kahakauwila writes, “What mainland Americans leave behind, make us blush: used condoms under the bed, a turquoise bra with thick cups like soup bowls, pornographic magazines. We find a single blue sandal, a hairbrush entangled with yellow hair, a vibrating toothbrush, a stuffed bear with a missing leg, and a glass eye. Such intimate pieces to forget”(11). In each one of these items left, Kahakauwila uses symbolism to identify imperialist totems. Gluttony, lust, and excess are symbolized through the used condoms, pornographic magazines and turquoise soup bowl sized bra. The electric toothbrush symbolizes industrialism, the single blue sandal, excess, and the child’s teddy bear, lost innocence. Intimate items, carelessly left behind, not only mark their territory but reveal the root of imperialism. Greed drives industrialism and industrialism feeds human lust. The colonized culture of Micronesia however, does not share the same values as it’s colonizer. Instead, they feel the shame and indecencies of imperialism.

Imperialism ultimately turns on itself and in the end, destroys not only the host culture it conquers but the very people who partake in the illusion. Sadly, Kahakauwila makes this point through the rape and murder of an innocent tourist who simply came to Hawaii for a good time. Ironically, Susan is murdered by a non-Hawaiian who happens makes his home in Hawaii. Despite the hotel’s effort to honor Susan’s life, her parents decline the invitation to attend a memorial service for her. Their rejection symbolizes imperial arrogance. In the end, her parents lay their stake on the islands by sending word through their lawyer; they will not attend the funeral service.

The lawyer will advocate for something of value in exchange for Susan's life. On the other hand, the spirit of "Aloha" values life and understands that money can not replace it. Despite the actions of Susan's parents, the culture of Hawaii seeks to embrace their daughter. Kahakauwila states, "...the hotel is going to sponsor a small remembrance ceremony and that more than one hundred people plan on attending, mostly locals"(45). Even after the fantasy is over and reality sets in, the essence of "Aloha" still permeates the culture of Hawaii. The locals demonstrate that through honoring a life, regardless of race, nationality, or history. In effect, the local community shows the true meaning of "Aloha": that love can conquer evil and heal wounds across all boundaries.

On the other hand, imperialism continues to lay claim to these islands, like Susan's parents. They have a justified reason to take legal action once the fantasy is over. However, her parents' choices only reflect the futility of finding solace in capitalism.

Kahakauwila masterfully tells the story of how imperialism has manufactured and sold Paradise Island to satisfy human greed and lust. Hawaiians and tourists alike are victims of imperialism and its effects on culture. No one wins in the end. Hawaii's exploited culture, used to sell an illusion, can only sustain that fantasy for so long. Greed, gluttony, and lust, the driving forces of imperialism, will eventually turn on itself once all resources have been exhausted regardless of what lives are at stake. The evils of imperialism have left their stain on the indigenous people of Hawaii and the tourists who come to visit.

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## Cultural Analysis: Identification

By: Brandon Bernaldes

ENG 272M

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Pre-colonial Hawaiian society had a solidified foundation of Hawaiian identity and lacked the outside influences that shape modern Hawaiian identity. Hawaiian culture in the past was deeply rooted in spirituality, as prayer and ritualistic worship of deities was one of the driving forces that maintained the *kapu* system, a strict codification of laws which regulated societal operation. The Hawaiian identity was heavily intertwined with the land, so much so that ancestral lineages would be traced back to the *kalo*, a revered plant and food staple in the Hawaiian diet. After centuries of this distinct way of living, Hawaiians would witness the arrival of foreigners who would reshape the cultural landscape, eventually leading to the decimation of well over half the indigenous population, along with the downfall of this traditional Hawaiian way of life. The Hawaiian identity would be significantly obscured due to post-contact colonialism and continuous waves of foreign influence, resulting in a near loss of culture and the development of complex ethnocultural identification for most Hawaiians. In her poem "Choosing My Name" Puanani Burgess details the intricacies of her life as a product of three cultures that share historical tensions and opposing cultural values, resulting in a layered self-identity stemming from conflicting cultural influences.

Burgess describes three names given to her at birth by her mother in her poem "Choosing My Name," each representing one of Burgess' multiethnic identities. In traditional Hawaiian culture, a name bears great significance to its recipient in the sense that a name speaks not only to your cultural

and familial identities, but it can also influence how an individual presents himself or herself to the world, depending on the meaning of the name. Burgess associates her three names with a distinct persona, each carrying with it a different set of cultural characteristics and social responsibilities which influence how she identifies herself at school, at home, and in her personal life. Burgess expresses the differences associated with her English, Japanese, and Hawaiian names, detailing the significance each name holds and how each name influences her cultural identity.

Burgess' first given name is Christabelle, her English name used in school and one she refers to as "...the name I gave when teachers asked me for my 'real' name, a safe name." Quotations are used to indicate her usage of the word "real" is actually that of her teacher's Western perspective fueled by self-righteous attitudes which maintains the belief that any name beyond an English name is an unacceptable use of self-identification. In one chapter of Haunani-Kay Trask's "From a Native Daughter," she states "...Westerners have told the history of Hawai'i as an inevitable if occasionally bittersweet triumph of Western ways over 'primitive' Hawaiian ways" (121). This perspective of cultural superiority made its way to the Hawaiian islands in the minds and intentions of those who sought to change and dominate the Kingdom of Hawai'i. Although it does not seem as if Burgess has adopted this perspective for herself, when mentioning the name Christabelle as her "safe" name, she is acknowledging the privilege she is afforded when shielding herself with the

Western perspective that deems her English name as acceptable.

Yoshie, Burgess' Japanese name used at home, is who she is everyday and is the name used by her immediate family to identify her. Burgess describes the name Yoshie as "...the name that made me acceptable to them/ who called my Hawaiian mother kuroi (black)." The name Yoshie serves as a reminder to her father's Japanese side of the family that despite her obvious Hawaiian features, Burgess is still of Japanese descent. Burgess detailing her family's judgement towards her based on her looks illustrates the characteristics of her Japanese family and illuminates their perspectives seen through a cultural lens shaped by ethnocentrism. Her Japanese relatives and their conditional acceptance of their own family members directly contradicts the Hawaiian values of 'ohana, which is so deeply rooted in the Hawaiian mindset. How should Burgess feel knowing how foundational family is in Hawaiian culture, yet face cultural prejudice from certain members of her own family? The particular usage of the name Yoshie is indicative of her father's role in the household and is most likely why her Japanese name takes precedence over the other two.

Puanani, her Hawaiian name, is the name she chooses to be identified by and establishes this name as her connection to the *āina, kai* and the *po'e kahiko*, or people from long ago. Burgess refers to Puanani as her *piko* name, which in 'ōlelo Hawai'i means "navel, navel string, umbilical cord; fig. blood relative" (Pukui 328). A second meaning of the word *piko* is defined as "a common taro with many varieties..." (Pukui 328) which refers to *kalo* and its significance to Hawaiians as not only a staple food, but also carries ancestral significance as indicated by Andrade and Bell, who mention taro as "the first Hawaiian man or kanaka from whom all kānaka maoli descend" (2).

Both definitions of the word *piko* can be viewed as Burgess' figurative connections to the land, the sea, and the ancient Hawaiians. Her use of 'ōlelo Hawai'i is another distinction of her Hawaiian identity, as the Hawaiian language is widely cherished by modern Native Hawaiians due to its near extinction as a result of colonization by those with a Western mindset who initiated legislation to promote the sole usage of the English language in the public education system. The adverse effects of this law resulted in harsh consequences to those who continued to speak Hawaiian in schools. The negative connotations towards the language eventually manifested in the attitudes of native speakers and were perpetuated to the generations that followed. The last part of her poem is a clear indication of how Burgess feels about her Hawaiian ancestry through her description of the name Puanani as "my blessing; my burden, my amulet, my spear." I found this to be an interesting choice of words as they are contradictory in the sense that a blessing is viewed as something positive, while a burden is known to be something negative. An amulet is something that can be worn as jewelry, offering protection to the wearer and a spear is a weapon that is used to fight in battle. The use of these descriptors shows the contrast of what her Hawaiian name means to her—the decision to identify with this name does not come without a price. Consider Burgess' description of her previous names of Christabelle and Yoshie. She has been subjected in different ways by these groups and hence, it is a burden for her to assume her chosen identity.

The issue of identity is much more complex in modern times than that of the pre-contact days of traditional Hawaiian living. Outside influences did much to disrupt the means for Hawaiians to develop and maintain their ethnocultural identities, a process

complicated by the introduction of entirely new cultures. In her poem "Choosing My Name," Puanani Burgess' details the intricacies of her own identity through the representation of her three given names, Christabelle, Yoshie, and Puanani. As a product of three cultures that share historical tensions and opposing cultural values, Burgess' complex ethnocultural identification comes with social and cultural hurdles which she seems prepared to overcome.

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# The Long-Term Effects of Verbally Abused Children

By: Arlex N. Fajotina

ENG 100

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## Abstract

The effects of verbal abuse on children may be evident in the personalities of the abused individuals. Physical abuse coupled with verbal abuse may indicate psychological impairment and disability in adulthood, but in this research article, verbal abuse in childhood is the focus. Verbal abuse is the act of yelling, belittling, name-calling, blaming, criticizing, and berating (Clarke-Fields, 2019). All of these combined forms of verbal abuse may lead to psychological disorders later on in life and may be minor or severe. Lani Thomason (2018) of Walden University reports that “verbal abuse significantly predicts the likelihood of anxiety, depression, and PTSD.” Verbally abused children and suspected parents do not get the kind of attention received by those suffering from physical harm or sexual abuse; therefore, the ramifications are not obvious—on lookers of this abuse tend to avoid intervention in public. Understanding the implications of verbal abuse in developing brains and knowing its psychological effects can prepare and teach parents and parents-to-be of young children to form appropriate parenting styles. Better parenting styles with the flexibility to grow and teach without harming can lead to a beneficial future for all parties involved.

## The Long-Term Effects of Verbally Abused Children

Verbal abuse comes in many forms, whether it’s belittling a child for not doing things the way a parent or guardian wants, or simply name-calling a child. It’s interesting to point out that, as a child, the things that affected us most are the things we remember very clearly and vividly. Children with developing minds and growing brains will absorb it all—the good, bad, fun, and tragic. What people say to children affects them and it helps cultivate their personalities as they get older. A child who is supported, loved, and nourished will have the kind of motivation to do well in life and succeed, knowing that failure is a process and not a stop-sign. Verbally abused children who are taught otherwise that they are not good enough, that

they will never amount to anything, or even being called stupid, would see failure as a roadblock. Failure to overcome obstacles related to loss of self-esteem affects future development when a child becomes an adult “that can manifest as educational difficulties, low self-esteem, depression, and trouble forming and maintaining relationships” (Children’s Bureau (2019b). Research indicates that “the relation between harsh-negative parenting behaviors and children’s depressive symptoms supported...elevated levels of children’s depressive symptoms” (Dallaire et al., 2006).

Research and literature pointing out the effects of physical abuse and sexual abuse are documented heavily because correlations connect that these

forms of abuse can lead to serious psychological brain damage and disorders. Verbal abuse is also capable of producing psychologically damaging effects. Although the effects of verbal abuse correlate with that of physical and sexual abuse, not enough resources are brought to light about verbal abuse mainly because the evidence of what that form of abuse looks like is very broad. Its effects may not lead to severe psychological impairment, but the Children’s Bureau (2018), which focuses on the welfare of children and families, determined that the effects of verbal abuse depend upon the kind of verbal abuse used and whether the abuse happened once or was continuing. Lastly, the ramifications of verbal abuse are rarely discovered unless there is an intervention by an outside individual. Due to the nature of verbal abuse showcased in public (e.g., yelling, scolding, extreme parenting, which in most cases, are a form of punishment), most individuals steer clear. Parenting styles vary, so that what may seem inappropriate to someone, may not be the case to another (Vardigan, 2019). The problem is that speaking out for these children becomes difficult when most people are unaware of the debilitating consequences that arise in verbally abused children.

## Types of Verbal Abuse

Among the common forms of verbal abuse are name-calling, belittling, or insulting. This could be used in a verbally abusive situation by calling a child stupid or rotten (Vardigan, 2019). If the abuser expresses language like this and directs it towards a child, the child connects this to their self-image—how they perceive themselves. Blaming a child is another way verbal abuse is delivered. When an adult chooses to say words that elicit feelings of guilt, a child’s

self-image can become distorted. Vardigan (2019) mentions that an example of this would be, “if I didn’t have to take care of you, I could have a better life.” Sarcasm is another form of verbal abuse since a child is able to determine that they are being demeaned (Vardigan, 2019). Parents may use this form of abuse and not realize the harm that they are doing, but children are perceptive. At a given age, a child will understand and know that they did wrong. Mocking the child does not help cognitive ability. Berating or scolding a child is a form of corrective punishment, but in cases where punishment goes beyond correction and into criticism, it becomes verbal abuse. In that situation, the punishment is ineffective, the child does not learn and may start developing feelings of resentment (Clark-Fields, 2019). Direct criticism causes harm, but indirect criticism is just as harmful as mentioned by Vardigan (2019). When children hear the things that are being said about them, whether good or bad, it evokes personal feelings about themselves. Other forms of verbal abuse include rejection, threatening, abandoning, and offending, which may all possibly lead to minor or severe psychological impairment either immediately or long-term.

## Psychological Disorders and Impairments

The effects of verbal abuse are widespread, in that its consequences on the victim may be mild or chronic. Mild impairments that correlate with having a negative self-image include seeming depressed, withdrawn, and aggressive (Vardigan, 2019). More serious signs of verbal abuse in children are those who seem to partake in self-destructive acts that cause physical harm to the self or others (Vardigan, 2019). The effects of verbal abuse correlate strongly to depression in young children, which in turn may

lead to more serious impairments or disorders. When situations arise that may cause toxic stress, the results are “damaged [and] weaken[ed] systems and brain architecture, with lifelong repercussions” (Center on the Developing Child, n.d.). Parts of the brain that may be affected by verbal abuse include the amygdala, which processes emotions; the hippocampus, which functions in learning and storing memory; the frontal cortex, which regulates emotions and decision-making functions; the cerebellum, which controls behavior and the corpus callosum which connects and communicates left and right hemispheres of the brain (Widom, et al., 2012). Verbal abuse affects the brain and verbally maltreated children are at higher risk for a wide range of long-term or future health problems (Widom, et al., 2012). Among the brain functions at risk are vision problems, migraines, headaches, chronic fatigue syndrome, and brain damage. Other problems associated with experiences from verbal abuse include diabetes, lung disease, arthritis, back problems, breathing problems, stroke, and cancer. When verbal child abuse afflicts the brain, the brain does not “form, function, or grow properly” (Widom et al., 2012). The addition of stress as a consequence of verbal abuse “disrupt[s] the development of brain architecture and other organ systems and increases the risk for stress-related disease and cognitive impairment, well into the adult years” (Center on the Developing Child, n.d.). Some signs of long-term cognitive and physical health related problems as determined by The World Health Organization (2020) are depression, smoking, misuse of drugs and alcohol, obesity, high-risk sexual behaviors and unwanted pregnancies. These behaviors may be consequences of the impairments and disorders associated with childhood verbal abuse. The effects of childhood verbal abuse are far and long-reaching and Widom (2012) explains that “experiencing childhood maltreatment is a risk

factor for depression, anxiety, and other psychiatric disorders throughout adulthood.” Through research, verbal abuse is recognized, and all states understand the harmful effects of verbal abuse. Laws now protect these children and abusers face consequences.

### Ramifications

All 50 U.S. states recognize child verbal abuse as mental distress, emotional abuse and gross degradation of a child (Children’s Bureau, 2019a). Verbal abuse is an offense and qualifies as abuse or neglect. If convicted of verbal abuse resulting in an emotionally distressed child, an individual may face fines, probation and incarceration (Theoharis, 2020). If the abuse involves the child’s guardian, Theoharis (2020) states that the courts may have the child placed in protective custody or removed from the parent’s care. The court may also place a restraining order on an individual convicted of harming the child if the extent of abuse (even if verbal) is severe (Theoharis, 2020). Although statutes imply that such acts of verbal abuse are recognized, little is done to enforce the law, in part because the act cannot be replicated precisely without distortion and calls to the abuse hotlines can end up being false. Intervention is the best probable outcome, including speaking out for verbally abused children, but such acts could aggravate an already tense situation and possibly cause more harm (Vardigan, 2019). Prevention and awareness of the long-term psychological effects is most helpful in all situations associated with verbally abused children.

### Expert Solutions

Experts agree that verbal abuse that leads to emotional distress is harmful and falls into the categories of abuse that can be classified as a crime. If courts reveal that attempts to verbally discipline a child include threats, terror, and/or humiliations, the consequences are subjected to fines, penalties, and jail-time (Theoharis, 2020). Experts also conclude that verbal abuse correlates to certain brain dysfunction, minor or severe, which affects the individual throughout life. When the brain doesn’t function optimally, other body regions may be affected which leads to physiological problems. When physiological problems arise in association with psychological problems, seeking medical attention is more frequent. Preventative measures at the early parenting stage are crucial in providing care that is balanced and nurturing. Clarke-Fields (2019) says that parents should take “careful consideration into the words you use, and how you use them.” Thoughtful parenting promotes a learning environment that nurtures the child and is the best method of preventing the psychologically damaging effects that come from verbal abuse. The Healthy Communications with Your Child Guidelines, which was made for parents by The American Academy of Pediatrics, illustrates appropriate parenting behavior that foster healthy thoughts. It recommends that parents RETHINK (Bhb Medical Clinic, 1996):

- R**ecognize your feelings.
- E**mpathize with the other person.
- T**hink of the situation differently. Use humor.
- H**ear what the other person is saying.
- I**ntegrate your love with your angry thoughts.
- N**otice your body’s reactions to feeling anger and to calming down.
- K**eep your attention on the present problem.

### Conclusion

Verbally abused children are often overlooked, but the damage caused to these children are important to note. Research indicates that psychological damage attributed to verbal abuse are comparable with those of physically abused children and that the outcome may possibly lead to long term psychological disorders. Among the disorders associated with verbally abused children that are now in adulthood include anxiety, depression, post-traumatic stress disorder, and other psychiatric disorders. Due to many different parenting styles, it is hard to determine what aspects of someone else’s culture and beliefs are inappropriate when disciplinary actions are showcased. Although statutes and laws protect children from harm, much of the focus is on physical, sexual, and neglectful abuse, so children who are constantly berated, humiliated, or terrorized don’t get the attention they need unless an outside individual intervenes. Understanding the long-lasting effects of verbal abuse in young children and knowing its psychological outcomes can prepare and teach parents-to-be or parents of young children how to formulate appropriate parenting styles. Better parenting styles with the flexibility to grow and teach without harm can lead to a better future for future generations.

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## The Ala Wai Stinks - Make It Stop - But How?

By: Randy Howard

ENG 100

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*"The wise use of water is quite possibly the truest indicator of human intelligence, measurable by what we are smart enough to keep out of it,"* (Orr).

There is a serious divide between stakeholders in how to manage the Ala Wai watershed. Both sides claim historical justification for their proposed plans. Both sides promise solutions for anticipated future problems. But there are stark differences in approach and result. One side looks back to pre-European solutions, perhaps ignoring current realities. The other side is firmly in the world of 19th and 20th century concrete-engineered "public-private partnerships," without any visible inclusion of local values or wisdom. Why should we care? One opponent of the concrete, Kenneth Kaneshiro, the director of the Center for Conservation Research & Training at UH-Mānoa, puts it this way: "If they start [adding more concrete], it's going to be another TMT" (Schuler). He is referring to the protests that have stalled construction of one of the arguably most important deep space telescopes on Mauna Kea due to the failure to respect both historical local spiritual values and environmental impacts. To successfully manage Honolulu's flood risk and the Ala Wai canal's environmental problems, we need to develop new ideas that unify the opposing viewpoints, to avoid a standoff that will not only waste time and money, but fail to solve the important underlying problems.

U.S. Army Corps of Engineers (USACE) claim that if we do not allow them to create four foot high walls around the Ala Wai canal, and further pave the

various streams that drain into it from the 19 square miles of the Ala Wai watershed, we will suffer a flood that damages 3,000 structures in and around Waikiki to the cost of more than \$1.1 billion, as well as cause the displacement of thousands of residents (and tourists) (US Army Corps of Engineers, "Ala Wai Flood Risk"). Local environmental groups respond that this will permanently damage the upstream communities just to benefit the narrow 3-block Waikiki business area (Downey). It is even questionable whether the intended benefit to Waikiki will occur. According to Josh Stanbro, Chief Resilience Officer for the city, "The irony is as the project came about because the entire watershed has [already] been hardened. So whether it's driveways or streets or hardened streams, that water doesn't soak in any longer" (qtd. in Finnerty). He is referring to the fact that concrete pavement causes water to flow faster to vulnerable low spots without soaking into the ground, exacerbating the flooding rather than preventing it. The environmentalists have stalled the USACE project in court, for now ("Protect Our Ala Wai"). Hopefully this delay can allow better solutions than "more of the same" concrete to arise.

The Ala Wai canal was originally created to drain the swamplands in the area and create dry land to generate a "new Southern California," while the canal itself would become the "Venice of the Pacific" (Cocke). The first two goals were met, but the third was decidedly not. Current watershed management is an example of the (partial) triumph of engineering and human invention over the natural environment, ascendant since the fall of the Hawaiian Republican

Monarchy, and especially since the creation of the Ala Wai nearly 100 years ago. Begun in 1921, the canal was originally planned to replace the area's wetlands that filtered runoff from Makiki, Manoa and Palolo streams. The canal was planned to be open to the ocean at both ends, but by 1927 they realized that would pollute the economically important tourist beaches of Waikiki (Cocke). So the eastern outlet, near Kapiolani Park and Kaimana Beach, was never finished. The Ala Wai's role as an open cesspool, or "sediment basin," in the words of the USACE, became permanent (US Army Corps of Engineers, "POH-2018-00104"). It remains, to this day, a dangerously toxic, polluted eyesore with dead fish and floating debris.

The current situation is intended to protect the Waikiki beaches, destination of 45 percent of Hawaii's tourists, and the economic engine of the State (Department of Business). Any problems are out of sight (of tourists), and it is claimed, can be fixed by more engineering. The evidence does not support this view, as it is engineering that has created the very flood threat the USACE project proposes to protect us from. Local stakeholders, including environmental scientists at University of Hawaii, neighborhood boards, and Hawaiian cultural organizations, suggest instead to incorporate elements of the ancient Hawaiian *ahupua'a* resource management system into any future plans. This system of land and water management was developed in pre-European times in close contact with the ecological geology of the island from *mauka* (mountain) to *makai* (ocean). The people lived where their food was grown and gathered. Resources, including the rain, were shared and maintained productively and sustainably out of necessity. Several plans incorporating these ancient practices with current realities have been presented. Though they may not fit within the current Federal

and State funding plan, they deserve serious consideration. The land and the people both thrived while using the *ahupua'a* principles, and while some adjustments for current realities must be made, the mountain, the rain, and the ocean are still the same, so successful timeless practices from the past will still apply.

There are two smaller science and nature-based projects being tested to help clean the canal without environmentally toxic dredging, and further hardening. Both projects can help mitigate the oxygen-free "death zone" at the bottom of the canal that creates the environment for toxic (and smelly) bacteria. One idea involves bioremediation using microorganisms delivered in "Genki" balls thrown into the water (EM Hawaii). These "Genki Mudballs," made with anaerobic bacteria to digest the oxygen poor muck on the bottom of the canal, behave like probiotics for the polluted waterway. Another project uses indigenous Hawaiian oysters (the origin for the name of Pearl Harbor) to digest the muck ("Oysters Could Help"). Both of these initiatives can be employed successfully regardless of which overall management decisions win out.

But the two most impressive plans include traditional *ahupua'a* practices mixed in balance with the realities of the watershed as it is now, taking into account the population density, the existing canal and concrete streambeds, and yet incorporating modern engineering and technology. One is presented by Bea Clare Alveza Aglibot in her Doctor of Architecture paper "A Unified Landscape: Reconnecting the Ala Wai Watershed to Ancient Waikiki," in which she proposed greenspace solutions to absorb storm runoff and that return to natural ground-based filtration methods (Aglibot). The other intriguing plan is the Ala Wai Centennial Project, a multi-level Artistic Architecture project by Sean

Connelly. His presentation incorporates satellite imagery, topological overlays, multiple dataset visualizations, and lots of history to present a grand vision of “completing” the Ala Wai Canal. He would include ecotourism around a living demonstration of the ahupua’a system, high tech flood detection and mitigation, and plans for future neighborhood revitalization within the entire watershed (Connelly). These two plans share many elements, including a multilevel view incorporating micro detail in balance with the overall macro totality. They should both be integrated into any plan for the Ala Wai watershed and canal.

The currently planned USACE engineering approach is mired in century old technology and is too narrowly focused. On the other hand, an exclusively traditional Hawaiian approach would require undoing a century of entrenched business growth and displacing thousands of residents. A new approach that combines timeless truths with fresh thinking is required. Truly innovative engineering can be informed by a larger historical and ecological overview, from ancient indigenous practice to recent tech employed elsewhere in the world. I believe now is a crucial time when we can reverse Oahu’s trajectory towards totally paved surfaces and develop a modern version of the ancient Hawaiian’s ahupua’a model of watershed management. The seemingly opposite viewpoints must be merged to find a uniquely Hawaiian, sustainable, modern-ancient solution that Honolulu can both profit from and take pride in, now and into the future.

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Aglibot, a candidate for Doctor of Architecture, looks at the history, spiritual meaning, and current realities of the entire watershed and from all that, weaves a unified approach. She includes innovative streambed redesign, extensive greenspace filtration and overflow beds. She even shows where to place extensive numbers of native plants, yielding productive fruit trees, vegetable gardens and taro lo’i.

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Successful tests of native oysters' ability to filter polluted water in Pearl Harbor's West Loch may lead to expanded testing. One adult Hawaiian Oyster (*Dendostrea sandvicensis*) can filter approximately 20 gallons of water per day.

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I found this quote in a wonderful paper written by UH Manoa architectural student Bea Clare Alveza Aglibot (cited elsewhere in this paper). Orr's book is a series of lovely essays on the purpose and morality of education.

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Here the USACE lays out the government's rationale for the need for more large-scale concrete to further harden the watershed and take over some 40 private properties to build what are essentially dams in the hills above Honolulu.

—. "POH-2018-00104 Public Notice Fact Sheet." *Honolulu District Website, US Army Corps of Engineers*, 4 Jan. 2018, [media.defense.gov/2018/Oct/22/2002054066/-1/-1/1/2018-00104%20%20IP\\_PN.PDF](http://media.defense.gov/2018/Oct/22/2002054066/-1/-1/1/2018-00104%20%20IP_PN.PDF). Accessed 19 June 2020.

This notice by the USACE is the only opportunity for the general public to review and so respond to USACE plans, in this case for the current dredging. I used this source to show the current view of the Canal as a glorified cesspool, or in their technical terms, "sediment basin."

## Anti-Social Media

By: Natalie Escalante

ENG100

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Searching the food court for a place to enjoy our lunch, my significant other and I couldn't help but notice that not only were there almost no seats available, but they were all occupied by people whose eyes were glued to their electronic devices. We could barely figure out which set of people were together as a group, as no one interacted with each other until they'd walked over to the trash bins with their leftovers. Social media platforms have taken over most of our social lives, especially in the adolescent population. These platforms such as Facebook, Instagram, and Twitter have both positively and negatively affected our society at large. However, in recent studies, social media has shown more negative consequences than positive benefits. Social platforms were created with the intent to help stay connected with family and friends and serve as a source for information and entertainment. However, they have created negative consequences when the young and vulnerable users are given access to a network with no restrictions. Because adolescents are going through a crucial time in development, I strongly feel that they should be discouraged from having social media platforms until they are mature enough to make responsible decisions.

Some still argue that social media is merely a source of entertainment, as it provides interesting photos or funny videos, but the fact that adolescents can't tell the difference between harmful content and entertainment poses a great danger. Social media has limitless access and one is free to post almost anything about everything that may come to mind. A user is free to post a photo, a tutorial or videos

they find entertaining, and even their thoughts on current events without many restrictions. Such free access can get into the wrong hands and can be dangerous. One of the bigger issues is that social media has been a platform in which false information is easily and quickly being spread; it's harmful to the naive users as not all information posted will be true. "Researchers recently showed that out of 7,804 student responses, more than 80% of middle school students believed that web ads were real news stories, and more than 80% of high school students had a hard time distinguishing between real and fake photos—concluding that, 'overall, young people's ability to reason about the information on the Internet can be summed up in one word: bleak'" (qtd. in Gretter et al.). This can be dangerous and have serious consequences. For example, according to Gretter et al., in the spring of 2014, two 12-year-old girls attempted to impress Slenderman (a fictional character that often appears in online horror stories and as a popular Internet meme) by bringing a friend into a wooded area after a sleepover and stabbing her 19 times. One of the suspected girls told authorities that Slenderman was the leader of a website that they often visited, and that in order to earn his respect, his followers had to kill somebody. This story of Slenderman had created an unrealistic idea for the girls which ended in tragedy. As researchers have shown, many adolescents are not able to distinguish what is reality and what is fictional at this age, and social network does not make it any easier.

It is not only stories that can blur the line of what reality is and what it is not. Rumors or hoaxes have also impacted reality. Misinformation of the novel Coronavirus Disease or Covid19, which was also spread through social media is a perfect example. There was a conspiracy theory about how the Corona virus was not really a virus, but a set of symptoms caused by the 5G network. "This issue is becoming a public health concern as exposure to a high volume of information can lead to media fatigue, causing the discontinuation of healthy behaviors that are essential to protect individuals. Furthermore, misinformation and rumors regarding COVID-19 are hindering the practice of healthy behaviors (such as handwashing and social distancing) and promoting erroneous practices that increase the spread of the virus and ultimately result in poor physical and mental health outcomes" (Tasnim et. al). For example, "These hoaxes and rumors are also creating a social stigma around COVID-19, which has resulted in reduced compliance with home quarantine and social isolation" (Tasnim et. al). My other half and I went to the hit balls at the golf course one day, and we saw groups of adolescents or teens not complying with social distancing guidelines and not wearing face coverings or any type of masks for protection. This type of behavior is unsettling and raises concern, as it is understood that COVID-19 can be spread through droplets. These adolescents are not only putting themselves in danger by not complying, they are also putting everyone around them at risk as well. COVID-19 does not affect everyone in the same way. Some individuals will experience worse symptoms than others; some individuals will not show any symptoms, and some will end up losing their lives. Because adolescents are constantly on social media and are exposed to a variety of information, they are likely to believe people who are not experts, or spread rumors and conspiracy theories. They are simply too young to

have a wholesome judgement and that can pose a health risk to not only themselves but again to everyone around them as well.

Adolescents should be discouraged from having social media platforms as it takes time away from real life interactions. The majority of adolescents have access to and engage in the use of social media. Based on relatively recent data, 73% use social networking sites (Spies and Margolin). The amount of time that adolescents and young adults, from ages eleven to eighteen-years old, spend using electronic media is on average, over eleven hours per day exposed to electronic media (Spies and Margolin). Given the statistics above, if there are twenty-four hours in a day, six hours dedicated for school, two hours to get ready for and get home from school, eleven hours of usage spent on electronics for social media, there would be on average four hours left in the day. Where would one find the time for any in-person social interactions? This gives me the impression that adolescents are on their social media during time spent in school, during time spent for extracurricular activities, mealtime, time set aside for homework assignments, and even the very little time left in between. "Late adolescents and emerging adults average approximately thirty minutes per day just on Facebook alone" (Spies and Margolin). In this day and age, social media interactions overshadow in-person interactions. People are more likely to connect with family and friends through social media which is affecting their ability to properly communicate. Some may even lose interest in having in-person meetings or attending any social gatherings that may be held. Most adolescents think that there is no difference in interacting through social media versus interacting in person, however, there is a difference. Interacting and effective communication are made up of two aspects: verbal

communication as well as nonverbal. Adolescents who think that interacting through social media and in-person are the same is a worrisome trend because, according to an article done by Hari, Henriksson, Malinen, and Parkkonen, during social interaction, people receive both conscious and unconscious social cues from others' expressions, gestures, postures, actions, and intonation. Consequently, they automatically align at many levels, starting from bodily synchrony to similar orientations of interests and attention. Such an alignment facilitates prediction and understanding of the others' aims and future actions.

Therefore, to really understand emotions and even develop empathy towards other individuals, one needs to develop the ability to read these social cues, but these skills will not develop without social or in-person interactions. Social interactions are necessary for maintaining personal relationships with family, friends and even professional relations with colleagues as one gets older and enters the working force. However, as long as social media overshadows real life interactions, we may lose that aspect and it would take away any opportunity for meaningful relationships. If social media replaced real life interactions altogether, relationships would not be able to prosper. Individuals would probably have no regard for anyone's feelings, nor would they be able to consider the many factors going on during a conversation, which may or may not affect the way one is feeling. This again, is because individuals are not able to see and read social cues going on behind a screen.

In addition to social media platforms interfering with social interactions, they have also contributed to the decline in people's mental health. Adolescents are going through a crucial time in their lives as they are transitioning from being a child to an adult. They

not only go through physical changes, but they also go through cognitive changes as well, making them more susceptible to mental disorders. "Many studies have found an association between time spent on social media as well as the number of social media platforms used, and symptoms of depression and anxiety" (Mir et al.). "In 2014 Mai-Ly Steers of the University of Houston and her colleagues surveyed 180 college students and found that the more time these subjects spent on Facebook, the more likely they were to experience mild depressive symptoms. The researchers attributed the link to the psychological phenomenon known as social comparison—and comparing our lives to others can seem particularly harsh online, where people tend to post only the highlights" (Kardaras). An individual will see what they perceive as happiness through videos and picture posts and adolescents, and being naïve, will not realize that the posts do not necessarily reflect an individual's life entirely, which is really what happens behind the screen. An example I feel that many can agree on, is the misconception of the "perfect life" or the "perfect body." Research on adolescents has found that body image, for girls and boys, is harmed by social media use (Mir et al.). "Filters" or editing features to enhance the way an individual looks on social media are everywhere and everyone uses it. This feature distorts the way an individual naturally looks, which then causes one to have negative feelings toward their appearance, lowering their self-esteem. To add to that, while scrolling through social media, adolescents come across other users' profiles, and start to compare the way they look to an image that may have been edited, causing anxiety or feelings of insecurity. To make matters worse, there are profiles of celebrities who have enhanced their natural features through cosmetic surgery, which paints a "picture" of what adolescents may perceive as perfect or beautiful.

Another example is the fitness-inspired profiles on social media. These profiles are established to sell products to create the "perfect body", again painting this picture of what a "perfect body" should look like. Teens, whose body type do not fit this profile, are affected, even though their bodies have not even fully transitioned into an adult. If an individual does not possess similar features to those who they perceive as "attractive" or if they don't have the "perfect life" that others may highlight through social media, it causes distress and impacts his or her mental health. This can lead to eating disorders or consuming unhealthy supplements to make them thinner. Adolescents are too young and naive to understand that every body is unique and that what you see on social media are just snippets of what users want to show, and do not necessarily reflect what their life is really like behind the screen.

The limitless access to social media that an individual has and the vulnerability of adolescents create more negative consequences than any benefits they can provide. These platforms can pose great danger if they are not used in moderation. People's lives were lost and people's health were put at risk, ultimately affecting not only a few individuals directly, but the world around them. If we continue to give unrestricted access to adolescents and create social media-centered generation, what kind of world would result? People have already lost loved ones and it is plausible that social media in the wrong hands could even cause a world war. Will we let social media dictate the way we think and feel, or even allow it to control the way we act? We should encourage adolescents to find other ways to communicate or pass time and restrict their use of social media platforms. We should implement programs that warn students of the dangers of social media in our education system. But that is definitely

not enough to counter the negative consequences that social media has already created. Organizations who determine the internet or social web's structure should take responsibility and do their part to create restrictions as well. At least these restrictions will help limit the dangerous spread of rumors and the time it takes away from loved ones. Maybe then, we can create healthier adults and a safer world at large.

## Annotated Bibliography

Gretter, Sarah, Yadav, Aman, & Gleason, Benjamin. "Walking the Line Between Reality and Fiction in Online Spaces: Understanding the Effects of Narrative Transportation." *The National Association for Media Literacy Education's Journal of Media Literacy Education* 9 (1), pages 1 -21. <https://files.eric.ed.gov/fulltext/EJ1151032.pdf>. Accessed 03 Nov. 2020.

This article talks about the need for media literacy at a "global scale". It mentions how digital stories are one of the main forms of communication in this day and age and the negative effects that it may have due to the line between facts and fiction being blurred. It then suggests recommendations for educators to implement so that there is awareness about digital storytelling practices. It was posted in the Journal of Media Literacy Education; we know that this article talks about media literacy which provides evidence in my argument to prove that adolescents are not always able to distinguish what is facts and fiction through media literacy.

Hari, Riitta, Henriksson Linda, Malinen, Sanna, & Parkkonen, Lauri. "Centrality of Social Interaction in Human Brain Function." *Neuron*, Volume 88, Issue 1, 2015, pages 181 – 193 <https://www.sciencedirect.com/science/article/pii/S0896627315007795>. Accessed 1 Nov. 2020.

This article talks about how people are surrounded by social interaction that shapes their brains throughout lifetime. "Their hypothesis was that instead of developing from lower-level thinking functions, social interaction could be the evasion mode through which humans communicate with their environment." It also suggests that the research on the brain's source of social cognition and interaction should be studies which include engaged participants and synchronized recordings from the brains of the interacting people. Its findings provide evidence for my argument on in person interactions being an important aspect for an individual's cognitive development and well being. The work is financially supported by the European Union Seventh Framework Programme under a grant agreement, and by the Academy of Finland. Its experimental work was supported by the European Research Council, the Academy of Finland, and the aivoAALTO project of the Aalto University. The diversity in partners shows that there is less bias and can trust that a great deal of work and research was put into this.

Kardas, Nicholas. "Generation Z: Online and at Risk?" *Scientific American Mind*, 01 Sept. 2016, <https://www.scientificamerican.com/article/generation-z-online-and-at-risk/>. Accessed 29 Nov. 2020.

This article is about the rise in social media use and how it has affected the society with a decline in our mental health. It also talks about how, although, social media has been an addiction for some individuals, it does not satisfy our need for true human contact. The article also identifies or introduces "Facebook depression." It was posted on the "Scientific American Mind" so we can trust that it was backed by scientific research. It provides evidence for my argument on the impact social media has on an individual's mental health.

Mir, Elina, Novas, Carolin & Seymour, Meg. "Social Media and Adolescents' and Young Adults' Mental Health." *National Center for Health Research*, <https://www.center4research.org/social-media-affects-mental-health/>. Accessed 28 Oct.2020.

This article includes what different social media platforms are used, a list of benefits and how social media negatively impacts mental health problems. It provides data on what percentage of adolescents use certain social media platforms. Lastly, it provides details on what parents can do, and various tips for managing social media use. This article was posted on the National Center for Health Research, which is a nonprofit, education and advocacy organization that analyzes and explains the latest medical research. Their findings provide evidence for my argument on how social media impacts an individual's mental health.

Spies Shapiro, LA., Margolin, G. "Growing Up Wired: Social Networking Sites and Adolescent Psychosocial Development." *Clin Child Fam Psychol Rev.* 17, 1–18 (2014). <https://doi.org/10.1007/s10567-013-0135-1>. Accessed 28 Oct. 2020.

This article is about the use of technologies in adolescents. It lists theories that describe the role of social networking sites in adolescents' interpersonal relationships, as well as common methodologies used in the psychosocial field of research. This article also presents the various ways in which social networking sites intersect with key aspects of adolescent psychosocial development. Lastly, they present current findings and highlight unanswered questions then include various recommendations of both methodological and theoretical guidelines for the future.

Tasnim, Samia, Hossain, Mahbub MD, & Mazumder, Hoimonty. "Impact of Rumors and Misinformation on COVID-19 in Social Media". *Journal of Preventive Medicine & Public Health*. Volume 53 (3), pages 171 – 174. 2020 Apr 2. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7280809/>. Accessed 1 Nov. 2020.

This article is mainly about how the novel virus Coronavirus also known as COVID-19 has been the center of numerous rumors and misinformation regarding the start of it, prevention and cure of the disease. It states how these rumors and misinformation has prompted behaviors that increased the spread of the virus. Furthermore, this article provides evidence in my essay, that there should be some type of regulation on social media platforms such as removing data with no scientific basis on them to stop the spread of misinformation. Because this article was posted in the Journal of Preventive Medicine & Public Health we know that the findings are from a trustable source.