

The postcolonial tourist the postcolonial and eco- criticism

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The Postcolonial Tourist/The Postcolonial and Eco-Criticism

The Postcolonial and Eco-Criticism By Presented to Yamashiro (2009) argues that the tantalizing and sweet songs played significant roles in enabling and reassuring texts across larger settler colonialism projects. This was based on the appropriation as well as the breezy translation for kama' āina, a Hawaiian concept. Kama' āina is frequently translated as the child of this land and could mean native, local, " old-timer," and host. The linguistic counterpart for the term is " malihini" meaning foreigner and newcomer or guest and tenderfoot. I appreciate that kama' āina in Hawai'ian is valued by different businesses due to ease in the way of advertising local familiarity and belonging. For instance, the companies engage kama' āina within their names for purposes of showing connection to the immediate community (Yamashiro, 2009).

Further, I agree with the author that settler colonialism theory depends on the fast distinction between non-Native/settler and Native/indigenous. The distinction is aimed at achieving an ethical understanding of settler claims through recognition and storage of unique rights of indigenous peoples within the land. Malihini and Kama' āina are defined as binary through the supportive Hawai' i scholarship. For illustration shows that kama' āina form the Hawaiian locality initially meant indigenous Hawaiian or " Native-born" and such meaning changed over the years to mean " well-acquainted" or " island-born" in Hawai' i (Yamashiro, 2009). However, the author could have used Mary Louise-Pratt's anti-conquest rhetoric perception to explain the kama' āina identity and its consumption of white missionaries' children born in Hawai' i. The children were opposed to parents coming from New England

to Hawai‘ I to do dual work involving the assertion of innocence and securing hegemony.

I believe that the irrevocable distinction between non-Native and Native presents a contradiction of the findings in cultural material and other folklore sources of Hawaiian-language such as the ‘ōlelo no‘eau to mean wise poetical proverbs or sayings. The Hawaiian-language songs use words malihini and kama‘āina. Despite malihini being used as reference to white newcomers and foreigners to Hawai‘ i, the term was not entirely reserved among the non-Natives (Yamashiro, 2009). The standard Elbert and Pukui Hawaiian-English terminology showed that malihini was broadly defined as “stranger, newcomer, the foreigner,” with unfamiliar places and customs. Similarly, it is critical to identify the resonance of kama‘āina holding within Native Hawaiian epistemology. The scope of paradoxes remain unavoidable within colonized places such as Hawai‘ I which are layered with conflicted histories. The questioning goal and decolonization possibilities were determined by existing concepts (Yamashiro, 2009). For instance, the author shows how Hawaiian cultural aloha concepts were altered and taken up by tourism, Christianity, as well as the multicultural Democratic Hawai‘ i State. The conclusion is that the complicated genealogy makes it hard to reclaim the Hawaiian nationalist groups as the term’s history contains competing nationhood markers.

In conclusion, the English language bears a stress-timed nature on the national language as compared to syllable-timed where words’ meanings are dependent on particular stress as well as rhythms of the spoken delivery. While words are aimed at advancing music levels, various stresses were

made mandatory through the melodies themselves while creating dominant understandings for such words' meanings. The musical rhetoricians explain the spoken phrases as shifts in narrative meaning for the semantic senses based on the emphasis attached to the other workings in a phrase. The setting of words within the music makes the choice of a stress and dominant implication. The songs become preferred readings for certain words. Closer analysis from the music focuses on interactions between melodic stresses and meanings of questioning dominance of the created meanings.

References

Yamashiro, A. 2009. Ethics in Song: Becoming Kama' āinain Hapa-Haole Music. *Cultural Analysis* 8: 1-23