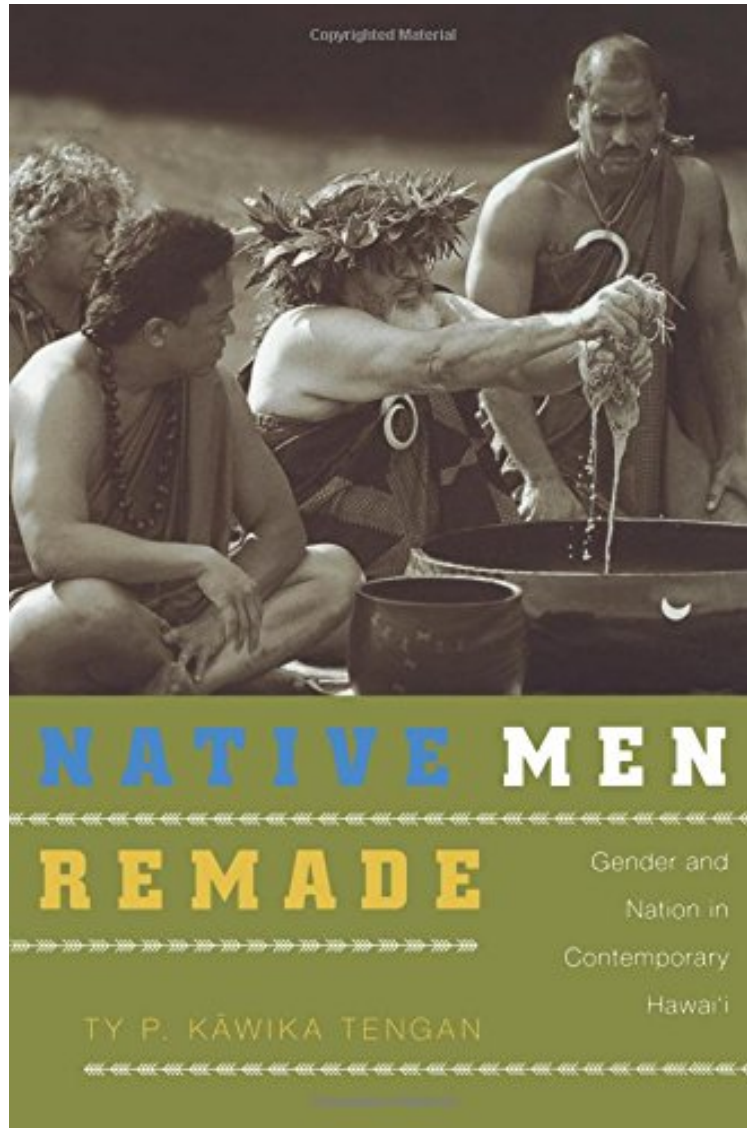


(Free) Native Men Remade: Gender and Nation in Contemporary Hawai'i

Native Men Remade: Gender and Nation in Contemporary Hawai'i

Ty P. Kwika Tengan

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Ty P. Kwika Tengan : Native Men Remade: Gender and Nation in Contemporary Hawai'i before purchasing it in order to gage whether or not it would be worth my time, and all praised Native Men Remade: Gender and Nation in Contemporary Hawai'i:

0 of 0 people found the following review helpful. Try again!By Ko_naiWithin a generation, we had lost our way wandering in the wilderness, walking between two worlds unable to make sense of who we are and who we are suppose to be as men. As a kanaka maoli I question why hula, the arts and crafts survived the coming of the missionaries but the hale mua lost its meaning? Kawika, please continue your research and bring to light the

oppression of a foreign culture which crushes and make disappear the native, IMUA!!0 of 0 people found the following review helpful. This book is well-researched and thought through, and delves ...By Mikayla SymanzikThis book is well-researched and thought through, and delves into issues pertinent to Hawaii.However, the editor of this book did not do as well a job as they should have. The reading of the book is choppy and a bit confusing at times because of all the spelling errors present. I am not talking about the Hawaiian language present in the book, but I am talking of the English spelling errors. There are numerous silly mistakes such as "i." for "is" and "i" for "in", among others. These spelling errors really slow down the reading and understanding of the book, and can change the meaning in some locations.0 of 0 people found the following review helpful. Good EthnographyBy Andrea DearhamThis book is written for three audiences: the casual reader, the achedemic, and Hawaiian men reclaiming their heritage. It is difficult to balance a book directed to such a diverse group of people, and thus some parts seem to be too complex, and others too simple.I chose to read this ethnography for a report I needed to do in one of my undergrad Anthropology courses. I was a second year at the time. I felt that the book was a bit too heavy in the history, and as I used the Kindle version, the glossary (which needed to be well used) was a hindrance, and interfered with my comprehension. However, this book opened my eyes to what Insider Ethnography is, and helped me to further understand more about performance and audience and meaning. I appreciated this thoughtful treatment of Native Hawaiian life. However, I am not sure how the casual reader would approach this book.In one published review, a university professor said his undergrads had difficulty with (especially) the history portion, which, unfortunately, is at the beginning of the book and can ramble. If you are a professor, I'd discuss that portion in class before you assigned the reading, making sure basics are covered. There is good stuff in Native Men remade, but it is not all easily approached.

Many indigenous Hawaiian men have felt profoundly disempowered by the legacies of colonization and by the tourist industry, which, in addition to occupying a great deal of land, promotes a feminized image of Native Hawaiians (evident in the ubiquitous figure of the dancing hula girl). In the 1990s a group of Native men on the island of Maui responded by refashioning and reasserting their masculine identities in a group called the Hale Mua (the Mens House). As a member and an ethnographer, Ty P. Kwika Tengan analyzes how the groups mostly middle-aged, middle-class, and mixed-race members assert a warrior masculinity through practices including martial arts, woodcarving, and cultural ceremonies. Some of their practices are heavily influenced by or borrowed from other indigenous Polynesian traditions, including those of the Mori. The men of the Hale Mua enact their refashioned identities as they participate in temple rites, protest marches, public lectures, and cultural fairs.The sharing of personal stories is an integral part of Hale Mua fellowship, and Tengans account is filled with members first-person narratives. At the same time, Tengan explains how Hale Mua rituals and practices connect to broader projects of cultural revitalization and Hawaiian nationalism. He brings to light the tensions that mark the groups efforts to reclaim indigenous masculinity as they arise in debates over nineteenth-century historical source materials and during political and cultural gatherings held in spaces designated as tourist sites. He explores class status anxieties expressed through the sharing of individual life stories, critiques of the Hale Mua registered by Hawaiian women, and challenges the group received in dialogues with other indigenous Polynesians. Native Men Remade is the fascinating story of how gender, culture, class, and personality intersect as a group of indigenous Hawaiian men work to overcome the dislocations of colonial history.