Reclaiming the "true" Hawai'i in a podcast: A discourse analysis of decolonial practices

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Abstract

Due to Western colonization, traditional Hawaiian cultural practices and language were suppressed from the Native Hawaiian community. In the 1970s, a cultural uproar of sovereignty and cultural revitalization emerged, reviving Hawaiian practices, language, and identity for Native Hawaiians. Alongside this, the movement developed a trend of decolonial practices in Hawai'i. Utilizing discursive tools of tactics of intersubjectivity (Bucholtz & Hall, 2005) and stance (Jaffe, 2009), this study examines a podcast hosted by two diasporic Hawai'i locals (referring to people born and raised in Hawai'i) to answer the question: how do Hawai'i locals discursively reclaim and decolonize Hawai'i history and practices from the continental United States? The results found that through affective, epistemic, and dialogic stance-taking, the two hosts of the podcast used their social identities to assert authority and authenticate and reject colonial narratives. Also, the diasporic placement of the participants showed some effect on their affective stance-taking. The findings concluded that the podcasters use their platform to educate their listeners about the "true" Hawai'i, presenting a decolonial narrative to a broad audience. Through the discussion of Hawai'i innovation and indigenous knowledge, the podcasters highlight the injustice the Hawaiian community faces due to Western colonialism. Their podcast contributes to a larger discourse of decolonial efforts in Hawai'i.

Reclaiming the "true" Hawai'i in a podcast: A discourse analysis of decolonial practices

Western colonization has caused the suppression of Hawaiian culture, language, and identity for years. The Hawaiian sovereignty movement began the cultural and political drive among kānaka maoli (Native Hawaiians) to reclaim their cultural heritage and decolonize their '*āina* (land). Kānaka maoli continues to fight against Western colonialism through various forms of protest and celebration of cultural practices. The awareness of Hawai'i activism tends to be contained within the Hawaiian islands and rarely appears in news reports on the continental United States. The rise of social media and on-demand entertainment has contributed to the spread and education of information across the globe. Podcasts have become modern-day radio, offering various factual, fictional, and socially engaging content. The motivations of why people listen to podcasts have been a peak of research interest in the past years. People listen to podcasts for various reasons, such as learning, entertainment, social gratification, and storytelling. However, several studies have found that most podcast listeners have a strong informational need (Tobin & Guadagno, 2022)[1]. Hawai'i-related podcasts such as "UNCUT Hawaii," "Keep it Aloha," and "Midday Mana'o with Manu and Mehana" produces kānaka maoli and *kama' aina* (someone born in Hawai'i but does not share ancestral connections) driven narratives that contribute to the spread of Hawaiian knowledge.

This study focuses on a podcast hosted by two diasporic Hawai'i locals as they use their platform to share their knowledge and stories about Hawai'i and Hawai'i culture. Their "activist impact" may be minor compared to the other forms of activism conducted in Hawai'i, like the sit-in protest of Mauna Kea. However, their contribution to Hawai'i's cultural reclamation and

[1] Using the Big Five personality traits, openness to experience, curiosity, and need for cognition were used to identify individual differences of information needs among participants.

decolonization can be seen as attempts to educate their listeners about the "true" Hawai'i while simultaneously maintaining their social identities outside of Hawai'i. In my analysis, I take a sociocultural linguistics approach (Bucholtz & Hall, 2005) to examine the hosts' claims of authority and authentication to discursively understand how their podcast may be seen as acts of decolonization and cultural reclamation of Hawai'i.

Literature Review

Brief History of Western Colonialism in Hawai'i

In order to understand the sociohistorical context for the analysis of this podcast, it is important to briefly sketch the history of colonialism in Hawai'i. The islands of Hawai‘i have history rooted in Western colonialism. The first documented European, Captain James Cook, arrived on the shores of Hawaiian islands in 1778. The crew from his ships brought disease that killed Native Hawaiians by the thousands, resulting in a massive depopulation of Hawaiians[2]. Following Cook's voyage, other explorers and traders brought goods, technologies, and ideas, beginning the integration of Western influence on the islands. In the early 19th century, Western influence penetrated Hawaiian society at religious, political, and economic levels. Christian missionaries arrived in Hawai'i, seeking to fulfill their duties of conversion. However, they took over government positions, advising the *ali'i* (Hawaiian nobles) in Western forms of politics and economics (Silva et al., 2004). Their political influence led to the adoption of Western customs, values, and beliefs, suppressing Hawaiian culture and language. During King Kalākaua's reign, an elite Hawai'i-born *haole* (foreigner) group (The Bayonet Constitution) held the king hostage and forced him to sign a document that made him a prisoner in his home. The Bayonet

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[2] According to Swanson's estimate (Goo, 2015), by the 1800s the Native Hawaiian population declined by 48% and by the 1840s the population declined to 84%. However this estimate does not account for the Native Hawaiians that moved off-island during this time period.

Constitution shifted and racialized power in the Hawaiian kingdom, reducing the King's power, oppressing Native Hawaiian, opening suffrage to foreign settlers, and accelerating military occupation (William & Gonzalez, 2017). After King Kalākaua's death, Queen Liliʻuokalani succeeded to the throne and sought to promulgate a new constitution to regain control of the Kingdom of Hawai'i. This threatened the haole settlers, and a coup of armed American men held Queen Liliʻuokalani captive. This coup threatened and forced Queen Liliʻuokalani to surrender her authority. After the illegal overthrow of the last reigning monarch of the Kingdom of Hawaiʻi, Hawaiʻi was illegally annexed into the United States of America in 1898. This illegal occupation by the United States government has caused the deterioration of Hawaiian cultural practices and the dominating influence of Westernized ideologies in the now State of Hawaiʻi. The impact of Western colonization on Hawaii has been profound and far-reaching. Native Hawaiians continue to suffer the effects of Western colonization, facing land alienation, unemployment and employment ghettoization, low-income levels, deep psychological oppression, and exploitation of Hawaiian culture for tourism (Trask, 1987). The suppression of their culture, language, and identity has led Native Hawaiians to rise and seek to restore sovereignty to the community.

In order to fight the injustice that Native Hawaiians have faced since the illegal overthrow of their Queen, a political and cultural movement swept through the islands. The Hawaiian sovereignty movement emerged in the 1970s and gained momentum in the 1990s in light of the anniversary of the illegal overthrow. Activists came together to protest the rapid urbanization of Hawai'i, the discretion of sacred sites, and the evictions from their land. A recent example of these protests was the sit-in protest on Mauna Kea, calling for the protection of the

sacred mountain from commercial development. Other forms of activism evolved into deliberate assertions of native sovereignty. The cultural resurgence of hula kahiko and 'ōlelo Hawai'i gave the Native Hawaiians cultural reclamation of their traditional practices. The revitalization of their traditional ways armed the community with knowledge of themselves as strong people with a proud history, alleviating the psychological harm from colonization (Silva et al., 2004). The movement continues to be an active force today, leading the charge of Native Hawaiians to reclaim their culture and identity. This charge for re-establishing Hawaiian culture and identity has influenced the decolonization of Western narratives in Hawai'i. Using their public platform, the podcast touches upon decolonization and reclamation of Hawai'i history, aligning with the movement's goal to revive Hawai'i's "true" ways.

Current decolonial efforts in Hawai'i

The uprise of cultural reclamation sparked the trend of decolonial efforts in Hawai'i. One example is Aikau and Gonzalez's (2019) book, an anthology of stories, decolonial projects, and Hawaiian sovereignty narratives. Kosasa's and Tomita's (2019) chapter within this book describes their development of a series of postcards that uses didactic art (artwork that clearly states its intended meaning) of historical sites of Hawai'i to point out the invisibility of settler colonialism of these sites (See Appendix A). The authors claim that teachers use their postcards to facilitate conversations about the effects of settler colonialism in Hawai'i.

Another example of contemporary decolonization approaches is in Kajihiro's and Keko'olani's (2019) chapter. They narrate their development of the DeTours project to reclaim the *mo'olelo' āina* (histories of the land) and dismantle patriotic U.S. narratives of the military. Since 2004, they have engaged participants in the demilitarization framing of various military

sites across O'ahu, drawing in current social and political events. The tour begins in downtown Honolulu with the King Kamehameha I statue, where they explain the violence of the unification of the islands and establish the Hawaiian Kingdom's geopolitical status as an independent and sovereign nation before the annexation. From there, they continue to sites such as 'Iolani Palace, Chinatown, Fort Shafter, Red Hill (*Kapūkākī*), Camp Smith, and Pearl Harbor, discussing the military's negative impact across the island. They end the tour on a hopeful note, taking the participants to Hanakehau Learning Farm. Here, teaching traditional Hawaiian cultural practices reframes the narrative back to its original indigenous roots. Promoting the slogan quoted by Andre Perez (owner of Hanakehau Learning Farm), "Keep Hawaiian Hands in Hawaiian Lands." These Detours demilitarized Hawai'i history and brought the voices and teaching of the Hawaiian community to the public.

Kawailanaokeawaiki Saffery (2019) exemplifies how important it can be to draw attention to Indigenous knowledge as an act of decolonization, which is a theme raised in the podcast data as well. She writes about *mo'oleo* (stories) from Native Hawaiians' experiences pursuing Hawaiian sovereignty. She presents the story behind the voyaging canoe Hōkūleʻa and how its arrival into Kailua allows kānaka maoli to reconnect with their ancestral practices. The Hōkūleʻa was born in 1975 and left the shores of Hawai'i for Tahiti in 1976, following traditional Polynesian navigation. After voyaging throughout Polynesia for three decades, the Hōkūleʻa returned to Hawai'i through Kailua Bay in 2005. The arrival of Hōkūleʻa was a historical event for the Hōkūleʻa crew and the Kailua community. Kailua is the *ahupua'a* (land designation) that was the birthplace of powerful ruling chiefs of O'ahu and the *ʻāina* (land) that celebrated navigators and voyaging chiefs. Sailing into Kailua Bay allows the crew to connect and expand

the extensive voyaging genealogies of their *kūpuna* (ancestors). For the Kailua community, specifically the *hālau hula* (hula schools), the event brought together Kailua's hālau hula to represent their cultural heritage collectively. It allowed them to take back their sacred places and remind everyone that *poʻe hula (*hula community) of Kailua are united and maintain traditions to honor their *akua* (deities), *ali'i* (Hawaiian nobles), and mo'olelo. This ceremony occurred again when the Hōkūleʻa returned to Kailua Bay in 2013—creating a space to offer and perform Hawaiian practices, lifting the local Hawaiian community and marking a separation from the "outsiders" to which these highly colonized places cater to. This creation of sovereign spaces briefly reclaims Hawaiian land and magnifies the kānakas' identity.

While scholarly texts such as the contributions to Aikau and Gonzalez (2019) are markers of decolonial efforts in Hawaiʻi, it is crucial to analyze a wider range of texts, including podcasts, in order to understand how Hawai'i locals use public platforms to challenge colonial narratives about Hawai'i. By challenging these colonial narratives, Hawai'i locals take an innate authoritative stance, using their identities and knowledge to authenticate and dictate the "true" Hawai'i narrative.

The relationship between stance and intersubjectivity

In sociolinguistics, research on stance theorizes how stances and stance-taking affect the sociocultural field. Du Bois (2007) defines *stance* as a public act in which the social actors simultaneously evaluate and align with other subjects, positioning themselves within the dimensions of the sociocultural field. Speakers may use stance-taking to index social identities and interpersonal relationships. On the other hand, tactics of intersubjectivity focus on identity as a relational phenomenon, emphasizing that identities are never autonomous but are acquired

through social meaning (Bucholtz & Hall, 2005). Revolving around the concept of sameness and difference, tactics of intersubjectivity look into the different dimensions of relationality in identity construction.

Sierra (2022) is one of the few studies that combine the discursive tools of stance (Jaffe, 2009) and tactics of intersubjectivity (Bucholtz & Hall, 2005) in the investigation of social identity. Her study focuses on how a speaker uses authentication and denaturalization of epistemic stances to claim authentic and inauthentic identities relative to their own. She argues that the epistemic and relational identity processes are fundamentally intertwined. Following a similar focus, my analysis uses stance and tactics of intersubjectivity to understand how participants authenticate historical claims about Hawai'i. The participants' identities as Hawai'i locals position them in an authoritative power, potentially linking the composition of one's identity through stance-taking.

Diasporic practices

In this study, I examine stance-taking concerning intersubjectivity among two Hawai'i diaspora members as they challenge colonial narratives about Hawai'i. Their diasporic placement is significant in the creation of the podcast and the selection of topics for each episode. Moments of reminiscence and shared nostalgia for the islands are evident in each episode, sharing intersubjectivity sentiments and views. I argue that diasporic practices are relevant in their participation in the podcast as they authenticate their cultural heritage and maintain their social identities in the continental United States.

Diasporic practices offer the preservation and celebration of cultural heritage, providing ways for diaspora communities to maintain their cultural identity. The multifaceted diasporic

practices can reflect dynamic experiences and identities within diasporic communities. For example, Allen (2015) investigated the designation of authoritative power to select traditional practices and customs in Javanese diaspora communities. Preserving and including certain cultural practices signify key cultural markers and frame diasporic identities under an authoritative power's assertion of cultural heritage. Research into the effects of culture media has shown the strength of connectivity and community in diasporic practices. Smets (2012) investigated the link between Moroccan films and conceptions of homeland concerning diasporic identity. The reception of culturally significant media is strongly related to remembering discourse and the sociocultural process of "membering."[3] Similarly, Marques (2017) showed the interconnected types of simultaneity among online narratives of the Portuguese diaspora in France. This diasporic group established an imagined community by collaborating with jointly recognizable types of collective experiences. The reception and production of diasporic practices establish a notion of reminiscing in the creation of community. The podcast's reminiscent qualities play into the hosts' affective stances during the discourse of decolonization and reclamation. Their diasporic placements strengthen their emotional connection to Hawai'i by instigating the need to claim the "true" Hawai'i and sustain their social identities.

Data Analysis

Analytical Approaches

To investigate the discursive practices of the podcast concerning the decolonization and reclamation of Hawai'i, I utilize the discursive tools of tactics of intersubjectivity (Bucholtz & Hall, 2005) and stance (Jaffe, 2009). The combination of these two frameworks can examine the

[3] "Membering" refers to the positioning of oneself and others as members of a socially constructed group (Smets, 2012).

construction of interactants' identities in the process of intersubjectivity, as well as the identities projected onto those whose representations of Hawai'i are being called into question. My analysis will refer to epistemic stances and affective and dialogic stances to examine how cultural practices are authenticated and how problematic representations of Hawai'i-related cultural practices are challenged. The use of epistemic stances conveys speakers' degrees of certainty of propositions, indexing a particular regime of knowledge and authority (Jaffe, 2009). Within the sociocultural field, epistemic stance-taking establishes authority among interactants and the broader sources of authority.

On the other hand, affective stances are presented through the speakers' emotional states. Speakers can index a shared structure of feelings and norms that can distinguish social differentiation and categorization (Besnier, 1990). Performing affective stances allows individuals to lay claims of identities and evaluate other's claims (Jaffe, 2009). A similar form of stance-taking is dialogic stances. Dialogic stance-taking occurs through the speakers' evaluation of a concept. The construction of identity through stance-taking is intertwined with authentication/denaturalization (Bucholtz & Hall, 2005). Authentication focuses on the discursive verification of identities, and denaturalization regards how the assumption of another's identity can be disrupted. Similarly, authorization/illegitimation (Bucholtz & Hall, 2005) asserts the power to affirm or dismiss identities, including identities attached to places.

The data

The data collected for this analysis was from several episodes within the "Hawaii Kine Tings" podcast and was transcribed following Hepburn's and Bolden's (2012) CA-based transcription. The podcast began in November of 2020 and has currently released over 35 hours

of content. Their listenership is small across streaming platforms such as Spotify and Apple Podcast. They have about 3,665 followers and an average of 1,552 listeners per episode. According to analytics on podcasting platforms, about 95% of their listeners are located in the United States. The other 5% are in Canada, Japan, Australia, Guam, and the United Kingdom. Unfortunately, the podcast's analytics did not determine the percentage of listeners in Hawai'i. However, based on listeners' comments and emails sent to the podcast, some listeners are geographically based in Hawai'i. Each episode follows a similar structure for each topic of discussion. They begin with an educational segment on a Pidgin and Hawaiian word that correlates with the topic. Then, they discuss historical origins affiliated with the topic, their understandings, and stories, and end with a listener engagement segment where they answer questions and comments submitted by listeners.

Participants

The hosts, Coby and Masao, were raised in Wai'anae (the west side of O'ahu) but live in Oregon. They both have a strong connection to the Hawaiian and Hawai'i local cultures. Coby considers himself kama' āina due to his ancestral connections to Guam and the Philippines, and Masao is part kānaka maoli and Japanese. Their innate claims of identity position them as knowledgeable in Hawaiian and local culture. In addition, their move to Oregon significantly influenced their reason for beginning the podcast and the topics they discussed. Oregon has a long history of Native Hawaiians settling within its borders. In the early 1800s, many Hawaiian laborers temporarily immigrated to Oregon to work for fur trapping companies (Barman & Watson, 2022). Today, Hawaiians are moving to the Pacific Northwest in search of a cheaper cost

of living[4] and better educational opportunities (Salazar, 2020). Coby and Masao are one of the many Hawai'i locals that moved to the continental US to pursue college degrees and stayed for career opportunities. Their podcast aims to educate listeners about the "true Hawai'i," reminiscing on local and Hawaiian culture and discussing cultural differences between Hawai'i and the continental United States.

This analysis selected excerpts to answer the following research question: How do Hawai'i locals discursively reclaim and decolonize Hawai'i history and practices from the continental United States?

Analysis

Excerpt 1 is taken from the podcast episode "Waikiki 101 Part 2." This episode was a sequel, expanding on the topic of Waikīkī and discussing what makes Waikīkī famous. Excerpt 1 occurs at the beginning of their discussion on the history and significance of surfing in Waikīkī. Surfing (*he'e nalu*) is an ancient and culturally significant activity of the Hawaiian islands, dating back to 500 AD (Warren & Gibson, 2014). However, after the commercialization of surfing in California in the 1960s[5], surfing became synonymous with Southern California (Warren & Gibson, 2014), sometimes leading to misconceptions of surfing origins. In past episodes, Coby identifies himself as an avid surfer. Similarly, Masao has mentioned in past episodes that he grew up in Waikīkī, making himself knowledgeable about the surfing culture of that area.

[4] According to a Hawaii News Now, about 370,000 Native Hawaiians moved to the continental US due to Hawai'i high cost of living (HNN Staff, 2023).

[5] In the 1960s, Hollywood televised surfing as a carefree subculture cachet, a ready-made weekend leisure pursuit. By the 1970s, surfing became a sport for over a million Californians.

Excerpt 1

1 C: and surfing is (hhh) man (.hhh) thats why I love surfing because its so

2 beautiful of a sport and its (hhh) I feel like people forget it it's a

3 cultural experience

4 M: mmh (.) mmh

5 C: it was invented in Hawai'i, I don't care what anybody says

6 M: it was invented and who's saying otherwise?

7 M: like that is that is almost as wrong as them calling pineapple

8 pizza, Hawaiian pizza

9 C: okay okay so

10 M: [that is ((xxx))

11 C: [there is people that say oh yeah this is da kine its uh southern

12 California and stuff like that and I was like but we have actual

13 written facts <u>and</u> artifacts that show that these boards was carved

14 from the Koa trees, Wili Wili trees, and the Ulu trees like

15 where they makin them boards at over there

16 M: I was going to say someone show me how to make one board

17 C: there not even trees that close to the coast in California

18 M: wow can lie

19 C: ((laughs))

20 M: can lie

Through the breathiness and emotional notations in lines 1 to 3, Coby takes an affective stance, expressing his love for surfing and placing it as a "cultural experience." Here, Coby claims his identity as a surfer, emphasizing his passion and appreciation for the sport. Dubbing surfing as a "cultural experience" seems to mark a diasporic practice, referencing a cherished sport from his childhood as a culturally significant act, deepening his social identity. Playing into

his affective stance and authority, by not "caring" about contrasting opinions, Coby delegitimizes claims that surfing was not invented in Hawai'i (line 5), and his mention of this misconception suggests that this false information circulates in discourse about surfing. In line 6, Masao aligns with Coby's claim and presents his affective stance by expressing disbelief and questioning who would make such a claim. Masao continues his expression of disbelief by invalidating the "false" origin of surfing through the comparison of "pineapple on pizza" being called "Hawaiian pizza" in lines 7 and 8. He labels the comparison as "wrong" and refers to an outside group (people who make this wrong comparison) as "them" (line 7). This indexes an example of "othering," marking a distinction between the hosts and "them." This "us vs. them" notion is prevalent in other excerpts. Through this authentication, Coby and Masao dismantle this claim about surfing, thereby decolonizing it from cultural misrepresentation and misinformation.

In lines 12 and 13, Coby takes an epistemic stance, authenticating the origins of surfing, stating that there are written texts and artifacts that attest to surfing originating from Hawai'i, not California. He continues asserting his epistemic authority by naming trees endemic to Hawai'i prevalent in the construction of surfboards, further legitimizing surfing Hawai'i origins. Again, he uses genericization (Mayr & Machin, 2012) to refer to an outside group ("people" in line 11) and points out these facts in response to verbal claims from this outside group. Coby is, again, indexing this distinction between "us" (Coby and Masao) and "them" (people making verbal claims about surfing origins, which can infer to be residents from the west coast). With an established authority, Coby and Masao engage in a series of dialogic stance-taking in lines 15-20, aligning with one another on their negative evaluations of Californians' claims of surfing origins. Coby casts doubts on "them" (Californians), questioning how Californians can make surfboards

(line 15). Aligning with Coby's evaluation, Masaso mocks Californians' ability to make surfboards (line 16), and he derisively calls for evidence of this claim by asking Californians to prove their knowledge with "show me how to make one board. " This mockery of Californians' claim of surfing originating from their state continues through lines 17 to 20. Focusing on lines 18 and 20, Masao uses the Pidgin phrase "can lie" to ridicule Californians' claim on surfing. "Can lie" can be roughly interpreted as saying that someone is intentionally lying. Masao is passing judgment on the Californians' gall to make false claims by using this Pidgin phrase, which can be seen as an upgrade to his stance through language alternation. Using Pidgin also underscores their Hawaiʻi ties as they assert their epistemic authority. Later in the episode, Coby and Masao return to their discussion of the origins of surfing. Excerpt 1a occurs after Coby explains the different types of surfboards and how they have evolved in the modern day.

Excerpt 1a

1 C: its crazy how that translates all the way to today we got boogie boards, short boards,
2 and long boards
3 C: [all came from Ha:wai'i
4 M: [that's so crazy
5 C: ↑Waikiki
6 M: cause we made that boi
7 C: see that's why I'm saying with so much histories these boards made from Koa, Ulu,
8 Wili Wili trees like ya know all these histories people saying its not invented over here
9 M: and not only that it's like oh what ya think they put spikes (.) tree spikes out of their
10 surfboards like
11 C: exactly
12 M: who was doing that, nobody was doing that

In lines 3-6, Coby and Masao take an affective stance towards the origins of surfing by expressing Hawai'i pride. This "Hawai'i pride" is more evident by Coby in lines 3 and 5, when he elongates the "a" vowel in Hawai'i (line 3) and raises the pitch of his voice in "Waikiki," emulating the voicing of a chant, similar to a sports fan rooting for their favorite team. Likewise,

Masao also expresses his "Hawai'i pride" by aligning himself with the Hawai'i community, saying, "we made that boi" (line 6), reclaiming surfing origins in Hawai'i and indexing Coby and himself within the Hawai'i community. The affective stance-taking by Coby and Masao reaffirms their authority and emphasizes Hawai'i's stature as the birthplace of surfing. In addition, their expression of "Hawai'i pride enhances their established stances, contributing to their argument of Hawai'i's authenticity and illegitimacy of misinformed surfing claims. In line 7, Coby, again, takes an epistemic stance by restating his sense of disbelief that "people" (Californians) claim surfing was not invented in Hawai'i, indexing another example of "othering." Masao aligns with Coby's statement by mocking the logic of Californians being able to add surfboard fins ("tree spikes") at the bottom of their boards back in those times (lines 9-10). He further enhances his stance by questioning "who" (Californians) would think about adding surfboard fins, indexing that "nobody" but Hawaiians were doing that (line 12). Their affective and epistemic stance-taking underscores their efforts to assert Hawai'i ties with surfing.

In another episode, Coby and Masao returned to the theme of dismantling claims about Hawaiʻi-based cultural items. Excerpts 2 and 2a were selected from the episode "Aloha Shirts." In this episode, Coby and Masao break down the significance of aloha shirts in Hawai'i, discussing popular aloha shirts brands, the history of aloha shirts, and what occasion calls for an aloha shirt. During their historical segment of the podcast, they discuss examples of colonized fragments of Hawai'i history and revisit this theme of reclaiming and decolonizing Hawai'i history. It is important to note that this episode was released before the "Waikiki Part 2" episode, where Excerpts 1 and 1a occurred, showing that this is a recurring theme in their podcast. This episode is the first instance of Coby and Masao participating in the social practice of reclaiming

and decolonizing Hawai'i. Excerpt 2 occurs after a break when Masao discusses how Japanese immigrants created aloha shirts during the plantation era.

Excerpt 2

1 M: ya know pretty much honestly pretty much anything that is not specific or not directly
2 from Hawaiian culture(.) nowadays is going to come from [this plantation era
3 C: [plantation era
4 M: so ya gonna hear us reiterate this one time in Ha[v]ai'i or in Hawai'i's history
5 C: yep
6 M: almost all the time cause again this is definitely where everything originated and its its so
7 interesting to see and hear like our ancestors (0.1) even back then (.) because I don't
8 know I'm just relating this to nowadays where we have such a problem with if your
9 different or you look different or if your a different race or ethnicity that we have such a
10 problem with people
11 C: yeah
12 M: but back then we only had people from different ethnicities or different cultures and
13 we didn't have a choice but to work with them and [now look all this iconic stuff that's
14 C: [all of them
14 M: coming out of the state of Ha[v]ai'i like
15 C: it's all of us put together
16 M: right right
17 C: yep
18 C: melting pot dawg

In this interaction, Masao claims that Hawai'i is where "everything originated" (line 6) and reflects on how the plantation era caused diverse groups of people to come together and create "all this iconic stuff" (line 13), authenticating Hawai'i credibility of innovation. An interesting occurrence in this excerpt is Masao's use of historical comparison in lines 8-13 to support the narrative that aloha shirts originated from Hawai'i. In line 8, Masao notes a "problem with differences" in the present times. It is unclear if he refers to this "problem" with Hawai'i or the continental US. However, in line 12, it can be inferred that Masao is comparing current US race relations to Hawai'i past (and present) integration of various ethnicities. This earnestness for historical telling plays into Masao's affective stance, deepening his connection with his ancestral

roots and taking pride in their ability to bring together cultures. In lines 15 and 17-18, Chris aligns with Masao's representation of Hawaiʻi, using an emphatic "dawg" to show enthusiasm. (line 18).

Later in the episode, the hosts discuss another cultural practice from Hawaiʻi that has been claimed elsewhere. Excerpt 2a begins at the end of their discussion on the topic of aloha shirts, where Coby finishes explaining that "casual Fridays" originated from Hawai'i.

Excerpt 2a

1 C: but that is where aloha shirts come from ladies and gentleman
2 M: that is (.) and not only that that is also where casual Friday came about
3 C: oh my gosh that still blows my mind till this day
4 M: that does >like like< it blows my mind but it also gets me so upset sometimes
5 C: ((laugh)) yeah
6 M: man like
7 C: it gets no love
8 M: right cause I was goin say we get no, not that [we gotta get credit but at the same time
9 C: [ya not-
9 M: just like just like when you in school and you makin one essay if you don’t cite your
10 source it doesn’t mean anything
11 C: yep
12 M: this is a plagiarism
13 M: they are plagiarizing on this like what what you gotta say about it Levi’s jeans
14 C: uncle Levi
15 M: probably nothing but
16 C: no if you was gonna take one thing from this podcast and go tell your friends please let
17 it be that
18 M: yep yep
19 C: that (.) okay right now if you at work or your on your way to work think of the person
20 you gonna tell them like brah did you know that business casual comes from Hawai’i
21 M: right right
22 C: aloha friday
23 M: yep [casual Friday
24 C: [like we actually celebrating Aloha Friday today
25 M: today. right now
26 C: actually when I go work I have celebrate Aloha Friday I always wear aloha shirts

27 M: I was goin say I kind of wear-
28 C: that's my argument though is like why ya gonna disrespect my culture where we come
29 this our dressing up
30 M: right right
31 C: ya know what I mean

In line 4, Masao takes an affective stance expressing his frustration towards the American jean company Levi's for appropriating the "casual Friday" concept from Hawai'i's "Aloha Friday." Here, he refers to the Hawaiian Fashion Guild's campaign in the 1960s, when they encouraged Hawai'i employers to allow employees to wear aloha shirts on Fridays. He continues his affective stances in lines 8-10. In line 8, Masao makes the authoritative claim, "we get no credit," aligning himself as a Hawai'i representative and reflecting the collective frustration on Hawai'i being discredited for being the source of the Western dress code trend, "casual Friday." Masao further emphasizes this discrediting by accusing Levi's of plagiarism in lines 12 and 13. Making the comparison to plagiarism, Masao presents this discredit as a high offense, framing it within the Western framework of plagiarism (lines 9-10) and using it to criticize how Levi's is abrogating the concept as their own. He further pushes his stance and authority by directly calling out Levi's in line 13, confronting the company's wrongdoing. Aligning with Masao's claim, Coby refers to the American jean company as "Uncle Levi" in line 14. The terms "uncle" and "auntie" denote a close relationship with someone in Hawai'i, regardless of family connection. However, Coby is mocking Levi's jeans in this case, stylizing the company as "part of the family" to emphasize the company's misdeed. Establishing this false sense of closeness to Levi's, bring the company's status down and further illegitimatize it. In their battle to reclaim Hawai'i's credibility, Coby and Masao indirectly take part in this notion of "us vs. them,"

marking Levi's as "them" and using their authority to defame the company. Together, Coby and Masao build this metaphor of plagiarism to discredit Levi's, establishing their affective stances.

Continuing their decolonization efforts, Coby gives the listener authority to spread awareness of the origins of aloha shirts in lines 16 and 17. Further emphasizing this authorization to the listener, Coby narrates a hypothetical situation for the listeners to enact, calling on them to tell others about the truth behind casual Fridays (lines 19 and 20). This authorization act pushes their efforts to decolonize Hawai'i outside their podcast, further spreading awareness. Another affective stance is taken by Coby in line 28 when he defends the wearing of aloha shirts. Coby makes the authoritative claim that aloha shirts are part of his culture and states that it is not a casual dress item but a formal one. Here, Coby is reasserting the meaning of aloha shirts on another level, concluding that the shirts can be considered equally casual as it is formal. The pronouns "my" and "we" indicate an emotive connotation, claiming his social identity as kama 'aina and aligning Masao and himself with their fellow Hawai'i community members. Also, by emphasizing his diasporic practice of wearing aloha shirts, Coby strengthens his emotional connotation by celebrating Aloha Friday. Coby's claim to the significance of aloha shirts challenges presumptions of aloha shirts, indirectly decolonizing it of its set expectations.

The excerpts examined above analyzed Coby's and Masao's discursive practice of reclamation of Hawai'i culturally significant items and decolonizing its history. The following excerpt addresses this theme of reclamation and decolonization at a border level. Within this excerpt, Coby and Masao take a more direct approach to Hawaiian sovereignty activism. They use their identities as kānaka maoli and kama 'aina to call out the hypocrisy of enforcing Western ideologies. Excerpt 3 was extracted from the episode titled "Waikiki Part 1." In this episode, they

described the historical significance of Waikīkī, the hotels, and the diversity of the people and shared stories about their experiences in Waikīkī. This excerpt occurs at the beginning of their discussion on the history of Waikīkī, describing the original land designation (the *ahupua'a*) of Waikīkī. In this excerpt, they discuss how Waikīkī used to be filled with fish ponds and taro patches (lo'i), but in the 1920s, the government deemed the wetlands to be "unsanitary," so they drained the wetlands by creating the Ala Wai canal.

Excerpt 3

1 C: yeah well speaking of ahupua'a in fourteen hundreds the chief of the area designated a
2 irrigation system to take van-to take advantage of the abundant resources over there, so
3 that's when they made the fish ponds and the lo'is (taro patches) and stuff like that
4 because there like all (.) lot of uh water over there
5 M: you know what so funny, is that what the Ala Wai is, that's what your saying
6 C: yeah that eventually
7 C: shu when was that nineteen twenties or so the who ever was the government at that
8 time declared that as uh declared the water as a health hazard
9 C: so they create- they took out and that's when they created the Ala Wai as a solution
10 which is so ironic because now that is the health hazard of the island
11 M: that's what I mean
12 C: ((laughs))
13 M: they take out the lo'i because-that's where the lo'i and stuff was
14 C: yeah that whole area
15 M: well that's what I mean it's just interesting because that's like one of the things people
16 say like uh what is that call imu (oven in the ground) is unsanitary cause you digging one
17 hole in the ground
18 C: hmm
19 M: but but no this proves like you folks are the dirty ones now look at the Ala Wai you
20 tried to replace of our dirtiness or our uncleanliness
21 C: yes
22 M: how are we living this life
23 C: its unnatural
24 M: these-how are we living these generations and you saying its unhealthy brah
25 C: right
26 C: done
27 M: wow

28 C: almost anything is like that
29 C: what people think is better
30 M: right
31 C: later on down the road is it?
32 M: right right
33 C: ya know
34 M: no. ‘a‘ole
35 M: kiko pau

During Coby's historical telling of the implementation of the Ala Wai canal, he uses the pronoun "they" (referring to the Hawai'i government at the time), setting up his authoritative stance within this theme of "us vs. them." The theme of "us vs. them" is the driving force throughout this excerpt. In line 10, Coby states the irony of the wetlands being drained due to being called a "health hazard" (line 8), but the Ala Wai canal is now considered "the health hazard of the island." In the early 1900s, the President of the Territorial Board of Health, Lucius Pinkham (who would later become the Governor of Hawai'i), proposed the construction of the Ala Wai canal to drain the wetlands because he considered them to be "unsanitary" (Ala Wai Canal, 2023). After the canal was built, pollution became a primary concern in the canal. The rapid urbanization and street run-off contaminated, traces of mercury in the boat paint increased, and overwhelmed sewers (caused by heavy rain storms) poisoned the canal. Now being one of the most polluted areas on O'ahu, the Ala Wai being deemed the solution for an "unsanitary problem" is ironic. Continuing the theme of irony, Masao aligns with Coby's juxtaposition by describing another ironic example of an indigenous practice (*imu*) deemed "unsanitary" in line 16. Their play with irony establishes their affective and dialogic stances, critically evaluating government decisions against indigenous practices. Masao's stance shifts to an epistemic stance in lines 19 and 20, ridiculing "you folks" for deeming Hawaiian agricultural practices as "dirty" and "unclean" when their resolution turned into a health hazard. Here," you folks" refers to the

government, specifically a *haole* (foreigner) government, indexing a distinction between the Hawaiian community and outsiders. He uses language like "prove" (line 19) to assert their beliefs in the correct ways of living, the Hawaiian ways of living. This is further supported by Coby in line 23 when he considered their "current ways of living" (specifically Western ways) as "unnatural," denaturalizing, and illegitimizing Western ideologies and practices. Using "brah" in line 24 emotes Masao's affective stance of disbelief at early 20th century Western criticism of his ancestral traditions. Coby aligns with Masao by following a similar trail of thought, questioning the positioned authority of others who determine "better" and "correct" ways (lines 29 and 31).

Masao emphasizes his affective stance in lines 34 and 35. Using the Hawaiian equivalent to the word "no" (*'a'ole*) achieves two things; first, it exerts his kānaka maoli identity, and second, it pushes their narratives to reclaim Hawai'i back to its original state. It is similarly achieved in line 35, using the calque *kiko pau*. According to Masao, *kiko pau* is the Hawaiian equivalent of the slang term "period," which is a discursive act that draws a close to a conversation or argument. Coby and Masao identify evidence throughout this excerpt, destabilizing the colonial storyline ingrained into Hawai'i. They denaturalize Western ideologies of "civilization" and "high standards of living" and promote the high stature of indigenous practices on indigenous land.

Conclusion

This study examined the discursive practices of Hawai'i locals who use their position of authority to reclaim and decolonize Hawai'i history. The excerpts analyzed above showed how Coby and Maso act as representatives of Hawai'i, using epistemic, affective, and dialogic stance-taking to assert authority and authentic and reject colonial narratives. I also briefly

touched upon their diasporic placement contribution to establishing social identity and affective stance-taking. Their experiences in the continental United States gave them a perspective of cultural differences between the continental US and Hawai'i. Coby and Masao use these experiences to motivate reframing narratives about Hawai'i. Their reminiscent qualities can be interpreted from their affective stances, indexing their strong connections to Hawai'i.

The primary goal of the podcast is to educate listeners about the "true" Hawai'i. The topic of discussions presented in the excerpts showed how Coby and Masao want their listeners to understand culturally significant references through the eyes of Hawai'i locals. They share their knowledge and memories of Hawai'i to demonstrate the importance of understanding the indigenous perspective of a place. By discussing the significance of Hawai'i innovation and indigenous knowledge, they brought to light the injustice Western colonial narratives have created to a broader audience. Also, through participation in reclamation and decolonization discourse, they used their platforms as a space to reterritorialize Hawai'i back to its indigenous community, informing their listeners of the significance of Hawai'i's decolonial practices.

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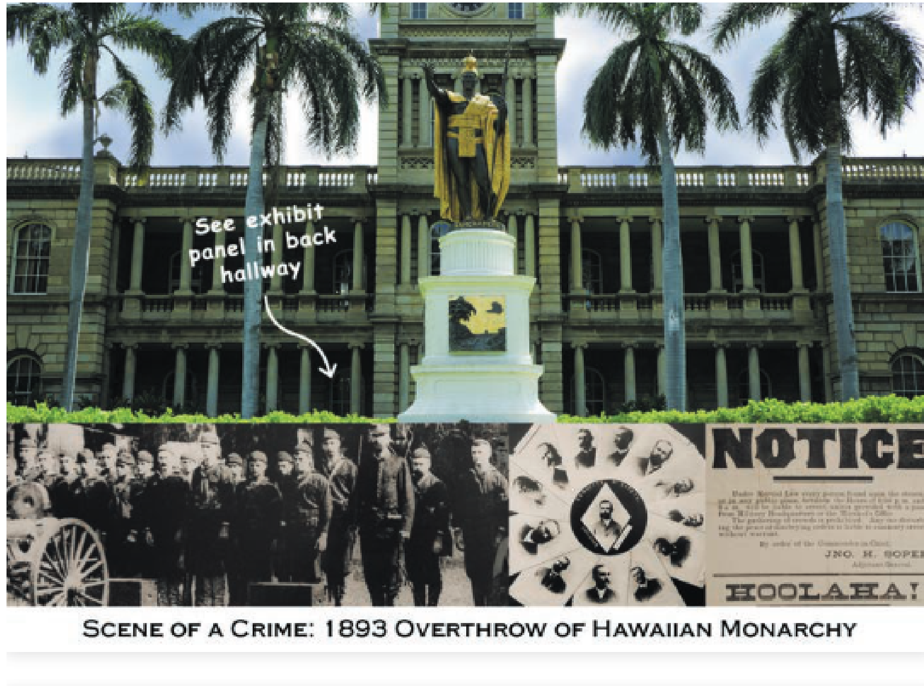
Appendix A

Example of Kosasa and Tomita (2019) settler colonial postcard



Ali'iōlani Hale: Scene of a Crime – 1893 Overthrow
The world-famous statue of King Kamehameha I stands in front of a building widely recognized for housing the fictive police/detective unit in the popular Hawai'i Five-0 television series (2010-2018). It was the scene of a real crime and violation of international law. On January 17, 1893, the government of the Kingdom of Hawai'i was overthrown by U.S. diplomatic, military, and business personnel. Queen Lili'uokalani was deposed and a proclamation announcing the creation of a provisional government occurred at the makai (ocean) entrance to the building. Later, in 1898, Hawai'i was illegally annexed by the U.S., and still later, in 1959, it became the 50th state of the U.S. through an illegal plebiscite.

Ali'iōlani Hale currently houses the Hawai'i State Supreme Court. Can an American judicial system ethically function within a colonized or occupied country? How is this possible? Whose paradise is this?

[Images on front: Ali'iōlani Hale, statue of King Kamehameha I, and elements of an exhibit panel found in the back hallway of the historic building. Panel depicts the overthrow: U.S. marines mobilized to "protect American lives and property," portraits of the men who planned the overthrow, bulletin declaring Martial Law by provisional government in January 1893. Because of its location, visitors rarely see this panel.]

whose paradise? **a DIDACTIC (de) Tour project**

Note. From *Detours : A decolonial guide to Hawai'i*, K.K. Kosasa an S.Tomita, 2019, p.149.

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