

# The Ukwanshin Kabudan – Ryukyu/Okinawa performing arts troupe: Transnational network, Glocal connections

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## Short abstract

The Ryukyu kingdom (1372-1879) possessed intense court activities, receiving foreign delegations, and then developed an immense scenic and artistic refinement. The Ukwanshin Kabudan Ryukyu performing arts group work for sake of maintaining alive this arts, in Hawaii and in a transnational network.

## Long abstract

The now called Okinawa ken (province) in southern Japan, was the Ryukyu kingdom (1372-1879) also known as land of Courtesy because of its intense diplomatic and trade relations with Southeast Asian countries. In his long and prosper live possessed so intense court activities, receiving foreign delegations, and then developed an immense scenic and artistic refinement. More than mere distraction for foreign delegations at the court of Shuri Castle, artistic performances in music and dance were sacred songs from the Omoro Soshi. Ukwanshin Kabudan was a ship that carried the crown and dignitaries from Ming Emperor in China to be presented to ascending king of Ryukyu, more than this, has been a symbol of exchange and peace for the people of Okinawa. The Ukwanshin Kabudan Ryukyu performing arts troupe work for sake of maintaining alive this arts, in Hawaii as well in a transnational network. In the website of the troupe we can read: we have chosen to travel on a new 'Ukwanshin' to bring our gift of Aloha and gratitude to the people of Okinawa. Okinawa is known as the land of music and dance, and it is through the expression of sound and movements that we find few differences in human feelings and understanding. This silent connection is what offers peace and also allows the perpetuation of cultural identity. Passing down the knowledge of these treasures are important. My paper will analyses the role of this arts group building a transnational network by means Glocal connections.

## Introduction

In this paper I will present a report about my meet with Ukwanshin Kabudan Perform arts group in Hawaiian and Okinawan where I carry out my field research about the building of an Okinawan transnational network. This multi-sited ethnography field research (George Marcus, 1995) is now taking place in Okinawa, where I am writing this paper, and start in Brazil. This is part of an endeavour to carry the field research that will result in the PhD thesis writing. I went to Hawai'i seeking for the COS – Center for Okinawans Studies and the EWC – East West Center, housing at University of Hawai'i at Manoa. What was my pleasant surprise to know the Ukwanshin Kabudan Ryukyu perform arts group, which fit perfectly in my research project propose. I means carry out ethnographic research of the construction of transnational Uchinaanchu network focused on the production and flow of knowledge about themselves, as well as maintaining a sense of ethnic belonging starting from practices of exchange of student and sensei (teacher, in the broad sense). The Ukwanshin Kabudan perform arts group is an independent and non profit group dedicated to preservation and perpetuation, by means education, the true, traditional, non mixed cultural manifestation of the ancient Ryukyu kingdom. Not only keeping practicing and performing the dance and music arts of Ryukyu, the group, founded in 1999, now holds classes, lectures, workshops and study tour relating to various aspects of Okinawan history, language and culture.

In Hawaii, while I was carrying out a part of a multisite field research, (February and march of 2013) I could interview two of yours chair persons, Eric Wada and Norman Kanashiro. They conducted variety kinds of cultural and educational activities. Such activities was all directed to deeper the knowledge and true value of the feelings regarding Okinawa and ancient Ryukyu kingdom. I could follow activities such Uchinaaguchi (language) class, cooking class, Sanshin (an musical instrument that bears tree chords) class. Lecture about the different kinds of Okinawan music, Odori training, perform of odori and Okinawan music in a Shinenkai (new year party) of the Young Okinawans of Hawaiian Association.

In Okinawa I could meet Eric Wada again, in March, 2014. He was leading a group of about ten persons in a so interesting study tour. I accompanied the group in some historical sites, like Yomitan shi, Ceramic Village of Yomitan, Zakimi castle ruins, Yomitan Nakagami-gun Municipal Museum of History and Folklore, Chibichiri Gama, Shimuku cave. We were received by Chibana san, which talk about the wartime in the caves, the American occupation that starts from Yomitan and another issues related to Okinawan culture. Eric Wada presents a speech about Okinawan and Hawaiian language on Ryukyukan. We also were going to visit some cultural important places, like de Ogimi Vilage, in north part of Okinawa Island. There are the Association for the Preservation of Kijoka Bashofu, named Ogimi Bashofu center. The Kijoka Bashofu was designated a National Important Intangible Cultural Property in 1974. We also meet and watching working the Association leader Toshiko Taira who was individually distinguished as the guardian of this important cultural asset, an honour popularly known as "Living National Treasure" in 2000. In Ogimi community association we also meeting Keiko Taira to hear her history as one of 59 survivor of the Tsushima Maru, a ship that was evacuating 826 schoolchildren among 1.484 civilians from Okinawa to Japan and was hit by USS submarine Bowfin on august 22, 1944. Keiko Taira spent one week on the sea, and survived thanks to be a good swimmer. I also follow Eric and some peoples, not all the group, to de National Theatre of Okinawa to see a performance of Kumi Udui, a classic theatre of ancient kingdom of Ryukyu. And after this we went to an Odori store, to him buy some kimono, make up and another things to Ukwanshin Kabudann performances.

In this paper I will describe more accurately the several activities I could participate with the Ukwanshin Kabudan group. Beyond describe, I will analyse the impressive role that the Ukwanshin Kabudan plays building a transnational network by means Glocal connections. But first I will talk about the Okinawan migrations, the similarities between Okinawa and Hawaii history and the connections building among the Uchinaanchu in various countries. The construction of transnational Uchinaanchu network occurs by means the production and flow of knowledge about themselves, as well as maintaining a sense of ethnic belonging starting from practices of student and sensei

(teacher, in the broad sense). Gramsci (1982) talks about the organic intellectual forming conceptions of the world. Somewhat similarly have the meaning given to the Japanese term sensei. It is applied, even by Uchinaanchu, in a broad sense, to designate, in addition to academics, teachers in traditional arts, crafts, dances, musical instruments, struggles, myths, calligraphy: a wide range of knowledge and practices, institutionalized or not. Around the dissemination of this set of references to Uchinaanchu identity articulates in order transnational a network or a group of intellectuals, following the broad sense sensei. Eric Wada and Norman Kanashiro are both true sensei striving to keep alive the ancient music, dance, culture and practices of the Ryukyu kingdom. The flow and circulation of knowledge about Uchinaanchu culture and practices, reveals the processes of identity formation shared by Uchinaanchu Transnational network. In my field research I could see that the Uchinaanchu groups instrumentalize culture, tradition, history, politics, language as elements to build a shared identity in a transnational imagined community whose history is built on through the supralocal relationships with China, Japan, United States and a global diaspora. The Uchinaanchu network instrumentalize the different mixtures of elements such as history, culture, language, politics, tradition for building themselves in glocal connections. The maintenance and reproductions of culture, language and identity is quite stronger in the transnational network than in Okinawa properly, what makes appears the term super Uchinaanchu for designate groups like Ukwanshin Kabudan.

## Ryukyu became Okinawa

The term Uchinaanchu is the self-designation of people who share membership identity as the people directly descendant of the inhabitants of Uchinaa. Uchinaa or Ryukyu was an independent kingdom until the eighteenth century. It was known as "the land of the courtesy", "the bridge between nations" and "the door of the Pacific" by the position of a trading post between China, Formosa island (now Taiwan), Korea, Indonesia, Japan, Philippines. Of course because the warm receptions and open manners of the Uchinaanchu. The term "Uchinaa" means rope at sea in Uchinaaguchi

(language of Uchinaa) was used to refer to the kingdom among the people Uchinaanchu. The term "Ryukyu" is the name to refer to the kingdom in conversations with no Uchinaanchu. The Uchinaanchu considered themselves men of the sea, or Minchu in Uchinaaguchi. They were skilled navigators and dominated the round-trip routes using ocean currents and practiced trade with so many people in the Far East Asia. Uchinaa is an archipelago south of Japan had been an independent kingdom, whose earliest notices appears in Chinese documents from VI century, even before the unification of three former domains (previously known as Sanzan Jedai, formed by Hokuzan in the north, Nanzan in the south and Chuuzan in the central area, unified in 1429) until 1872, when it was annexed to the Japanese state. The ancient kingdom was renamed in 1879 as Okinawaken (province or ken Okinawa). Although independent, Ryukyu keeps a long and friendship ties with Ming dynasty from China, in a tributary state system, even before the unifications of three domains. The crowning ceremony named Sapo were carried out every time change the Ryukyu king in Shuri castle. Was so special occasions when the classical dance Odori performed together the classical music formation Kooten (composed by the following music instruments: three sanshin players, fue, koto and taiko) and classical theater Kumi Udui where performed for the Chinese entourage.

Since 1609 the feudal Satsuma clan, from Kagoshima, south Kyushu Island, part to feudal system of Edo (actual Tokyo), invaded Ryukyu. Even so the Satsuma clan hide from Chinese Ming Dynasty their invasion and domain above Ryukyu, keeping outside the Ryukyu Island while the Sapo periods occurs, when Chinese entourage stay in Ryukyu capital, Shuri castle. Satsuma explore economically the Ryukyu kingdom beyond use the good relationship between Ryukyu and a lot of other countries to make trade throughout the Uchinaanchu ships and traders. In each ship Satsuma keep one of your men. Also charged taxes from farmers and traders. This way Ryukyu was put in a so difficult economy situation long years. That time Japan was a closed country, and Satsuma reported Ryukyu kingdom as your vassals.

The archipelago that formed the kingdom Uchinaa or Ryukyu was administratively dominated by Japan in 1872 at the rise of the Meiji

Restoration, which unified and formed the actual Japanese state and initiated in 1868. In 1879 was renamed Okinawa Ken after the Shuri monarchy (Sho Dynasty) be abolished by the government Meiji and withdrew into exile in Tokyo. On March 27, 1879, came the fall of King Sho Tai and its withdrawal from the palace of Shuri. Kojima (2007) mentions a term coined to the historical episode of annexation when the kingdom was attached to the Japanese State in 1879 the then Ryukyu archipelago or Uchina - name of the kingdom among Uchinanchu - watched his court be withdrawn into exile being forced to live in Tokyo.

Ryukyu Shobun is the term used to point to the historical event of the Ryukyu Kingdom being forcefully annexed into the Meiji Government of Japan as one of its prefectures. [...] An undeniable case of victimization, starting from the year 1872; this was the point at which political actions were initiated by the Meiji Government to include Ryukyu as part of the new Imperial Japan.” (Kojima, 2007: 161)

Since then the population was dominated cultural, linguistic and administrative for Japan's responsibility. Even the true history of ancient way of life of the Ryukyu kingdom is now banished from the school curriculum. The language suffered a strong and effective attack by school system defined from Japan government. The children who spoke Uchinaaguchi in schools were punished with the “Hogen Fuda” (a wood plaque to show who speak in uchinaaguchi, and the children was obliged to denounce another children who spoke uchinaguuchi to give to the next children the Hogen Fuda) or even physics punishment. In Okinawa nowadays have some movement to rescue the Uchinaaguchi language, which is more frequent in countries like Brazil and Bolívia than in Okinawa. Eric Wada, in his speech in Ryukyu kan, in Okinawa, talk about the hogen fuda, show pictures of the wood plaque, explain him strive comparing between the Hawaiian language situation and the Uchinaaguchi, both endangered languages. However the work in rescue the Hawaiian language starts before the Uchinaanchu realize the urgency to take action for sake Uchinaaguchi language doesn't disappear completely. Then the Hawaiian language has actually more speakers and rescue actions than the Uchinaaguchi language.

Kingdom Uchina had an independent and prosperous life, in intense diplomatic and trade activities with a lot of countries, playing a role of commercial warehouse sailing across the Pacific Ocean. Bears historical records of its existence since the sixth century, in Chinese documents, with which keeps a court and educational relationship. Even so actually this rich and interesting past history is almost unknown for the majority of Okinawa born persons. Uchinaa was also known as "the land of courtesy" and occupies a privileged geographical position, fact that makes it known as "the door of the Pacific Ocean." The inscription Bankoku Shinryou write in a bell, cast and hang in the Shuri castle, means bridge between nations. It is reflect of the spirit of an age when the kingdom of Ryukyu flourished as the crossroad of Asian trade. Currently more than a third of the population lives outside the archipelago. Somewhat of these meanings and feelings still permeating the strong ties between Uchinaanchu now living in so many countries around the world. The Ukwanshi Kabudan group strive to continue keeping and made stronger this so called Uchinaanchu spirit, by means art, culture, language and history educational practices.

In the Blog of Ukwanshin Kabudan group we could read about the history:

### **“What is ‘Ruuchuu’?**

“Ruuchuu” (also “Loochoo”, “Lewchew”, “Liuchiu”; Japanese: “Ryukyu”) is what the Okinawans called their island kingdom that stretched south of Kyushu (Japan) and north of Taiwan. In 1372, Ruuchuu became a tributary state of China, though it was never annexed by the empire. Soon, the tiny island kingdom became an important trading hub that connected Southeast Asia and East Asia. Ruuchuu prospered through this trade and their culture began to reflect their interactions with their near and far neighbors.

In 1609, the Satsuma Clan of southern Japan invaded Ruuchuu and took control of the government, though keeping the king in place as a puppet ruler. Under false pretences, both Satsuma and the Tokugawa Shogunnate sought to gain control of the lucrative trade that Ruuchuu had been conducting for more than two hundred years. Japan

finally annexed Ruuchuu outright in 1879 and exiled the royal family to Tokyo.

Attempts by the Japanese government to stamp out Okinawans' royal past and to "nationalize" them have resulted in a steep erosion of the language and a lack of knowledge of Ruuchuu's history among younger generations. The word "Ruuchuu" is now used very rarely if at all." [http://www.ukwanshin.org/blog/?page\\_id=20](http://www.ukwanshin.org/blog/?page_id=20)

## History of Ryukyu and his intellectual and artistic production

The American historian George Keer with his book "Okinawa, the history of the island people" and Brazilian journalist José Yamashiro with his book "Okinawa: a bridge to the world" further detail the existence historical / political of Okinawa / Uchinaa / Ryukyu. Interesting to note the importance that intellectual activity gave to the literary, poetic and historical record and diplomatic activities, as evidenced by the existence of the following books:

Chuzan Seikan: authentic history of Chuzan, written in 1650 by Choshu Haneji - 1617 to 1675.

Chuzan Seifu: chronology of Chuzan, tries to correct errors and omissions amend the previous book. There are two versions: one compiled by Shitahaku Uêkata or Sai Taku (1644 – 1724), completed in 1701 consists of five volumes and another supplement on Satsuma; and the other brings amendments to the first version, made by his son Gushithan Uêkata, also known by the Chinese name Sai On (1682-1761), in collaboration with the officials of Shuri's court, the work of drafting the history of the kingdom continued until 1876, the end of the dynasty sho, totaling thirteen volumes and seven supplements.

Rekidai Hoan: treasure of successive kings, a collection of diplomatic documents of the Ryukyu Kingdom, with about two hundred and fifty volumes that record the activities from 1424 until the end of the sovereignty of the kingdom in 1867. These were the official records of correspondence with China, Korea and countries of the South Seas. The original edition, compiled



by the Tokyo government as the annexation of Okinawa, was lost in 1923 in Kanto earthquake. Of this there are flaws and incomplete copies.

Kyuyô: twenty-two volumes produced, as the Hekidai Hoan by court officials. An important repertoire of historical data, record of facts and events in chronological order, royal genealogy, politics, foreign affairs, economy and culture, civil, installation, merger or abolition of villages, administrative status of the various regions, describing the nature, weather abnormal, story of peasants and nobles. The volumes of 1 to 14, which deal with the founding of the country, were completed in 1745, ends with the volume dedicated to the last king, Sho Tai - from 1848 to 1879.

Omoro - Soushi: collection of Omoro - poems, ballads or songs old, passed down orally for centuries, edited by court of Shuri, the first volume published in 1531 and the last in 1623. Anthology of Poems of Sentiments. Although the first volume was not compiled until 1531-32 (Volume II in 1613, and Volume III in 1623) the Omoro contains poems and songs describing life in Okinawa and Amami from as far back as the early 12th century.

Many scholars, such as Fuyu Iha, the pioneer on Okinawans studies, dedicated themselves to all these ancient texts of Ryukyu, providing valuable information about the antiquity of Okinawa. The historical trajectory of Ryukyu makes clear the importance attached by Uchinaanchu to the production and flow of knowledge and the training of community members to be sent to study in countries like China and Japan.

Eric Wada regards the songs from Omoro Soshi book like as sacred songs. Then he is in so hard disagreement with so many people from Okinawan global communities that plays these songs outside the original context, I means, the Obon odori festivals in August, (in homage to the ancestors) where the communities dance Eisaa and play taiko. He feels so sad and angry to see moderns groups appropriating and executing these sacred songs out of his traditional context. Even when I argue that some modernizations could be more attractive to the young generations of Okinawan overseas, He answer this become just entertainment, the people who are member of moderns groups of Eisa and Taiko don't think about the problematic situation of colonization through Okinawan live today. Regarding to this issue, Eric Wada write a topic and published in him facebook page:

**Eisaa is not to dance or entertainment. It's for our ancestors! Anything other is NOT eisaa**

May 13, 2011 at 7:49pm

*Eisaa*, Prayers and Songs To Honour Our Ancestors

### **What is Eisaa?**

According to Professor Manabu Oshiro's (Ryukyu University), writings and commentary, eisaa is the **combination of chants, prayers, songs and dances to honour and repose the souls of ancestors who have gone before us**. It traditionally done on the lunar 7th month, from the 13-15th days, when it is believed that the portal from the other world opens for 3 days to allow the visitation of the ancestors back to their homes.

### **History of Eisaa**

Eisaa originated from a group of ceremonial group dance and chants called the "omoro". The word "Eisaa" itself comes from the word "esa", from the stanza " Iro Iro esa omoro" in the volume of Omorosoushi, or book of ancient poems and chants. "Eisaa is a refrain from the Buddhist prayers for the dead. The act of eisaa is actually the commencement of memorial service for the dead which **connects the past and present in sharing in common tradition through chants, prayers, songs and dances that are passed down from generation to generation**. The first recognizable form of eisaa was in the "nembutsu" chants recited by the "ninbucha", or street minstrels who went through streets chanting with small handheld drums.

### **History of the Okinawa Eisaa Festival**

Eisaa has been popularized by the Zentou Okinawa Eisaa Matsuri. This festival of eisaa has actually become commercialized, but to keep it within discipline of traditional eisaa, they have it within the lunar obon month. This festival was actually started as an exhibition to preserve the various eisaa styles prior to the war. During the Battle of Okinawa majority of men of the villages lost their lives after being forced to fight for the Japanese Imperial Forces. The numbers of eisaa performers for the villages were dangerously low and Okinawans wanted to try and save this important part of their lives. They felt it was

important to preserve the eisaa as much as possible since the ancestors play a vital role in Okinawan life and identity. The gathering of the various groups to share and begin to preserve, sparked interest again within the re-surgng communities, and eisaa once again became part of the village obon observance in the central Okinawa island communities.

### **Eisaa is Our Sacred Treasure to Honour Our Ancestors**

Eisaa is the Okinawan way to honour our ancestors while passing on tradition, and connecting to our ancestors by sharing something in common. If we understand eisaa, we see that it is not a dance, or theatrical performance, but something sacred. It is the music, chants, prayers, songs and dances that are being offered with the interaction of our past. For Okinawans, the blood that runs through our veins, no matter what percent, gives us the obligation to honour and respect these traditions, and does not give the rights to change it as we please for the entertainment and pleasure of the community or ourselves. **It belongs to our ancestors.** Anything else that is not commenced for this traditional purpose is not eisaa. For it to be eisaa you must have the elements of Obon season, ancestors, prayers, chants, and most importantly respect and honour to those who came before us and passed on our traditions and identity through great suffering and prejudice. We need to become practitioners of our culture and identity, and not sit on the fence. We need to defend our rights for what is ours and what our ancestors loved so much. This is what it is to be Okinawan. We have always been a hardworking people, and we must keep on working hard. "Tusui ya Takara".... Our Elders are our Treasure. Eric Wada. The highlighted bold letters was keeping as in the original.

Another historical fact that brand valuation practice of exchanging knowledge and people is the foundation in 1393, of a Chinese immigrant community. They were mainly intellectuals and artisans in the district (mura) of Naha named Kume, or Kume mura, also known as Kume Jima. For long time waves of migrants came from China to established themselves as managements of offices, teachers, artisans, writers, ship builders and so on.

According to Chinese sources, the Foundation of immigrants Community represented a gesture of generosity for the well being of Ryukyans - a concession of the Chinese imperial grace, the sovereign Ming. Through this district, the islanders learn better methods of building ships and assimilate the art of the most advanced Chinese government. The Okinawan received the immigrants with expressions of gratitude. To the newcomers were donated tax-free land near the harbour of Naha, obtained special social privileges at the court of Shuri, enjoying great prestige. The function of the residents of Kume Mura (or Kume jima) consisted largely of elaborate diplomatic documents, which gained volume with increased trade, participate in missions to China, serving as interpreter, teaching the art of navigation and writing Chinese kanji - a respectable range of technical and intellectual activities. (Yamashiro, 1993, 80-81)

Interviewing Naomi Noiri, teacher at Ryukyu University, and even talk to my friend and Japanese language teacher in Okinawa, Takeshi Toshi, when I ask about Kume district, they are so surprised that I know a little about the history of Kume Mura. They said me that so few young people know about that ancient history, even among the students in the Ryukyu University. In general terms, nowadays in Okinawa the history contents are determined by Japanese central government. In the Naha city museum of history I asked Kina, the curator and himself descendant of Kume, and he tell me that even in the museum himself work there are a lot of historic resource books, uncountable number of kakezu (family history and genealogical books) however in the school the students don't learn Ryukyu History. He realizes that in all mandatory levels of school (shougaku, chiugaku and koukou) there are only two (2) pages about ancient Ryukyu kingdom history. In the selection proofs for be accepted in the universities there aren't no one question about the Ryukyu history, then the schools don't give importance to this theme. And even in Taketomi Islands, there are a textbooks issues, a strong disagreement between the teachers and the central Japanese government about the contents in the textbooks. The teachers association claim to more autonomy and struggle against the Japanese central government for have the right to make decision about the contents or choose the textbook to teach.

People who are granted with scholarships to go to Okinawa, and I talked to several of them, openly declare that the trip changed her feelings about the Uchinaanchu spirit. Occur processes of deep identification that generate both a sense of gratitude and consequently a desire of wanting to give back to the network Uchinaanchu, mainly as an awakening to the value of this culture. In exchange trips happen the process of discovering themselves bearer of this identity, the Uchinaanchu spirit. The exchange practices have been effective not only in appreciation of culture and history Uchinaanchu as strengthening and encouragement to think about how to preserve the unity of the group, the spirit Uchinaanchu and transmit it to future generations. The exchange practices are articulated around different programs and durations not only receiving students from overseas, but sending too. In my Okinawan part of my field research, is a common point among the persons who are working in strive Uchinaanchu culture, identity and network, the importance given to a personal experience of life of spending some time outside Okinawa. From an outside point of view they realize how important and rich the cultural past, language and identity is in true.

In the very beginning of the personal history of life Erica Wada took part in one of these exchange program and spent 18 months studying at the Okinawakenritsu Geijitsu Daigaku. This university, located near by Shuri Castle, is specialized in arts and culture. That way Eric Wada became teacher of traditional Ryukyuan dance, or Odori Buyou. Since accomplish your superior formation and get your teacher certificate, Eric Wada strives to keep alive the traditional form of the classical dance and music from Ryukyu court. In the Ukwanshin Kabudan website we can read about Eric Wada:

**Eric Wada**, artistic director and co-founder of Ukwanshin, is the first male outside Okinawa to have passed all levels of the prestigious Geino Konkuru, a series of performing arts tests administered in Okinawa. He graduated from the Okinawa Prefectural Performing Arts University with a scholarship from the Okinawan government. Bearer of the title of *kyoushi* (instructor), Wada heads the Hawaii branch of the Tamagusuku Ryu Shosetsu Kai, teaching traditional Ryukyuan dance in Honolulu. On Maui, he teaches Okinawan musical instruments, Eisa,

and *shishimai* (lion dance), history, culture, and language. He was a featured dancer in David Ward's Dance quake which was presented at the Maui Arts and Cultural Center, and also toured Hawai'i Island and Honolulu. He is currently researching and teaching the obscure arts and traditions of Okinawa villages. In addition to the American English language, Wada is fluent in Japanese and functional in Okinawan and Hawaiian. ([http://www.ukwanshin.org/blog/?page\\_id=208](http://www.ukwanshin.org/blog/?page_id=208))

Very interesting that the first records of the Ryukyu Kingdom, found in ancient Chinese documents, dating from the sixth century. Contained in these records the practice of sending students to China, where he spent about seven or eight years studying to pursue administrative positions. "In the case of Okinawa, the system (country tributary of China) permitted, along with diplomatic niceties, sending students on scholarships to the Chinese capital. For seven or eight years they applied to the study of Chinese classics such as Confucius, religion, statecraft and another matters. " (Yamashiro, 1993:86)

Sending students has been practiced since antiquity, officially and among the families as well. The term Kibei designates people who were sent from the Nikkei colonies to study residing with a relative for a period in Japan. This practice of exchange is old. According Yamashiro (1993) sending students from Ryukyu to China has been practiced since antiquity and to Japan since the sixteenth century, on the initiative of official training for administrative staff. Japan also sent students to China, and the first contacts with Ryukyuan took place in these travels around the sixth century. In the twentieth century the return of the children of Japanese immigrants to study in Japan was given by family initiatives too, even before World War II. There is a term in Japanese, kibei to designate people who were sent to study in Japan (including Okinawa already) from the colonies. The Okinawan kibei were responsible for the formation of Okinawakenjinkai associations in their countries of birth (Yamazato, 2007). Currently, I guess since the post-war reconstruction, with international treaties of friendship, the Japanese state, province, embassies and consulates manage students' flows to Japan and Okinawa. Intense mobility seen in the flow of people between Okinawa and Uchinaanchu groups living in different countries, and even among them, have

boosted the feeling of belonging to an ethnic network extended across the globe.

## Hawaii: Oldest Uchinaanchu community outside Okinawa

The 26 men Uchinaanchu from 21 to 35 years old emigrants who left Okinawa in December 1899 has established its early community in Hawaii in January 1900. Until this first emigrant movement of the Uchinaanchu to Hawaii were not know nobody who go out from Ryukyu. Scott Matsumoto explains in your article "Okinawa migrants to Hawaii" (1982) that Kyuzo Toyama (1868-1910) is called father of Okinawan overseas Emigration. He was a schoolteacher in Kin city, Okinawa, learned about the migration from Japan to Hawaii while studying in Tokyo 1896-1898. In 1885, the government of Japan and Hawaii had agreed to the export of Japanese labourers to sugar plantations on the basis of a three-year contract. However the Uchinaanchu took part of this migrant movement only fifteen years later, in 1900. Differently the very first immigration from Brazil brings together in the same ship Kasato Maru about 42% percent of Okinawans among Japanese from other island in 1908. Actually the largest Okinawan community outside Okinawa lives in Brazil, and the in second position by number is the Hawaiian Okinawan community. "The second labour group from Okinawa was composed of 40 young farmers accompanied by Toyama; they arrived in Honolulu on April 6, 1903. The records indicate that in 1904, 206 Okinawa men migrated to Hawaii; in 1905, 1,200 men; 1906, 4,500; and in 1907, 2,500. Thus, during this period the Okinawa immigrants totalled approximately 8,500, constituting about one-fifth of the total Japanese immigrants of 44,000." (Matsumoto, 1982) Otherwise the author asserts that is not easy find precisely the separate population of Okinawans as they are put together the Japanese populations in Hawaii official data. Even so the Okinawans in Hawaii identify themselves as Uchinaanchu in contrast with Naichi, or Japanese from the other four main Japan islands. "The Japanese community in Hawaii, however, distinguished between the Okinawans and the Naichi (Mainland) Japanese from the four main islands of Japan proper. The Okinawans themselves used

the term Uchinaanchu to identify themselves as a distinct ethnic group apart from the Naichi Japanese. Sociologist George Yamamoto (1957) writes: 'It can be suggested that the two subgroups among the Japanese in Hawaii may be regarded as two distinct ethnic groups rather than mere economic or prestige subdivisions of the same ethnic group'. " (Matsumoto, 1982)

Among the American states, Hawaii bears a so different history trajectory, beyond a distinct ethnic configuration. Hawaii is the only American State that posses the majority of the population formed by Asian. Differently from the others American states, Hawaii was later annexed. At more or less the same time Okinawa lost your political independence, around 1890. The indigenous people from Hawaii have had a long and interesting court life. The King was the first chief of state to circumnavigate the entire earth globe, in official visits for a numerable other state chiefs. In Hawaii all people are proud that the Iolani Palace construction, headquarter of the kingdom, have had electrical power before the White House.

In the Internet Blog of Ukwanshin Kabudan group we can read about the similarities traced between Ryukyu and Hawaii kingdoms about the meanings, feelings and court rituals.

### **Hawai`i & LooChoo Reflect Each Other in Ceremony & Protocol**

Posted on 10 February 2008

Hawaii and Okinawa's regal past have so much in common. The pageantry, ceremony and protocols were very similar, especially since both cultures connected events to their ancestors, and the importance of honouring them through the chants and prayers. In Hawai`i, it was a way to pass on the traditions connected with the ancestors, as well as preserve the identity of the people. On Saturday, February 9th, at Queen Emma's peaceful summer residence of Hanaikamalama, the pre-Cook era feather cloak of Kamehameha IV, was returned to its rightful place in the palace. Made of thousands of O'o, Mamo, and I`iwi feathers, the red and yellow cloak dates back to pre- Captain Cook era. Each feather was tied meticulously to the fine woven olona fiber net backing. Kumu Hula Kaha`i Topolinski, renowned Hawaiian historian, and hula master, led the ceremony. Steeped in ancient protocol and



pageantry, Kumu Kaha`i and his halau, Ka Pa Hula Hawai`i, have been the leading practitioners of Hawaiian traditions and protocol. Chants recalling the genealogy of Kamehameha began, as the cloak was brought out in procession, flanked by the long warrior spears, kapu sticks, and followed by the regalia of Royal Orders. The sights and sounds brought everyone back in time to when the ali`i, or royalty were actually there. This was not a commercial pageant or ceremony. Far from the productions of Aloha Week style, this was the real thing. For myself, I felt an honour to have been able to be a part of this event and to have served the ali`i this way. It made me think of how it must have been in Okinawa during the kingdom era. Unfortunately, for our Okinawan heritage, the real respect, pageantry, ceremonies and protocols are just about extinct. Most have forgotten and the closest you see is during the Shuri Festival in late October. However, in having spoken to a few older nuru, or priestesses while in Okinawa, they have some protocol and ceremonies that they can remember and practice. Their honour to the king is still carried on in prayers and songs. They say that if you look at the Shuri Festival procession, you can still see some of the protocol, but now mostly its very commercial, and lacks real respect for the spirit of the past kings and queens. They explained to me how closely connected events were to the ancestors, and how ceremonies were important to remind them to give thanks, honour the past, and pray for the people and islands as a whole. For me, being able to see the Hawaiian ceremony and events makes me understand deeper how our own Okinawan past must have been. Trying to piece together what little is left in Okinawa, and what we still have here in Hawai`i is showing a stronger connection to the two cultures. This is why I think it is so important to understand one's identity. Realizing and understanding of cultures is essential in having respect, and also brings pride to one's own cultural heritage. Something that we should never forget.

Eric Wada took part in the ceremony.

(<http://www.ukwanshin.org/blog/?p=175>)

Frequently he writes in his personal profile in the social network facebook given examples of resistance of the Hawaiian Identity and their struggle for stronger their language, culture, retook sacred land occupied by Americans military. May 7 he write a comment about the news published in the Washington Post: "HONOLULU — A sexual health information app called "Hula" will be changing its name after complaints that it is culturally insensitive to Native Hawaiians, the app's owner said Tuesday."

Hawaiians have established and revitalized their identity to stand up to things like this. No one should just take a language or culture and mix it up or do what they want with it! So what's wrong Okinawans? Take a stand! Also... Stop it with the "alohaisai" and other misuse of Hawaiian. Take pride and use Shimakutuba (Uchinaaguchi)! It's DYING! Eric Wada personal profile on facebook, posted may, 7, 2014.

As we saw, Eric Wada and his group are striving to both culture traditions, Hawaiian and Okinawan. He shows a deep respect to the religious traditions, as well as sacred places, meanings and things of both, Okinawan and Hawaii ancestors. So He have clear meaning the Hawaiian people have had more incisive practices to rescue, revitalise and keep alive their language, soul and deep meanings related to nature and cosmos. Eric many times talk about sad feelings when can't see the same resistance and cultural identity keeping among Okinawans. He said the valuating the culture, the art, the language, the ancient history and act for more resistance against American military bases presence ought to come from the Okinawans live in Okinawa by themselves. But Unfortunately since I already spend around six months living in Okinawa I really could see the effective ideology dominance was building by Japan and United States. In just a bit more than a century Japan was able to deny access to true ancient history, language and mainly to be proud to be Okinawan. Even when we saw some events like the Okinawan cultural boom, these don't help to rise up the proud about the own cultural identity, is nothing more than cultural consumption.

## Ukwanshin Kabudan activities

A large variety of activities are promoted by Ukwanshin Kabuban perform arts group. The members frequently receive specialist in Okinawan music, Okinawan handcrafts and dance groups directly from Okinawa and neighbours islands whose bear specific cultural background. Even inside the main island of Okinawa in ancient time there were language variations, as well as different styles of music, dance and rituals. Recently the Ukwanshin Kabudan group receive a master of building sanshin (tree strings musical instrument) and transmit your class by live in the Ustream internet channel. Even the proper members assure to make clear the specificities of each local or small island cultural legacy in music, language, traditions and so on. My impression in took part of some activities and follow the Ukwanshi Kabudan websites is their strong respect face the different cultural manifestations from each small place of Okinawa. Mainly they strive to deep the knowledge and give them the true value.

Even before I was aware about the Ukuanshin Kabudan group existence I interview Jonathan Okamura, an Anthropologist professor from Hawaii University, member of the Center for Okinawans Studies, and he advise me about the social importance and so strong activity of the Ukwanshin Kabudan in Hawaii Japanese society.

*Jon – Ok. Are you interested in a musical performance, Sanshin?*

*Yoko – Yes.*

*Jon - Because I have a former student. Who is a sanshin player, and he went to Okinawa to study for years. So he wrote this article about been Uchinanchu, Norman Kanashiro.*

*Yoko – I send e-mail for Norman Kanashiro, yesterday.*

*Jon – You know him? Do you have meeting him?*

*Yoko – He doesn't answer me yet.*

*Jon – E-mail. Work to try contact, no. He is very well known name in the community for his music and dance. Let me show you. I Interview Norman I have a book. I am writing on the Japanese in Hawaii. And I interview Norman because of this group which is called Ukwanshin Kabudan. May be over a few groups... He and his other friend is Okinawan. They have this musical and dance group, you know, and they have Uchinaanchu language classes.*

*Yoko – This is like the Okinawakenjinkai, no?*

*Jon – No, it is more active. Because is the young people. The more active see these performing arts. Because they getting the folks. Music, dance, they proud on, they holding language class, they have a lecture sites. This is a very good active group and Norman and then Eric Wada is the other person. Eric also went to Okinawa to study for years, is more dance instructor and performer. But they are interested in been able to articulated about been Okinawan and try to maintain the culture. Norman is an excellent person. I interview necessary for a book on Japanese in Hawaii. They represent a Cultural approach to traditional Okinawan music and dance. They have contacts. Part of you proposal about idea of Uchinaanchu Diaspora. So they have contact with people in Okinawa. They organize tourism themselves. Is not tourist tourist now. Is more Cultural tourist. That they take young Okinawans.*

*Yoko – Study tours too?*

*Jon – Yes, like that. To Okinawa, Lectures, Okinawa history, language, culture.*

*Yoko – So interesting. It is maintained Government or particular?*

*Jon – No, they are own of a non profit organization. Other things they do. You know this Uchinanchu language in Okinawa died out. There are ones in Hawaii who are trying language revival. They try to get Okinawan students studying here in the university return home organize language program for young children, very young children try learn uchinaguchi. You should talk to Norman and Eric.*

*Yoko – I want.*

*Jon – Because they directly, and Joyce I think will agree with me. They are really in a great effort front for this kind of Cultural revitalization. Uchinaanchu culture and identity in Hawaii. Hearing people involved in this way. There is a very organized Okinawan community here. They have the festival ever September. Norman is very articulated so can express ideas about Okinawan culture in wilder so concern to maintain the culture and identity here.*

*Yoko – Yes. This is my interest. Because I think that the culture and their elements are so important learning this things like the music, language.*

*Jon – And dance, no.*

*Yoko – Dance.*

*Jon – It is very different from Naichi now here. You know, Naichi young people aren't interested in music and dance. It is very which among the Okinawans did, they do have any interest. It is a way of maintaining distinct Identity. You know, when we talk about Okinawan culture. Large Music and dance they make distinctive. Not so much just Food. They have some food, but anybody can do and eat food. And nobody can perform.”*

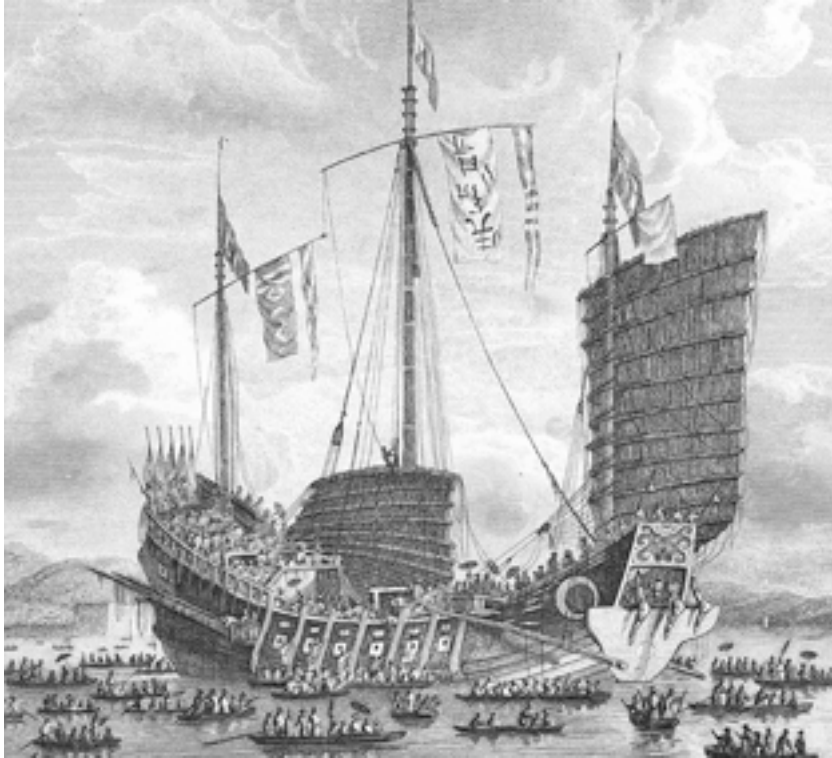
(interview with Jonathan Okamura, Associate professor of Ethnic Studies department of Hawaii University, February, 27, 2013)

### **About Us**

The Ukwanshin Kabudan (Ukwanshin Performing Arts Group) was founded by Eric Wada and Norman Kaneshiro in the mid 1990s as a gathering place for serious practitioners of the traditional performing arts of Ruuchuu. Though the group's main focus is perpetuating and spreading the beauty of our performing arts, we look at a wide range of cultural and social issues to develop and help others develop a deeper understanding and appreciation of our heritage. Through various activities ranging from stage productions and ad hoc performances, to workshops and backyard discussions, we hope to spark serious thought and discussion not just among descendent of Ruuchuu, but for people around the world. As the ukwanshin centuries before carried diplomatic relations, commerce, and culture, we hope to carry out to the world peace and wealth for the human experience and spirit through the performing arts of our ancestors.

*(The Ukwanshin Kabudan logo was designed by Jeffrey Nakama and symbolizes the strong roots of the group in both Hawai'i and Okinawa and also the strong ties that bond the two island groups. The hibiscus is one of several flowers that can be found in both places.)*

## What is 'Ukwanshin'?



The

“Ukwanshin” (oo-’kwa-n-sheeng) or “crown ships” carried the Chinese emperor’s emissaries to officially install the kings of Ruuchuu. However, these ships not only carried these important officials, but also brought over scholars, artisans, and traders with their goods. Thus, the Ukwanshin became not only a symbol of diplomatic relations, but more importantly a vessel for the exchange of culture.

[http://www.ukwanshin.org/blog/?page\\_id=19](http://www.ukwanshin.org/blog/?page_id=19)

At the Ukwanshin Kabudan perform arts group website, they explain your history and purposes. More far from just performers of arts and music, they are so concerned in the true history, the deep feelings and social issues encompassing not only Okinawa properly, but the global Uchinaanchu community. The existence of this group show us the deep role of the popular (or court) art in articulating the local to global contexts in a true glocal connections, or even in a transnational network.

## Ukwanshin Kabudan Okinawa Study tour

Every year the Ukwanshin Kabudan organizes a study tour from Hawaii to Okinawa at the summer season, since six years ago. “Although we have been doing our November Okinawa Gakumun Tours for the past 6 years, this is the first time we are adding on a spring tour. Since this one is led by a single tour guide, we kept it small (12) and welcome participants from not only Honolulu, but from Moku o Keawe and the bigger island, California. Tomorrow begins our journey in Uchinaa. It should be especially great for the four members who are here for the first time.” Wrote Eric Wada in the Ukwanshin Kabudan blog. This was a so nice coincidence for my research, since I arrive in Okinawa at December, just after the Ukwanshin Kabudan leave. Last time in November, the troupe performed a great presentation of dance and sanshin music at the Tembusu theatre located at Kokusai dori in Naha. Since this time, in March Eric was the only guide and artist, He don't performed any public presentation.



Performance in Tenbusu, Kokusai Dori, Naha, 2013

## **Our Tour Begins With Shuri and Representing Our Ancestors at Tamaudun**

Posted on 16 March 2014

We started our first day with our traditional visit to Shuri and by first paying our respects at Tamaudun Royal Tombs. We begin here to represent our ancestors and ask permission to begin our visit to the birthplace of our ancestors.

Our next stop was Kwannundo which is an historic sight for us as it connects us to the story of the Edo Nobori as mentioned in the song "Nubui Kudichi". There were so many people coming and going to offer their prayers on this day since it was the February 15th on the lunar calendar.

After some of our members got their good luck amulets, our next visit was to Shui Gusuku. We were able to see the new addition to the castle, which contained the residence of the queen and her assistants, as well as the head priestess. Continuing construction could also be seen to more additions

After Shui Gusuku it was lunch time at Shui Dunchi. Traditional Okinawan food, such as fu-champuru, muzuku, and inamuruchi while surrounded by a beautiful Okinawa style garden and traditional atmosphere.

After lunch we had a detour in our schedule. Matayoshi Kanjeeku, who is the 7th generation of silversmith in Okinawa, invited us to visit again. He is a national living treasure for the art of Ryukyu metalwork focusing on the beautiful silver accessories of jifwa and yubiwa (hairpins and rings). It was sad though as we listened to him speak and explain to us that he is probably the last remaining true Ryukyuan silversmith as he has not been able to train an apprentice that can continue his work. He said his greatest wish is for the sound of his hammer, the art and beauty of jifwa, and the soul of what is put into this art, lives into the next generation. However, student and student has come and gone, giving up on this art which demands time, skill and dedication.





Matayoshi san is 82. I put in an order for the Ryukyuan fusa yubi, and he was happy to accept and told me, "I am happy to be able to make it and leave it so that I will have something of mine left in Hawaii....but please call before you come back to pick it up later in the year, as I may not be here, but will leave instructions for someone to give it to you" .What did this mean? I asked. He said, "well, i am old and we never know when we will leave on that eternal journey. Thank you for coming today. It makes me so happy to have been able to share my words with this group and hopefully leave that to continue in their hearts." This was so sad to hear, I didn't know what to say, except to "please take care and see you in November!"

The visit to Matayoshi was more valuable than all the things we could have seen in the museum that was scheduled. This detour was meant to have happened .....as so many things on our tours. Sometimes we just need to listen to our hearts and follow that voice.

<http://www.ukwanshin.org/blog/?p=1509>

**OFF TO YAEYAMA** 八重山んかい行ちゅん

Posted on 20 March 2014

O-RI TO-RI! Our third day in Okinawa had us flying out to the Yaeyama Islands of Ishigaki and Taketomi. These beautiful southern islands of the Ryukyu chain holds some of the worlds most beautiful

beaches and traditional images. They love their culture and it shows in the surrounding and its people.

We landed at the new Ishigaki International Airport and toured the island, focusing on the minsa a textiles of Okinawa. Our members took their time looking at the beautiful work and time it takes to make such pieces that has a long tradition in these islands. They also spent equal time shopping for omiyage to bring back, as well as gifts for themselves. After doing some sightseeing, we found a folk arts store which specialized in Yaeyama goods, and where the owner makes “saba”, lauhala slippers. This art is quickly dying due to the younger generation not wanting to spend the time in making or learning this art. We then went to the Yaeyama High School to visit with the students who will be visiting Honolulu and presenting a Yaeyama music and dance concert. They have placed numerous times in Okinawa and All Japan performing arts contest. They have also taken the overall titles numerous times and will once again be representing Okinawa in the finals at the all Japan National contest. Watching these young students, you could feel and hear their love for the culture and music of the island, as well as their passion. Although almost half of the students who helped to win the all Okinawa title had just graduated, the younger members have stepped up to the plate and are giving it their all.

<http://www.ukwanshin.org/blog/?p=1520>

In March, 19, after they came to Taketomi, Ishigaki and Yaeiama Islands I joined the group. We went visit Yomitan, in the central part of Okinaw island, a several kind of cultural and historical places. Traditional Pottery ceramic village makers, the place where the American occupation beginning, two caverns where the people hide themselves on the wartime.

Pottery village, Yomitan Yachimun nu Satu nobori Gama.

“Zakimi Gusuku to see where the battle of Okinawa started off shore. Our guide, Mr. Chibana talked about the definite difference Of Okinawans and Japanese, the war , and the current situations.” Eric facebook profile.



Mr. Chibana took us to two caves that the people of the village of Namihira in Yomitan took refuge in. The smaller cave, Chibichiri, was where 85 of 140 men, children and elders committed suicide. The 1000 in the Shimuku cave all survived due the two men who previously immigrated to Hawaii helped to save them. We were allowed all the way into the Chibichiri cave and saw bones of the victims and artefacts they used while in the cave for 20 days.”  
Eric facebook profile.

We (not whole group of the study tour) finished the day hearing a small symposium speched by Eric Wada about the Hawaiian language and Uchinaaguchi in Ryukyu kan. Bellow the flyer about the symposium.

March 20 we went to Ogimi village, in the north part of Okinawa Island.

In the morning we visit the Association for the preservation of Kijoka Bashofu, Ogimi Bashofu Center with Taira Toshiko and Taira Mieko. “The beautiful flower arrangements were made by Taira Toshiko sensei who works everyday from morning to late afternoon. She is still healthy and energetic at 93.”Erik facebook profile. She is distinguished as the guardian of the technique of Kijoka Bashofu, a national Important Intangible Cultural property, an honour popularly known as “Living National Treasure”.



“We had a talk by Taira Keiko, who is survivor of Tsushima Maru ship that was sank by American ship. The Tsushima Maru was civilian ship marked with flags showing it was carrying civilians but USS Bowfin torpedoed anyway. She also suffered from attack to Okinawa after return to Okinawa. She said her mission is to promote peace and no more war by telling her stories. She also is very afraid of current situation and ideas of Japanese government that wants to become military and imperialistic again.” Eric facebook profile.

In march, 22, visit Nakijin Castle ruins near by Nago. Also visit the Motobu market, where so many people still speaking Uchinaaguchi in Motobu dialect. Visit the Motobu Yaki where they make ceramic.



In march, 22, I and a small part of the Ukwanshin group went to see Kumi Udui, a traditional theatre from Shuri. Eric post in him facebook profile: “We went to se Kumi Udui today. Why are they using a Noh stage and hide the musicians behind the backdrop? That's not the way it was done and definitely not Okinawan.”

## Super Uchinaanchu and the network

### **Philosophy**

The 'Ukwanshin' has been a symbol of exchange and peace for the people of Okinawa. In the days of the Ryukyu Kingdom, (1372-1879), the 'Ukwanshin' carried the crown and dignitaries from the Ming Emperor in China, to be presented to the ascending king of Ryukyu. This ship also carried and traded goods throughout Asia.

With this in mind, we have chosen to travel on a new 'Ukwanshin' to bring our gift of Aloha and gratitude to the people of Okinawa. The people and government of Okinawa have given unselfishly of themselves to help ensure the perpetuation and sharing

of the Okinawan culture and arts outside of its homeland. For this we are forever grateful. Okinawa is known as the land of music and dance, and it is through the expression of sound and movements that we find few differences in human feelings and understanding. This silent connection is what offers peace and also allows the perpetuation of cultural identity. Music, dance, and language are the identity of people and are held very dear to the people of the Pacific Islands. Passing down the knowledge of these treasures are important. Should the unique language and music disappear, so will the identity and the people. It is this preservation that the young people of this cast have committed themselves to.

*Ukwanshin, A Journey of Aloha*

The Ukwanshin Kabudan is a Ryukyu/Okinawa performing arts troupe based in Hawai'i. The purpose is to maintain the traditional music, dance and cultural art forms while fostering goodwill and understanding through sharing. We also participate in educational programs to promote cultural awareness.

The group is under the leadership of Norman Kaneshiro (musical director), and Eric Wada (artistic director). Both have studied in Okinawa and have received their teaching certifications in Okinawa. Norman currently teaches the Okinawa sanshin class at the University of Hawai'i Manoa, and Eric heads the Hawai'i chapter of the Tamagusuku Ryu Shosetsu Kai. <http://www.ukwanshin.org/about.html>

Even in the formal presentation in the website of the Ukwanshin Kabudan perform art group we clearly could see the impetus to connect the local to global by means art practices, learning and teaching, like as the cultural identity connected in a glocal ties. The Uchinaanchu is dispersed in countries like United States, Peru, Brazil, Argentina, China, Philippines, Colombia and Cuba. The Uchinaanchu community is structured similarly to what Sahlins envisioned for the communities of Samoa, Tuvaluan, Cook Islands and Tonga. The Uchinaanchu community structure is currently scattered across the globe in what Sahlins called multisite community. These communities just expanded their horizons

of sociability and cultural possibilities by means connections between so many communities in different countries. The representation of the belonging to Uchinanchu community showed in the field research seems be like as a pillar to form the cultural identity and intense sociability of the Uchinanchu community.

The recognition and overvalue of the origin of Uchinaanchu identity and heritage is the greatest incentive to stimulate the transnational structures operating to establish connections between groups Uchinaanchu scattered across several countries. The construction of this network is shown worried about preserving and transmitting the values dear to Okinawan culture, its way of living and being in the world, reflecting and acting consciously upon the continuation, spread to new generations and strengthening the Uchinaanchu spirit. As the Maori concept of hau (Mauss) the Uchinaanchu spirit is the ties in the community, the land of the island of Okinawa. It is the force that gives fluidity to the dynamics of ties, to the movement of objects, information and people, is the force that enables the construction of networks forming a social fabric that dynamically aggregates and articulates the Uchinaanchu community. In ancient Okinawa the spiritual leader, the woman called Yuta, used to perform a ritual to restore the soul for someone who lost the own spirit by means strong fear or trauma. May be today, the young generation looks seems like a person who lost the soul when is compared to some Uchinaachu abroad who struggle forcefully to rescue the cultural heritage and identity. The strong ideological domination by both, Japan and United States was so effective in kill the proud to be Uchinaanchu. In Okinawa is not uncommon hear from the young people they are like Japanese, there are no differences. It is not uncommon hear from Uchinaanchu who identify themselves first as Uchinaanchu even been born in others countries that they give the blood to keep alive the Identity and give the true value to the cultural manifestations, while in Okinawa the people don't care about this issue. These people are called in an interview that I conduct with Haebaru museum curator Tsugiko Taira, daughter of survival to Tsushima Maru sunk, Keiko Taira as Super Uchinaanchu. She call themselves and the people in Okinawa as normal Uchinaanchu, who ought to work in a Japanese system, study in a Japanese system that don't allow them know more deep your own ancient

and independent history. The Japanese educational system work to banished the Uchinaaguchi, as well as the proud to be Uchinaanchu replacing by a shame about these cultural legacy. In another interview with Hiroyuki Kinjo, Teacher at Ryukyu University, I hear the Uchinaanchu from outside are now teaching the Okinawans living in Okinawa the true passion and how to be proud for being Uchinaanchu.

## Conclusions

We could see clearly that by maintaining web pages with the goals of communication, the Uchinaanchu community offers smart tools to keeping preserving the culture and arts. When disseminate and share the researches and books that aim to deepen discussions about its history, memory, identity, artistic practices and language use, the network of Uchinanchu builds their transnational articulation by means glocal connections. Transnationality here understood as a condition, as is highlighted by Ribeiro (1997)

...your own particularity lies in the fact transnationality point to a central issue: the relationship between regions and different socio-cultural and political arrangements that guide the ways people represent belonging to socio-cultural, political and economic units. This is what I call modes of representing belonging to socio-cultural and politico-economic units. These modes are central to the definition of alliances in multiple contexts of cooperation and conflict. Are precisely the ways in which we integrate these symbolic umbrellas that are rapidly changing with globalization. Transnationalism endangers the logic and effectiveness of pre-existing modes of representing socio-cultural and political belonging "(Ribeiro, 1997: 2-3).

Groups like Ukwanshin Kabudan works in strict relationship with theatres, NGO, museums, located in Okinawa, although it is constituted as separate institutions present themselves, however, as interlocking elements of the same "translocal system" (Sahlins, 1997). The construction of an Uchinanchu identity from a memory and cultural historic ancestry is the central element in the organization and development of the Ukwanshin Kabudan as a group. The group strengthening the sense of establishing



connections between your group and Okinawa, where they studied and frequently promote study tour to renew your Spirit Uchinaanchu as well as keeping connected with your deepest ancestors roots. Moreover, starting from the use of modern means of communication and media, coupled with the facilitation of the movement of goods, information and transportation of people, the Ukwanshin Kabudan group congregated the Hawaiian community and became dynamically active in strengthening the bonds of reciprocity and unity that building glocal connections between them and an global community.

The network of Uchinanchu managed by Ukwanshi Kabudan group has acted consciously in order to rescue their values and adapt to the new reality of facilitated and accelerated communication and transportation by using the intensity of interaction for circulating the Uchinanchu spirit like hau in a system of gift (Mauss, 1925). Even so they constantly affirm been preservative of the traditional customs and arts. The dynamics of exchange, production and flow of knowledge, the movement of people are key players in building this Uchinanchu spirit. Mobilizations and reactions of the population demonstrate a way of thinking and being in the world permeated by the joints and values of the Uchinanchu spirit. This symbolism is experienced intensely by Uchinanchu and is considered a strength, a plus that acts to add the feeling of belonging and mutual recognition of identity. It can be said that the so-called Uchinaanchu spirit established a multilocal and dispersed community. The Uchinaanchu have a lively network of relationships and intense communication, as Sahlins (1997) claims to Samoa and Tonga. These worldwide Uchinaanchu network are acting consciously in order to rescue the historical memory and identity. So invest in reproduction of cultural identity as well as the rescue linguistic and artistic global community Uchinaanchu. The ethnic fervour around the vaunted spirit Uchinaanchu led them to build a solid and interconnected network of contacts between the Uchinaanchu global communities. They keep the website and blog of the Ukwanshin Kabudan Ryukyu perform arts group, as well as pages on social networking websites to facilitate communication among the transnational community Uchinaanchu, one third of which is living overseas.

The Okinawan network constitutes around so-called Uchinaanchu spirit. Which they loosely define as the friendship that crosses generations,

solidarity, the feeling of unity among Shimanchu (countrymen) by demonstrating fellowship as the expression Ichariba Choode (as we find we are brothers). The Uchinaanchu spirit is experienced intensely by Uchinaanchu and is considered the strength, a plus that acts to aggregate the feeling and recognition of ethnic belonging and identity. It is about a diasporic community that is building the transnational ethnic identity around Uchinaanchu spirit through intense flows and joints. And the Ukwanshin Kabudan group shows them extremely active in help to build this transnational network by means glocal connection. Glocal not only in the sense of act locally while think globally, but in the large sense of connect local activities as they realize in Hawaii by means art performances, educational and cultural practices together with a broad sense of a transnational community sharing an identity. This beauty community strives to keep the deep roots and ancient history, language and own identity in a whole complex spread in transnational manners even so struggling against so strong nations and powerful colonization and ideological domination. Ukwanshin Kabudan Ryukyu Performing Arts Troupe strives to preserve the traditions of Ryukyu/ Okinawa, through education using the stage, workshops, and community programs. The group try maintaining the respect to the ancestors' culture and traditions being too critical against somebody who practices the arts of Ryukyu simply as entertainment. "We hope you will find our site as interesting as it is entertaining. We are here to share information on our performances, as well as provide you with insights into the rich performing arts heritage of Okinawa. Our mission is to foster goodwill and peace through sharing the music and dances of Ryukyu/Okinawa."

The Ukwanshin Kabudan group shows them so worried about keeping the pure tradition heritage from their ancestors. Because of the current influences of Japan and the world in Okinawa, there is much change happening within the music and dance world. The focus is no longer on the preservation of traditions, and it is this that the Ukwanshin Kabudan looks to preserve. There is continuing research and study of protocol and customs, which are passed down through the members." The Ukwanshin Kabudan group is truly worried about the current modernizations of the traditional arts, arguing that a lot of music and dance are actually being performed outside

their traditional and sacred context. Even so, the works of Ukwanshin Kabudan Ryukyu perform arts group have been so effective in connect your feelings and believes in a so vivid global network. The cultural Identity, language and arts from ancient Ryukyu kingdom articulates these local group with the land from that all this rich culture and tradition was born and from where are being spread in a global manner. The Ukwanshin Kabudan keeping the traditional arts, dance, language, traditions and knowledge about Ryukyu is a true vehicle building the transnational network by means glocal connections.

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