

KA HONUA OLA

(The Living Earth)

*An Introduction to Pele and Hi'iaka with
annotated bibliography*



Kealakomo, Hawai'i

Anne K. Landgraf, 1989

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By Pualani Kanaka'ole Kanahele and Duke Kalani Wise

INTRODUCTION

Pele and Hi'iaka are sisters that we know much about that we do not know much about. I know that this statement may sound simple but let us examine the case. Some great names in Hawaiian literacy documentarians such as, Emerson and Beckwith, have written about our cultural ancestors Pele and Hi'iaka. Their works have laid solid foundations from which we modern native Hawaiians begin to examine for ourselves and for others, our ancestors, Pele and Hi'iaka.

This work is not so much from the view of an academic but rather from my view as a Native Hawaiian, a believer in native Hawaiian values, a supporter of native Hawaiian culture, a teacher of native Hawaiian concepts and a cultural descendent of the Pele clan.

This labor is dedicated to my family that are living and to my family that are not living here now. Indeed, it is unrealistic to say that a comprehensive work about Pele and Hi'iaka has been done, since, there is so much more to be discussed and realized about these sisters than has already been said so far.

Some of the information presented comes from the prayers and chants that are familiar to the student of Hawaiian culture and from some that are unfamiliar. For this paper, I have focused upon areas that are familiar practices to my family and myself which are still alive and viable for us in these modern times. The genealogies, the migration story, the practices used in approaching the crater and the 'awa ceremonies are not of bygone era because these parts of my culture are still valued and practiced. They are still taught, used, and helps to define and maintain the Hawaiianess in

myself and my family. These are the venues by which I maintain my connection with my Kūpuna.

Therefore, I discuss this “Introduction To Pele and Hi‘iaka” with warmth and nostalgia yet tinged with sadness that the culture has not been fully investigated and honored after more than two hundred years of contact with the non-Hawaiian world. I am hopeful you do not see any sadness at the end of this work but see instead my delight in honoring my ancestors and my lāhui.

Ko Kākou Kuleana

“Pele and Hi‘iaka” is one of the few Hawaiian literary pieces which people of today still relate to because of the connection of the volcano to Pele and Hi‘iaka and the on-going volcanic activity. The body forms of Pele are visible, tangible and demands attention. The religious connection to these Deities are family oriented and does not require a particular level of priesthood to maintain this belief system. Therefore, levels of understanding and respect in the form of offerings, songs and chants, stories, apparitions, visitations and hula are means by which this belief system and saga lives today.

The note of sadness is the fact that the level of understanding this and other Hawaiian literature is minimal. The amount of information recorded in a literary piece whether narrative or poetic is invaluable. The worth of understanding these pieces will allow us to see not merely the taro farmer, for example, but a person who must know his soil, cloud conditions, planting cycles, water sources, moon phases, spiritual obligations, manifestations, and other areas which enrich his skill as a farmer and provider. This is a specific

skill which the farmer fully understood and a helper to that farmer or an understanding is equal to that of the farmer.

My point is that, we, Hawaiians must begin to unveil for ourselves the knowledge of our ancestors. We, of this Lāhui, are gifted with the extra sensory perception of our na‘au which connects us to our ancestors. Therefore when we read of warring chiefs building heiau to their gods, or a match for mating, of the traditional wrapping of a bundle to be hidden or a challenge at Makahiki season, it is not some stranger from another land or a fairy tale to be taken lightly but it was our family who were the heroes or heroines in many of these stories. The colloquial reference by people, “the Hawaiians used to do this and that” is a reference to your and my great grandparents who were the warring chiefs or the ones who hid the bundle. When reading with the frame of mind of ancestral connection we will be able to feel the involvement with our history whether narrative or poetry. We will feel what others not of this Lāhui could not possibly feel because they are not spiritually and emotionally connected therefore our possible dimensions of understanding are greater than others who choose to write about us.

Let us interpret for ourselves, and everyone else must allow us this privilege, about who our ancestors were, how they thought, and why they made certain decisions. We will treat them with honor, dignity, love and respect whether they be Gods, ali‘i or kānaka because they are ‘ohana.

ME KA MAHALO NUI

Our mahalo to our forefathers such as David Malo, Samuel Kamakau, John Papa 'I'i and their contemporaries who recorded the information which was passed down to them. Today we have such famous writers as Kawena Johnson, Edith McKinzie, Mary Kawena Puku'i, George Kanahele and others who follow the path of our forefathers and have themselves recorded the activities and values of our ancestors. Nui ka mahalo i kēia mau po'e Hawai'i.

For my 'ohana living and dead who have helped me with the difficult moments of understanding these mele, and the technicality of putting this work together I am forever indebted. In my small way I hope to keep this part of the culture alive for my progeny and Lāhui who come after my generation. To my husband who has spent many hours on the computer correcting my grammar, nui ke aloha. To my sister Nalani whom I spent many hours consulting, mahalo for her insight and understanding. Mahalo to my hunona Kala Mossman for his work and contribution in the research of this piece. Mahalo to the patience of my children and grandchildren who knew that I was busy on the computer and allowed me the time. Most important for the teaching of my mother and father, Edith and Luka Kanaka'ole, Kuku, Tutu Nanna, and grandma Fujii whose pure Hawaiian bloodline influence their actions and consequently my conviction.

Aloha me ke ola mau loa e nā Hawai'i.

E HO'OLAUNA I NĀ MANA'O

I am providing short introductions to each of the sections which are themselves introductions to the "Pele and Hi'iaka Saga." Hopefully, this will encourage others to write about their family experiences and teachings thus allowing their kupuna to live and others to learn.

'OHANA is the Hawaiian family system which dictates the treatment of family members toward each other. It has definite hierarchy standards which puts into perspective an individual's relationship to his/her older and younger siblings. An introduction into Pele's family downplay Her role as creator. Other male and female family members are also endowed with mana and responsibilities of earthly and atmospheric sources of energy. The knowledges the importance of these members such as Pele, Kamohoali'i, Hi'iakaikapoliopele, Kauilanuimakehaikalani and Kaneapua.

HUAKA'I HELE demonstrates various interpretations of Pele's trip of the creation process of the Hawaiian archipelago by this particular Deity. The numerous versions of travel compositions view Her role as a loving sister, a nostalgic daughter, a steersman and a realist who bids farewell to bygone islands. Her departure point and reasons for departure are many.

MELE KOMO informs to reader of the possible offerings one can take to the crater and know it will be accepted. The type of offering depends upon who you are and your relationship with the Deity.

'AWA ceremony and the drinking of 'awa is a credible offering for any Deity and suits many occasions. It was used often and is still used according to the dictates of understanding. The 'awa ceremony is one of the few indigenous rituals practiced today.

KE HA'A LA PUNA is a spiritual introduction to ha'a of hula. The symbolisms of hula are derived from the Pele and Hi'iaka story interweaving the Ha'ena rising-setting sun, wind-sea movements, Hopoe person-Hopoe lehua flower and lei, Lohiau male dancer-Hopoe female dancer. Hopoe from the east and Lohiau from the west, Lohiau associated with Kaua'i drum dances, Malaeha'akoa demonstrates hula noho and Hopoe with a simple version of the 'ala'apapa. This is barely an introduction into ha'a or hula.

'ANA'ANA is a practice of vengeance. It was a skill learned and passed on from generations of 'ana'ana practitioners as well as healers. The capability of healing produces the balance of 'ana'ana. The words for taking life is generated into the form of prayers and believing profoundly in the prayer. The KEY is necessity and consequence. Is 'ana'ana necessary at this time and am I willing to withstand the consequence?

HULIHIA conjures up the many kinolau of Pele, Her right and status as a Deity and Her place among Her contemporaries. Hulihia are eruptive phases composed to remember particular eruptions and to examine her moods, emotions and power. The hyperbole and metaphors of these chants view Pele as a super Goddess always engages in war and the other forms of nature as her companions in war.

These and many other poetic literature were composed by professionals who believed in the Deity and understood the natural make-up of our islands thus crediting this earthly female phenomenon, which is volcanic eruption or symbolically giving birth to islands, as the primary function of this female Deity Pelehonuamea.

HUAKA'I HELE

HE OLI HUAKA'I A PELE

1. *Mai Kahiki ka wahine, 'o Pele,*
From Kahiki came the woman, Pele,
2. *Mai ka 'āina i Polapola,*
From the land of Borabora,
3. *Mai ka punohu 'ula a Kane,*
From the red rising mist of Kāne,
4. *Mai ka ao lalapa i ka lani,*
From the flashing clouds in the heavens,
5. *Mai ka opua lapa i Kahiki.*
From the flashing clouds of Kahiki,
6. *Lapaku i Hawai'i ka wahine, 'o Pele;*
The woman, Pele, bursts forth to Hawai'i;
7. *Kalai i ka wa'a Honuaiakea,*
She carves the ship Honuaiākea,
8. *Kou wa'a, e Kamohoali'i.*
It is your ship, Kamohoali'i.
9. *I apo'a ka moku i pa'a;*
The ship was worked on until completed;
10. *Ua hoa ka wa'a o ke Akua,*

The ship of the God was secured,

11. *Ka wa'a o Kānekalaihonua.*
The ship of Kāne the earth carver.
12. *Holo mai ke au, a'ea'e Pelehonuamea;*
The tide for sailing has arrived, Pelehonuamea rises upon it.
13. *A'ea'e ka Lani, aipuni'a i ka moku*
The royal one surmounts the waves, to circle the island.
14. *A'ea'e Kini o ke Akua,*
.Followed by the many other gods,
15. *Noho a'e 'o Malau.*
Malau sits.
16. *Ua ka'ia ka liu o ka wa'a.*
The bilge of the boat is emptied.
17. *Ia wai ka hope, ka li'u o ka wa'a e na hoa li'i?*
Who should steer, a skilled position of the canoe companions?
18. *Ia Pelehonuamea*
Pelehonuamea is suited for this job
19. *A'ea'e kai hoe oluna o ka wa'a.*
Rise to the large paddle on the canoe,
20. *'O Ku ma, laua 'o Lono,*
Kū and Lono
21. *Noho i ka honua 'aina,*
Will stay on shore,
22. *Kau aku i ho'olewa moku.*

Stay upon dry land.

23. *Hi'iaka, no'iau, he akua,*
Hi'iaka , goddess of great wisdom
24. *Ku a'e, hele a noho i ka hale o Pele.*
Rise, go and enter the house of Pele.
25. *Huahua'i Kahiki, lapa uila, e Pele.*
Bursting forth to Kahiki, lightning flashing, Pele
26. *E hua'i, e!*
Pushing forward!

This version of the migration chant of Pele starts from her homeland of Kahiki. The land of Polapola, or Borabora, is mentioned as a starting off point for the Pele clan. In the Beckwith narrative version of this migration saga Kahiki or Borabora was to be her first stop. She embarks upon this leg of her journey with the signs and splendor of the god Kāne. This is her first trip to Hawai'i. The vessel made and secured for her by Kānekalaihonua, the carver, was named Honuaiākea.

After the carving of the canoe, as described in lines seven through nine, the time for sailing is right. Malau is given the task of emptying the bottom of the boat. The question is asked as to the prestigious position of steersman.

Ia wai ka hope, ka li'u o ka wa'a e na hoa li'i?
Who should steer, a skilled position of the canoe companions?

Ia Pelehonuamea

Pelehonuamea is suited for this job

A'ea'e kai hoe oluna o ka wa'a.

Rise to the large paddle on the canoe,

Pelehonuamea is offered the prestigious task. Hi'iaka is the deity who enters the house of Pele. She bears no gifts.

The imagery of voyaging is abundant in this chant. The valuable information which this chant offers is the name of the canoe, the carver, the place of departure and intended place of arrival. The names of travelers are Pele, Hi'iaka, Kamohoali'i and Malau. Nontravelers mentioned are Lono and Ku.

KE KA'AO A PELE I HA'AWI IA KAMOHOALII KA
HA'ALELE 'ANA IA KAHIKI

1. *Ku makou e hele me ku'u mau pokii aloha,*
We started our journey, my siblings and I.
2. *Ka 'aina a makou i 'ike'ole ai malalo aku nei,*
To a land below we had not seen before.
3. *A'e makou me ku'u pokii, kau i ka wa'a;*
Myself and my siblings climbed upon a vessel;
4. *No'iau ka hoe a Kamohoali'i;*
Kamohoali'i being the skilled navigator;
5. *A'ea'e, kau i ka nalu,*
Rising upon the wave
6. *He nalu haki kakala,*
Riding the crest of a wave,
7. *He nalu e imi ana i ka 'aina e hiki aku ai.*
A wave in search of land tooland upon
8. *'O Nihoa ka 'aina a makou i pae mua aku ai;*
Nihoa was the land upon which we arrived first;
9. *Lele a'e nei makou, kau i uka o Nihoa*
We landed and went on shore
10. *'O ka hana no a ko'u pokii, a Kāneapua,*
The task of my younger brother, Kāneapua,

11. *'O ka ho'oili i ka ihu o ka wa'a a nou i ke kai*
Was to turn the bow of the canoe and push it into the sea
12. *Waiho anei o Kamohoali'i ia Kāne apua i uka o Nihoa.*
Kamohoalii pushed off leaving Kaneapua on Nihoa,
13. *No'iau ka hoe a Kamohoali'i*
Kamohoalii was indeed the skilled navigator
14. *A pae i ka 'āina i kapa 'ia o Lehua.*
And we landed next on an island known as Lehua.
15. *Huli iho nei ka wa'a a Kamohoali'i*
Kamohoalii turn the canoe about
16. *E ki'i aku nei ko lakou pok'i, ia Kaneapua, i Nihoa*
To fetch our favorite Kaneapua at Nihoa
17. *Pili aku nei ka wa'a o Kamohoali'i i uka nei o Nihoa,*
The canoe of Kamohoalii once again landed on Nihoa,
18. *Kahea aku nei i ko lakou pok'i. ia Kaneapua*
They called out to their favorite one, Kāneapua
19. *E kau aku ma ka pola o ka wa'a.*
To climb onto the platform of the vessel.
20. *Huli iho nei ka ihu o ka wa'a o Kamohoali'i;*
The canoe of Kamohoalii headed back out to sea
21. *He wa'a e holo ana i Ni'ihaу,*
And sailed to Ni'ihaу,
22. *Kau aku nei o Kamohoali'i i ka la'au, he paoa,*
Kamohoalii consulted with Paoa the magical staff

23. *E imi ana i ko lakou 'aina e noho ai, o Kaua'i;*
Searching for the land in which they could reside, perhaps Kaua'i;
24. *A'ole na'e i loa'a.*
However, this was not favorable.
25. *Kau mai la o Kamohoali'i ka la'au, he paoa.*
Again Kamohoali'i consulted the land searching rod, Pāoa
26. *O'ahu ka 'aina.*
Perhaps 'Ahu (O'ahu) was the land.
27. *Ia ka ana iho nei o lakou i Ali'apa'akai,*
Ali'apa'akai was evaluated and surveyed by them
28. *'A'ole na'e he 'aina.*
This was not the land suited for them.
29. *Ke ku nei makou e imi kahi e noho ai*
We started again in search for a suitable abode
30. *A loa'a ma Pele'ula.*
Perhaps Pele'ula was the place
31. *O Kapo'ulakina'u ka wahine*
The woman Kapō'ulakina'u
32. *A loa'a i ka lae kapu o Makapu'u.*
Was found at the sacred cape of Makapu'u.
33. *Ilaila pau ke kuleana;*
It was there where we thought it would end
34. *Imi ia Kanehoalani,*
We searched for Kānehoalani

35. *A loa'a i ka lae o Makahanaloa.*
And he was cound at the cape of Makahanaloa,
36. *He loa ka uka o Puna*
The uplands of Puna was far in the distance
37. *'Elua kaua i ke kapa ho'okahi.*
At one time we shared one covering
38. *Akahi au a 'ike haupu mau, walohia wale,*
I began to recall those memories and called out
39. *E Kanehoalani, e!*
Kānehoalani!
40. *E Kanehoalani, e!*
Hey, Kānehoalani!
41. *Aloha kaua!*
Greetings to us!
42. *Kau ka hoku ho'okahi, hele i ke ala loa!*
Relying upon the star we traveled the long trail!
43. *Aloha kama kuku kapa a ka wahine!*
Greeting to the child of the kapa beating woman!
44. *He wahine lohiau, nana i ka makani,*
An inactive woman, observing the wind,
45. *He makani lohiau, haupu mai oloko!*
An inert wind, smouldering within!

This migratory story of Pele and her family begins in the Hawaiian archipelago. This chant indicates a warmth among Pele family members

which other chants do not have. It emotes caring for each other, nostalgia. respect, as well as the sense of carrying out responsibilities. A safe canoe journey demands discipline and people traveling together must be able to get along and each one must know their place on the canoe. This chant provides a short glimpse of life on a voyaging canoe.

Ku makou e hele me ku'u mau pok'i'i aloha
We started our journey my beloved siblings and I

This first line sets the tone for the rest of the chant. The brothers and sisters traveling together were caring and compatible with each other. Kamohoali'i, the eldest and most revered brother of the Pele clan, is the navigator for this trip. The trust they have in the skill of their navigator in order to travel with him on unchartered and rough seas is described in lines two, five, six and seven.

The other person responsible for handling the canoe was Kāneapua whose task it was to turn the nose of the canoe about and push it out to sea. Kāneapua accomplishes this task but he was inadvertently left on Nihoa. Kamohoali'i was convinced by the family to turn the canoe about and rescue their younger sibling. After the rescue Kāneapua again takes his place upon the platform of the wa'a. Kānehoali'i is another male character who has an important role in this migration. He is the father of the Pele clan and Pele shares a moment of nostalgia with him in lines thirty-nine through forty-five.

Pāoa is the divining rod used to search out new and appropriate land for this family. Pāoa is a name used by different male characters in the Pele and Hi'iaka saga. Thus far, the names mentioned in this mele are those of the eldest and youngest male in the family as well as the makuakāne. This story, however, is told in the first person, one of the few chants actually done by Pele.

The islands and special places upon the islands which they encountered are in the following order of arrival:

- | | | |
|------------|------------|------------------|
| 1. Nihoa | 6. O'ahu | - Ali'apa'akai |
| 2. Lehua | | - Pele'ula |
| 3. Nihoa | | - Kapo'ulakina'u |
| 4. Ni'ihiu | | - Makapu'u |
| 5. Kaua'i | 7. Hawai'i | - Makahanaloa |
| | | - Puna |

Information on the islands of Ka'ula, Moloka'i, Lāna'i, Maui and Kaho'olawe are not recorded in this chant but are mentioned in other narratives.

The ending is rather abrupt and the entire chant seems fragmented; these are good indications that the chant is incomplete.

HE KA'AO NA PELE, I HA'ALELE AI IA MAUI

1. *Aloha o Maui, aloha e!*
Farewell to you Maui, farewell!
2. *Aloha o Moloka'i, aloha e!*
And you Moloka'i, farewell!
3. *Aloha o Lāna'i, aloha e!*
Farewell to you Lāna'i, farewell!
4. *Aloha o Kaho'olawe, aloha e!*
Farewell Kaho'olawe, farewell!

5. *Ku makou e hele, e!*
We rise to travel
6. *Hawai'i ka ka 'aina*
To Hawai'i, our land
7. *A makou e noho ai a mau loa aku;*
Where we will reside forever;
8. *Ke ala ho'i a makou i hiki mai ai,*
We follow the path until we arrived,
9. *He ala paoa 'ole ko Kamohoali'i,*
A path not found by the pāoa rod
10. *Ko Pele, ko Kanemilohai, ko Kaneapua,*
But one traveled by Kamohoali'i, Pele, Kānemiloha'i, Kaneapua.
11. *Ko Hi'iaka ka no'iau i ka poli o Pele,*
And Hi'iaka, the gifted one, in the bosom of Pele
12. *I hiki mai ai.*
They have arrived.

The arrival of the Pele clan to Hawai'i and the deep sense of belonging to this island prompts this chant from Pele. She looks back over the cluster of islands to the north-west of Hawai'i and bids farewell to them. The important information found in this chant and not found in other Pele migration chants are the names of the principal travelers belonging to this clan. The three kaikunāne, or brothers, are of Kāne descent.

Kamohoali'i, also known as Kānemohoali'i, is the shark. He is the foundation upon which Pele builds. He is the exposed foundation or precipice

and the navigator of Honuaiākea the voyaging canoe of the Pele clan. Kānemiloha'i, another champion and kunāne of Pele, is the steersman of the canoe and is said to preside over Kamokupapapa or the low laying north-west islands of this archipelago. The younger kunāne is Kāneapua is described in many different mo'olelo. He has the leading role in the story of Wahanui which takes place on the island of Lāna'i. During the migration of the Pele clan he is left back on the island of Nihoa by Kamohoali'i and is then rescued by his family.

The heroines are Pele and Hi'iaka. This chant shows a definite intent by Pele to establish her domain on Hawai'i during her south-east trek.

HULIHIA

HULIHIA KE ALA 'ULA

This section investigates lava outbreaks, places of eruption, kinolau forms of eruptions and all other activities related to Pele, her family and volcanic characteristics.

Chants specifically focusing on volcanic eruptions are included in this section. Some of these chants will be translated and explained, while others will be included with their translations without benefit of explanation. The translations will be inclusive of place names, some not known today, and other areas pf obvious general knowledge.

Hulihia is a word meaning overturned, overthrown and upheavel. There are a group of chants describing volcanic eruptive phases which begin with this word. Hulihia projects a sense of a sizable or major eruption such as we have had within the last ten years or so involving the Hilo, Puna and Ka'ū sides of Mauna Loa, the Kilauea caldera and its rift zones such as Pu'u O, Kūpainaaha and Pu'u Kauka.

These chants include words for earthquakes, moving lava, leaping fire caused by lava flows, the characteristic of fast or slow moving lava, clouds formed by steam or heat of the volcano, the rising and falling of land and all weather impacted by or produced from eruptive phases.

HULIHIA KE AU, KA PAPA HONUA O KONA MOKU

1. *Hulihia ke au, ka papa honua o kona moku*

The tide of time to be overturned is here, yes, the very foundation of Her island

2. *Hulihia, kulia mai ka moku o Kahiki*

A complete change, the island of Kahiki was outstanding

3. *'Aina no Kahiki i ka la kahi*
Kahiki, a land from the beginning of time
4. *'Aina ho'owali'a e Haumea*
A land made supple by Haumea
5. *Ho'omoe aku la Kahiki-ku*
Then laid out towards Kahikikū, the horizon
6. *Kulapa mai ka ulu wela, o mai ke ahi.*
The growing heat multiplies, as the fire digs forth
7. *Ke'ehi aku la no e nalo kapua'i, e*
Stamping out everything to conceal the footprints,
8. *Kapua'i akua no Pele.*
The prints of the Goddess, of Pele
9. *Ke ke'eke'ehi wale 1a no i ka lani*
Treading yonder towards the heavens
10. *Ha'ule, u'ina i Polapola*
Finally falling, splashing at Borabora
11. *Noho i ka lau ha'a o ka moku*
To dwell in the low lying vegetation of the island
12. *Hina Kukulu o Kahiki*
The pillars of Kahiki has fallen
13. *Hina ka 'omuku o ka makani*
The wind shafts blew a straight course
14. *Hina ka pae 'opua ki'i ke ao*

- The light fetching clouds has dropped
15. *Hina ka 'onohi 'ula i ka lani*
The red eyeball dwelling in the heavens has fallen
16. *Kanewenewe 'opua i ke kai.*
The billowy clouds are at sea
17. *Ea mai ana ma Nihoa*
Rising up at Nihoa
18. *Ma ka mole mai o Lehua,*
At the very foundation of Lehua
19. *Mai Kaua'i nui o*
From great Kaua'i
20. *O'ahu, a Moloka'i*
O'ahu to Moloka'i
21. *Lana'i a Kanaloa, mai Maui a Hawai'i,*
From Lana'i to Kanaloa, then Maui to Hawai'i
22. *Ka Wahine - o Pele - i hi'a i kana ahi*
Comes the woman, Pele, to spark her fires alive
23. *A 'a pulupulu, kukuni, wela ka lani*
The kindled fire alites, blazes, heated are the higher extremities
24. *He uwila ku'i no ka honua*
Lightning strikes the earth
25. *Hekili pa'apa'ina i ke ao*
Thunder crackles at the light of day
26. *Pohaku puoho, lele iluna*

- Stones exploding, flying upwards
27. *'Opa'ipa'i wale ka Mauna*
The mountain trembles
28. *Pipili ka lani, pa'a ia moku*
The heavens descend, firmly touches the land
29. *Nalo Hawai'i i ka uahi a ka Wahine,*
Hawai'i is concealed in the smoke of the Woman
30. *I ka lili a ke Akua!*
All because of the anguish of the God
31. *Ke lauwili nei ka makani,*
The winds are twisting
32. *Ho'anoano mai ana na 'eho lapa uwila*
The increasing flashing lightning are revered
33. *Hekili wawahi ka lani*
Thunder shatters the heavens
34. *Ku loloku ka ua i uka*
The rains fall in torrents in the uplands
35. *Ku'i ka hekili, ne'i ka ola'i*
With the crack of thunder, the earth rumbles
36. *Lele kapu i kai*
To the sacred altar at sea
37. *Hiki lele ai i lalo o Kaneluhonua*
Reaching below to the depths of Kāneluhonua
38. *'O Kanepuahiohio, wili,*

Kānepuahiohio whirls

39. *Wili 'ia i uka, wili 'ia i kai*
Twists upland, twists seaward
40. *Wili 'ia i luna, wili 'ia i lalo*
Twists up and down
41. *Wili 'ia i ka ua*
And whirls through the rain
42. *I ka ho'ole aku, ho'ole mana*
Because of the denial, denial of power
43. *Ka ho'omalau, e, ka ho'o-maloka*
The irreligious, neglecting the gods
44. *Ke 'Apapanu'u, ke 'Apapalani*
Those of Ke'apapanu'u and Ke'apapalani
45. *'O Manokalanipo, 'o ke aka leihulu*
Manokalanipō, the reflection of royalty
46. *Hulu o manu kiu, 'o manu ahiahi*
Feathers from the birds who secretly observes and tattles
47. *'O manu 'aha'i lono*
The birds who brings news
48. *Ha'ina a'e ana ka mana o ko'u Akua*
Telling of the strength of my God
49. *Iwaho nei la, e, ha'ina ho'i!*
A declaration is made abroad, announce the news!
50. *Kukulu ka pahu kapu a ka leo*

The voice of the sacred drum is upheld

51. *He ala hele, he ala muku*

A pathway, a short path

52. *No Kane, laua o Kanaloa*

For Kāne and Kanaloa

53. *He ki ho'ihoi kanawai*

A law provided for swift restoration

54. *He kai 'okia kanawai*

A sea separating edict

55. *He kua a kanawai*

A decree of the burning back

56. *No Pele, no ko'u Akua, la!*

For Pele, for my God!

An overview of this Hulihia presents us with a tabloid of creation, abilities of deity, migration, the end of an era, the establishment of a new home and the laws of the fire Deity.

The narrative version of the Pele and Hi'iaka saga found in the Hawaiian language newspaper, *Ka Hōkū o Hawai'i*, finds Pele departing from her homeland. However, this homeland is not revealed. She asks her parents permission to leave and her departure is sanctioned by them. Hi'iaka, the egg child, is given to Pele and she leaves with this bundle wrapped in her skirt. She sketches a brief plan of her journey to her parents as well as her older brother, Kamohoali'i. Her first stop will be the island of Polapola or Kahiki then on to the island of Ku'aihelani which she describes as being Kānehunamoku.

From this place she will sail on to Moku Manamana a place close to the ali'i wahine Ka'ōahi and her island of Ni'ihiwai.

According to this chant Polapola is completely devastated and changed upon her departure. Kahiki is known as the land of the Gods. Kahiki is a name used for any foreign land but Kahiki in association with the Gods existed from the beginning of time or as long as the Gods were in existence. Kahiki may be different places at different time periods, however, in the Pele and Hi'iaka saga, Kahiki is the land she sails off to initially and remains long enough at this place so that Kahiki becomes synonymous with her family's ancestral home.

4. *'Āina ho'owali'a e Haumea*
 A land made supple by Haumea

Haumea, the female deity of land is mentioned first. She is the mother of Pele and the one who represents female fertility. She would naturally be the one given credit for nourishing and nurturing land. This hulihia includes references to land existing from the beginning of time. The chant continues with the meeting place of sky and earth or male and female. This area is called Kahikiku or the horizon or more specifically the sky section of the horizon.

Lines twelve to fifteen gives an indication of a rebellion or a closing out of an era and the beginning of a new time period with the repetition of the word hina. Kūkulu o Kahiki is a reference to the pillars which hold up and separate the sky from the earth. The concept of the pillar usually indicates an earlier period of time where domains, rights, laws, personalities, lineages, and responsibilities were established.

Pele's primary function, which is volcanic eruption, also impacts upon the atmosphere. Thus Pele's kinolau are also thunder, lightning, heavy rains, earthquakes, whirl winds, smoke, steam, cloud forms, and fire. These are the kinolau which connect Pele to Kane and Lono.

36. *Lele kapu i kai*
To the sacred altar at sea

37. *Hiki lele ai i lalo o Kaneluhonua*
Reaching below to the depths of Kāneluhonua

These lines reveal yet another Kāne form, Kāneluhonua, whose full name is Kānekokalaluhonua or Kāne of the quaking coral. The tremors of Pele are felt below the surface of the ocean to the coral beds to another dimension covered by the movement of Pele.

Line forty-four mentions different sky sections of Keapapanu'u and Keapapalani. The next line is used as a poetical device by including the word Manokalanipō or the many gods of the sky. The inclusion of Manokalanipō is a clever usage in poetry connecting the ali'i class and the use of birds. It is common knowledge that bird feathers were for the exclusive use of the ali'i and although not common knowledge, birds were thought of as being spies, tattle tales or bearers of news. This notion blends into the next lines, forty-seven and forty-eight which looks at the bird as carrying the news of the greatness of Pele.

HULIHIA KE AU NEE I LALO O WAIAKEA

1. *Hulihia ke au ne'e i lalo o Waiakea*
The time of upheaval arrives, the foundation of Waiakea is shifting
2. *Hulihia i ka mole honua*
Overturning to the very core of the earth
3. *Hulihia i ke ala ula i ke ala lani*
Overthrown by the red path, the exalted pathway

4. *Ka pukoa i Kaaaka i Keahua*
To the coral heads of Ka'aaka at Keahua
5. *I ka ala po'i e i ka moku*
To the point of rising and covering the island
6. *Nawe ke ahi 'a i Kahiki*
The fire lit in Kahiki is on the move
7. *Nawele ka maka o Hinauluohiakalani*
The eyes of Hina of the low growing 'ohi'a is evident in this glow
8. *Wahia ka lani uli paa ka lani*
The dark sky erupts, the heavens are enveloped
9. *'Ele'ele ka lau Kahoalii*
The Kahoali'i clan is wrapped in darkness
10. *Pohaku ku'i o ka Hooilo*
The rumbling stones of winter
11. *Noho mai Kulanihako'i*
Abides at Kūlanihako'i
12. *Ke ha'aloloku nei ka ua*
It is pouring rain
13. *Ke ne'i nei ka 'ola'i*
The land is trembling
14. *Ke Ikuwa mai la i uka o Kali'u*
When 'Ikuwā arrives in the uplands of Kali'u
15. *Ke 'o'oki mai la i ka piko o kona hale*
It is time to consecrate Her house

16. *A mo ka piko i 'Eleua 'Eleao*
And the piko of 'Eleua and 'Eleao are severed
17. *I ka wai 'eha o Kulamano*
At the four waters of Kulamano
18. *E Pele e, eia ko hale ia 'o Mauliola*
Say Pele, here it is, your house, Mauliola
19. *E Hi'iaka e, nau ka e noho ka la puka i Ha'eha'e*
Say Hi'iaka, your residence is at the gate of the rising sun at Ha'eha'e
20. *Ke 'ai holoholo la i ka uka o Hopoe*
Traveling swiftly to the uplands of Hopoe
21. *Pau a'e la ku'u lili kanahele ma uka o Kea'au*
My little forest above Kea'au is destroyed
22. *A ka mahu a ka wahine i ka lua*
Vaporized by the Woman of the pit
23. *'Oni Pu'u'oni'oni hao a'e la ke 'a lele i luna*
Pu'u'oni'oni shimmers, the flame vigorously leaps above
24. *Ne'i wale lalo Kilauea*
The foundation of Kilauea vibrates
25. *Ha'a ke one mahu'ehu'e o Kanaloa*
The exposed land of Kanaloa dances
26. *Ke kui e nana ua ke alo o ka pohaku*
When aggressively pounded by the front of the lava flow
27. *'Opua au la a ka luna i Mokuaweoweo*
These steam clouds float until they are over Mokuaweoweo

28. *Huki Pele i kona kino lawe ka ua lawe ke kaupu (kaupua)*
Pele gathers her manifestations which brought rain and clouds
29. *'Opi'opi kai a ke akua kuahiwi ku hao 'aina Ka'u*
The sea of the mountain God folds over and over, Ka'u is erect
30. *E ho'opohaku mai ana kalua i kona kino*
The pit gives birth to rocks, Her manifestations
31. *Wela mai la ka maka o ka ulu o Lono e.*
The favorite of Lono's protege is indeed hot
32. *'O ho'olono au o ho'okuli au*
I will listen or I will be made deaf
33. *'O Ho'oleilei au a 'o ka lei au 'o Paoa*
I give a lei, because I am the lei, Paoa
34. *'O Paoa au la i lono 'oe*
The Paoa which you have heard
35. *Ha'ina ka puana o ka inoa*
The name song is again repeated
36. *'O Pelehonuamea he Pua lani*
Pelehonuamea, a heavenly progeny
37. *Ka lani ki'eki'e a eo mai!*
The progeny of highest esteem, answer to your name!

This particular Hulihia chant was found in Ka Hōkū Hawai'i a Hawaiian language newspaper, however, different versions of this same chant may be found in the saga of Pele and Hi'iaka by Emerson and also in the Helen Roberts collection. The length of the

chant varies to great extremes with this version having thirty seven lines and Emerson's version with ninety plus lines. Despite the differences it still appears to be the same chant. I chose the shorter of the chants because it possesses certain features which I would like to focus and elaborate on.

1. *Hulihia ke au ne'e i lalo o Waiakea*

The time of upheaval arrives, the foundation of Waiakea is shifting

2. *Hulihia i ka mole honua*

OVERTURNING to the very core of the earth

The first two lines allows us to visualize the immensity and intensity of the earthquake. It places the quake at Waiakea and exaggerates the magnitude of the quake by painting an image with the words ka mole honua which literally means the tap root of the earth. The tap root concept transfers you to the core of the earth and when used with hulihia it presents to the listener an earthquake of intense seismographic quality.

An interesting point is the place name of Waiākea. Waiākea is a large ahupua'a in Hilo on the Hilo-Puna border. This would be the popular choice, however, another Waiākea can also be considered, this is a small bay in the Kapoho area just south of cape Kumukahi and ma kai of Pu'u Kūkae and Kūki'i.

3. *Hulihia i ke ala ula i ke ala lani*

Overthrown by the red path, the exalted pathway

The words ala in line three, meaning pathway, is spelled ale in Emerson's version meaning wave. Both are compatible and maintain the thrust of the chant in describing the flow of lava. The red pathway or the red wave both project the picture of a sea of lava.

4. *Ka pukoa i Kaaaka i Keahua*

To the coral heads of Ka'aaka at Keahua

Place names and land features are used to give direction, however, their leteal translation may also be the intention to intensify this particular eruption. Puko'a means to rise and blow, ka'a to twist and roll, aka is a reflection or shadow as in Hi'iaka and keahua is a description of a mound. All of these features are also descriptive of eruptive characteristics.

6. *Nawe ke ahi 'a i Kahiki*

The fire lit in Kahiki is on the move

Line six reminds us that the origin of this fire is from Kahiki. The name of Hinaulu'ohi'akalani offers another deity outside of the Pele realm whose kinolau is the low growing 'ohi'a tree. The word hina or hina ulu is also significant at this time. Hina presupposes the falling over or flattening out of an area because of a wind storm or tidal wave or lava flow. Hina ulu portrays an area inundated with smoke, steam, ashes or mist. In both cases, again we visualize the destruction from a lava flow in an area covered with growth.

Lines eight through thirteen announce that the heavy rains of winter that came from dark laden rain clouds are from Kulanihako'i, a mythical lake in the sky. Ho'oilo in line ten gives the reader a sense of time, however, 'Ikuwā in line fourteen states a more specific time period. It is the month of 'Ikuwā or the beginning of the rainy season. It is at this time period that the house of Pele will be consecrated. 'Eleua is the door found on the ko'olau side of the house. The reference to 'eleua also reveals that the status of the house is kapu and not ready for occupation. 'Eleao is the door of a house facing the kona side or facing west. The 'eleao refers to the house after being consecrated when all kapu has been released and occupation of the house is allowed. According to line eighteen the name of Pele's house is Mauliola. The idea of residences continues to Hi'iaka and she is assigned living space at Ha'eha'e.

The chant resumes with the eruptive phases and focuses on the destruction of the forest of Hopoe at Kea'au. This particular eruption revamps the time when Hi'iaka returns from Kaua'i to find her lehua grove and her friend Hopoe destroyed by lava. Lines twenty seven and twenty eight refers to the eruption's steam clouds which eventually reaches the apex of Mokuaweoweo. These lines suggests that the steam has become rain clouds and the elements of nature produced by and are directly connected to volcanic activities are indeed kinolau of Pele. The reference to creating rocks in line thirty again shows a kinolau of Pele. Some antithetical factors in line twenty nine such as lowland/upland or movement/stationary divides the line in half with the first half showing lowland and movement as the lava folds one wave over the other. The second half displays a majestic erect mountain ridge back which describes the district of Ka'ū. These descriptions are also kinolau of Pele.

The last few lines reveal the artistry of word play. Line thirty one focuses on Lono as the teacher. The line also which draws attention to Kaleipaoa who is the chanter.

As the chanter Kaleipaoa is the servant of Lohiau. Kaleipaoa also becomes the lover of Pele. Paoa was the name of the divining rod used by Pele in search of a new home. This incident is an emphasis on the importance of this player, Paoa, in the drama of Pele and Hi'iaka.

The introduction of Paoa in this portion of the chant quickly switches attention from this male mortal to the female Deity Pele. Pelehonuamea's name is earth connected, however, this chant of Paoa recognizes her heavenly kinolau and therefore a befitting title of Pualani is given. The title Pualani, or sometimes referred to as Ka Pualani, recognizes Pele's sacred connections with heavenly forms as found in line twenty seven. Line twenty seven also refers to some of the Hi'iaka forms.

In concluding this particular chant five definite sections are distinguished: 1) lines one through seven clearly recognize earthquakes and the volcanic fires and eruption, 2) lines eight to fourteen diverts from fire to water which emphasizes the source of water

and the rainy season, 3) the next lines from fifteen to nineteen are interesting because after preparation by fire and water the house is dedicated and given the name of Mauliola endowing it with health and long life, Hi'iaka's place of residence is also announced as the eastern gate, 4) lines twenty through thirty describes places such as Ka'ū, Pu'u'oni'oni, Mokuaweoweo and Kilauea that are affected by eruptions and it's impact on the surrounding areas, and 5) lastly an acknowledgement of Pelehonuamea as the Deity honored and Kaleipaoa as the one to give honor to Her.

APOPO'I HAKI KAIKO'O I KA LUA
He Kau no Hi'iaka

1. *Apopo'i haki kaiko'o i ka lua*
It mounds up and breaks with great force in the fire pit
 2. *Haki ku haki kakala a ka 'ino*
Breaking off, exposing jagged edges, frightful
 3. *Pa'ia kuli uo lehua o Kaniahiku, e*
The deafening roar has reach the lehua of Kaniahiku
 4. *Wahine 'ai lehua o Kaunu*
The tree consuming woman of stone appears
 5. *Kupukupu a 'eha i ka pohaku*
Increasing and causing the rocks to groan
 6. *I ka 'uwalu a ke ahi*
As it is being clawed by the fire
 7. *I kaunu a ka Pu'ulena*
Provoked by the Pu'ulena wind
- Huki ka moku

Pulling up the island

9. *Papa'a ka 'aina*
Flattening the land

10. *Ha'aha'a ka lani*
The heavens are low

11. *Kaiko'o ka mauna e*
The mountainside swells

12. *Ha ka moana popo'i Kilauea*
The lake of fire breaths, Kilauea is consummed

13. *Halelo o Papalauahi e*
Papalauahi calls out angry words

14. *'O mai Pele i ona kino*
Pele answers with her many body forms

15. *Kaha kikili ka ua mai ka lani*
The thunder peals, the rain from the heaven falls

16. *Ne'e ka honua i ka ola'i e*
The island rumbles with earthquake

17. *Haka Ikuwa i ka poha ko'ele'ele*
The month of 'Ikuwā displays her stormy weather

18. *Ku mai Puna ki'eki'e*
Puna stands tall

19. *Ha'a ka ula a ka 'opua*
The redness of the clouds are close

20. *Pua 'ehu maila uka o Keahialaka*

Glowing in the uplands of Keahialaka

21. *Pa'u i ke ahi o Waiwelawela e*
Waiwelawela has a rim of fire
22. *Aloha ua poe la o uka o ka lua e.*
Regards to the upland inhabitants of the caldera.

He Kau no Hi'iaka translates as A Song for Hi'iaka. Originally this song was a chant from Lohiau to Hi'iaka as he is about to die for the second time. He stands at the rim of Kilauea and has become a victim of a love triangle with the rivals Pele and Hi'iaka. This is Lohiau's last chant to Hi'iaka before being swallowed up by fire and turning to stone. There are several versions to this song; the differences do not vary as greatly as the hulihia chants.

1. *Apopo'i haki kaiko'o i ka lua*
It mounds up and breaks with great force in the fire pit
2. *Haki ku haki kakala a ka 'ino*
Breaking off, exposing jagged edges, frightful

The words utilized to recount this eruption are words used to characterize the movements of the ocean. Words such as popo'i, haki and kakala detail the mounting and breaking of waves. To the composer the movement of liquid, whether it be water or lava, has the same character.

The place names are found in the east rift zone between Kilauea and Kumukahi. Kaniahiku is a small village near Pahoa town and is just east of Keahialaka and west of Waiwelawela. The places named in this chant are in line with each other and are aligned in an easterly direction.

The remainder of the chant is a poetic portrayal of the many kinolau of Pele. The sprouting and the emotion of hurt which the rocks feel are very much like the process of birth. The quick changes of the landscape as it pushes upward then collapses, causes a swelling of the mountainside, puffs, groans and consumes are all descriptive of the many kinolau of Pele. The heavenly kinolau such as the stormy weather, the red clouds, the thunder, the rain and the low sky all participate in this display of growth.

21. *Pa'u i ke ahi o Waiwelawela e*
Waiwelawela has a rim of fire

22. *Aloha ua poe la o uka o ka lua e.*
Regards to the upland inhabitants of the caldera.

Waiwelawela is a pond in Puna which was renamed Warm Springs and was covered by an eruption in Kapoho in 1960. However, Waiwelawela can also be translated as very hot liquid or molten lava or a ring of fire of molten lava.

In the next line Lohiau bids farewell to the many gods who occupy the caldera as he turns to stone.

The month of 'Ikuwā is again mentioned in this chant as in the Hulihia chant. The connection is with the great God Lono who possesses both the immediate action of stormy wet weather as well as being the keeper of the fire for Pele.

KUA LOLOA KEA'AU I KA NAHELEHELE

1. *Kua loloa Kea'au i ka nahelehele*
Kea'au is a long ridge of forest
2. *Hala kua hulu Pana'ewa i ka la'au*
The hala ridges of Pana'ewa are the trees

3. *Ino ka maha o ka 'ohi'a*
Numerous are the severed 'ohi'a
4. *Ku kepakepa ka maha o ka lehua,*
Zigzag are the severed lehua
5. *Po'ohina i ka wela a ke Akua*
The greyish mist is the Goddess's hot revenge
6. *Uahi Puna i ka oloka'a pohaku,*
Puna is smokey with hot rolling stones
7. *Na pe'a'ia e ka Wahine*
Persecuted by the Goddess
8. *Nanahu ahi ka ka papa o Oluea*
The plains of Oluea is bitten with fire
9. *Momoku ahi Puna, hala i 'Apua.*
Puna is cut off by fire, even to 'Apua.
10. *A ihu e, a ihu la,*
The flow is heading this way and that.
11. *A hulihia la i kai,*
Turning upside down towards the sea,
12. *A ihu e, a ihu la,*
The flow is heading this way and that,
13. *A hulihia la i uka,*
An upheavel towards the uplands,
14. *A ua wa'awa'a*
It is so desolate, uninhabitable,

15. *A ua noho ha'aha'a*
Made low by the Goddess

16. *A ua hele helele'ihelele'i*
Falling, falling, nothing but ashes.

This short dramatic chant is found in the saga of Pele and Hi'iaka just as Hi'iaka is beginning her journey from Kilauea to Kauai. The first large forest she encounters is on the border of the districts of Puna and Hilo. This famous forest is known as Pana'ewa named after a mo'o who occupies the forest and who is well informed by all the forest creatures of any persons or things passing through this forest. A battle between this mo'o and Hi'iaka ensues and soon the forest is left with scattered stumps of trees and ashes. Portions of the forest are caught up in the flow of lava which continues to the ocean leaving the land uninhabitable.

The place names used to identify this flow are Kea'au, Pana'ewa, 'Oluea and 'Apua.

The place name of 'Oluea seem to have disappeared because of disuse. 'Apua is located on the Puna - Ka'u border and is also affected by this particular eruption. However the focus of this eruption is in the Kea'au - Pana'ewa area.

The vocabulary used in this chant includes smoke, steam, ashes, fire and of rolling rocks.