

## Hiki Mai E Ka Lā Ma Ka Hikina:

### *The Sun Arrives In The East*

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<i>Hiki mai e ka lā ma ka Hikina</i>	The sun arrives in the East
<i>Ke pi'i a'ela i Hanakaulua</i>	And rises above Hanakaulua
<i>Ka hikina a ka lā ma Kumukahi</i>	The sunrise is there in Kumukahi
<i>Ka welona a ka lā kau i Lehua</i>	Lehua is where the sun sets
<i>E ho'oiho ana me Ha'eha'e</i>	[The sun] woos Ha'eha'e
<i>Me nā wāhine noho kahakai</i>	And the women who reside on the shore
<i>E ka'i mai ana e ka'i mai ana</i>	Moving and moving
<i>E noho i ka hale o Hanakaulua</i>	To reside in the home of Hanakaulua
<i>Ha'ina 'ia mai ana ka puana</i>	So is the refrain
<i>Ho'opuka e ka lā ma ka Hikina<sup>1</sup></i>	The sun bursts forth in the East <sup>2</sup>

“Hiki mai e ka lā ma ka Hikina,” is a mele hula ka'i or entrance dance chant used to accompany the 'ōlapa or dancers as they enter the stage. Once situated on the stage, the 'ōlapa perform mele hula recount-

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ing the histories of our people with the gesturing of their hands, the careful placements of their feet, and the unique expressions on their faces. The ho‘opa‘a or the chanter provides the audible presentation evoking mana or power into the lyrics, recalling relationships that are memorialized therein. The ‘ōlapa provide the visual presentation to the lyrics and together with the ho‘opa‘a, they stimulate various emotions within themselves and the audience watching.

This particular mele hula ka‘i turns our attention to the Hikina, to the eastern most end of Hawai‘i, to a place known as Kumukahi. Kumukahi, meaning “origin” or “beginning,” is located in the district of Puna.<sup>3</sup> Its meaning is very fitting because it is there at Kumukahi that the sun makes its entrance daily. As the sun “rises above Hana-kaulua, it woos Ha‘eha‘e.”<sup>4</sup> Ha‘eha‘e marks the location through which the sun bursts forth, invigorating and rejuvenating our home with its warmth. This picturesque scene metaphorically resembles the entrance of the ‘ōlapa. In sync with the chanting of the ho‘opa‘a, they too emerge providing nourishment to the senses, by fascinating all who are present.

If the purpose of the hula ka‘i is to bring the ‘ōlapa forward to set the stage for the main hula performance while recalling relationships that reference the Hikina, then the Hikina figuratively precedes what we do in the present and is often reflected upon at major events of our lives. Pukui and Elbert explain that one meaning of Hikina is “To get to or reach a place, come, arrive, approach, arise.”<sup>5</sup> The Hikina then is a representation of the experiences we encounter in our lives and is a major part of our present makeup. They are the relationships that connect us in the present with people and places, tangible or intangible, seen or unseen, physical or spiritual, and like the sun’s daily emergence, they too make their appearance within us, providing us with knowledge, insight and reflections that stay with us daily. Some of our experiences are cataloged and organized beautifully in our memory for easy access and use, while others are tossed to the side and yet hardly ever forgotten. Ultimately these experiences have become an important part of our Hikina or our “arrival” to every present endeavor.

For many indigenous peoples our Hikina has been burdened by the repercussions of colonization. Over the past century this colonial bombardment has forced our kūpuna to assimilate into the more

dominant foreign culture in hopes of survival, while making every effort to hold on to, and preserve our language and culture even in the face of humiliation and abuse. As a result, our Hikina has not only been blessed with the mentorship of those who went before us, but has also been victimized by those tragic events that devastated the continual transmission and maintenance of our peoples' language and culture, which then suffered near demise.

For this reason, the mo'olelo and mele of our kūpuna both past and present have become important resources that provide us with the opportunity to reconnect, revitalize, and restore our language and culture. Over the last century the majority of our kūpuna's mo'olelo and mele, which make up a very impressive inventory of literature, have been deposited in archival resource centers for preservation sake. Having the opportunity to access this information has helped our people heal from colonial devastation and, although we have inherited the aftermath of the tragedy our kūpuna endured, we have also been blessed with their hopeful heritage and legacy.

In this article I will examine the significance of Kumukahi, a place physically located in the Hikina, and highlight the ways our kūpuna expressed its geographical importance through mele and mo'olelo. I analyze the mele hula ka'i presented earlier, unveiling information that is embedded within the lyrics. The hope is to encourage present efforts to revitalize and restore our language and culture through becoming better acquainted with our kūpuna and their mo'olelo and mele, and to reassure our people that with each new experience upon our life's journey, our kūpuna have already provided for us our predestined Hikina or "arrival" to each present endeavor.

#### KA HIKINA A KA LĀ MA KUMUKAHI

Kumukahi is noted as a migratory hero from Kahiki,<sup>6</sup> and "Ka-hikina-a-ka-lā," is the name of his sister.<sup>7</sup> In some accounts, Kumukahi is a kōlea bird and is referred to as "the messenger of the gods."<sup>8</sup> According to Pukui, Hawai'i's premier scholar of the 20th century, Kumukahi was the name of a "kanaka āiwaiwa,"<sup>9</sup> a divine being who loved sports, especially hōlua sledding. For this reason Pele, the akua wahine of the volcano, was fond of him. Kumukahi often produced sporting events in which his people participated. Pele often joined in on these par-

ticular festivities in the form of an attractive woman. However, on one such occasion, Pele, disguised as an old woman, requested to participate and was denied. In her anger, she chased Kumukahi to the sea where she covered him with her lava.

In 1864, J. W. H. Kamohai visited Kumukahi, under the guidance



FIGURE 1. Kumukahi, Puna, Hawai'i 2009. Courtesy of Lokomaika'i Kumura.

of a native of the Puna district, and provided documentation of his trip, describing the locale. According to Kamohai's account, the place where Kumukahi fell victim to Pele's lava was still very much reminiscent of her doing when he arrived there.

Kaahēle hema aku la au mai Waiakaea aku, he nui nae ke aa ma ke alanui, a hiki ma Kumukahi, o ke ano ma ko'u ike ana; he wahi ahua pahoehoe aa; a maluna he mau wahi ahū pohaku o-eo-e elua, e ku ana ma ka hikina kekahi, a ma ke komohana kekahi. Eia nae, o ke ahua ma hikina a ka la, oia no ka hikina a ka la, a o ke ahua ma ke komohana, oia no ka welona a ka la i Lehua, alaila, nana iho la au, 6 kapuai ka loa o kekahi, a e 6 o kekahi, nolaila, ninau aku la au i kamaaina, o Kumukahi no anei keia? Ae mai la kamaaina, "Ae!"<sup>10</sup>

I wandered off to the South from Waiakaea however, there were many sharp rocks on the road, until arriving at Kumukahi, what I saw was a big pile of smooth stones and above that was a place where two protruding altar rocks were, one was standing on the East and the other on the West. However, the pile that was in the East was for the rising sun and the one that was on the West was for the setting sun there in Lehua, then, I looked, the length was six feet long and the other was six feet as well and so I asked the native, is this Kumukahi. The native host agreed, Yes!

Pukui explains that the sun's daily path is likened to a person's lifespan and that the Hikina, the place where the sun rises at Kumukahi, is representative of our birth into this world.<sup>11</sup> Kumukahi was also noted as a "leina a ka uhane,"<sup>12</sup> a place where the soul of a person would leap from this world into the next after death. It is perhaps safe to say here then that Kumukahi has a tangible relationship with the spiritual dimension where our kūpuna come from and where they reside in the afterlife.

Hawaiians regarded Kumukahi as a place of importance and a place of healing. Practitioners of lā'au lapa'au often prayed to Kumukahi and his brother Palamoa as "deities of healing"<sup>13</sup> when gathering and applying traditional Hawaiian herbal medicine. These practitioners would face the Hikina and chant their prayers at sunrise from wherever they were living in the islands.<sup>14</sup> Some would prepare a mixture of water, 'ōlena leaves and Hawaiian salt to accompany their supplications while facing the rising sun.

In case of illness, sacrifices are still offered at the extreme point of Kumukahi. These offerings are not connected with sun worship but are observed because of the peculiarly sacred nature of the place; it is a wahi pana, or “sacred place,” of peculiar importance. As it is essential for such an offering that the extreme point be reached and before sunrise . . .<sup>15</sup>

Our kūpuna believed that wahi pana possessed mana that were either preserved in the meaning of their names or in the significance of their geographical locations. As a result wahi pana were included in mele oli pule or prayers to encourage the desired intentions. Kumukahi and other wahi pana in close proximity were included in mele oli pule requesting healing and restoration because of the meaning of their names and their relationship to the sunrise, the latter being a representation of renewal and strength.

#### KA WELONA A KA LĀ KAU I LEHUA

Hawaiians believed that the spoken word was the determiner of life and death. Pukui explains, “I ka ‘ōlelo no ke ola, i ka ‘ōlelo no ka make,”<sup>16</sup> that there is a definite power in the utterance of a particular word and that life and death could be a possible consequence. As a result, words that were associated with the sunrise or the dawning of light could be used as similar metaphors to wahi pana associated with the location where the dawning of light takes place each morning. Pukui explains that mele oli pule that were designated for restoration and healing, avoided specific words because of their negative meaning in regards to that particular context. Other words like “kau” meaning “rest” were used in this particular situation. Pukui explains:

Mai ka lā hiki a ka lā kau.

*From the sun's arrival to the sun's rest.*

Said of the day, from sunrise to sunset. This phrase is much used in prayers. Any mention of the setting of the sun was avoided in prayers for the sick instead one referred to the sun's rest, thus suggesting rest and renewal rather than permanent departure.<sup>17</sup>

It is clear here then that “ka napo‘o o ka lā” or “the setting of the sun” was avoided to prevent the possible ending of a sickly patient's

life. The image of the setting sun provided the expression that time has run out and that time allotted for completing a task has expired.

Hele ka ho‘i a hiki i Kealia ua napo‘o ka lā  
*When one reaches Kealia at last, the sun is set*

Said of one who procrastinates. A play on alia (to wait).<sup>18</sup>

If a phrase like “ka napo‘o o ka lā” is avoided in relationship with healing and recovery, then phrases associated with “ka pi‘ina a ka lā” or the rising of the sun would then be more appropriate. Other phrases that literally portray the scenery of the rising sun were regarded as similar intentions. One such phrase is “moku ka pawa.”<sup>19</sup> The word pawa refers to the last phase of darkness before the sun begins its ascent. Hawaiians referred to the first sight of light as “moku ka pawa,” which provides the imagery of the pawa being split or broken by the light.<sup>20</sup> Another reference is “ka wehena kaiao” or “ka wehena o ke ao.”<sup>21</sup> These two are references to “the opening of dawn” or “the crack of dawn.”<sup>22</sup>

Similar to the word napo‘o, which means to set as in the sun, the words moku and wehe are the action words that affect the physical as well as the spiritual power of the phrase. Pukui and Elbert explain that moku means “to be cut, severed, broken in two, as a rope”<sup>23</sup> and wehe means “to open, untie, undo, loosen, exorcise, to solve, as a problem, to cleanse of defilement, remove, forgive.”<sup>24</sup> These action words directly affect the pawa and the ao and cause change.

As references to the “darkness before dawn,” the “pawa” or “paoa” could also mean “unlucky.”<sup>25</sup> Therefore, the reference “moku ka pawa” could also suggest the loosening or the breaking of those things that are unlucky and possibly unsuccessful. This is not to say that the pawa or the pō are only associated with negativity or evil. In my opinion, the pō is that particular time of the day when our physical body is at total rest, a time more associated with our spiritual encounters. The pō is also known as the unseen and is noted by our kūpuna as a place where the truth comes from.<sup>26</sup> It is that significant place beyond our physical capabilities.

Pukui and Elbert explain that the “ao” refers to the “light, day, daylight, dawn, enlightened, to regain consciousness.”<sup>27</sup> They further explain that “ua ao mai ka no‘ono‘o” means “the mind is function-

ing,”<sup>28</sup> which tells us that the word *ao* is not only a reference to light and day but to something that actually works, performs, or operates. Therefore, the phrase “*ka wehena kaiao*” or “*ka wehena o ke ao*” could possibly mean the cleansing of defilement and the loosening of the day or the unveiling of enlightenment and consciousness so that we are able to function.

As the sun breaks through, a red glow appears across the horizon known as “*ke alaula*” or “the flaming red path.”<sup>29</sup> The flaming red path is brilliant and vibrant; it has no lack of strength or power, nor any faint sign of sickness or weakness. One reference to this phenomenon is “*ke alaula a Kāne*,” or “the flaming path of Kāne.”<sup>30</sup> Kāne is noted as one of the four major Hawaiian *akua* before the arrival of Christianity to Hawai‘i. He is the *akua* of “sunlight and fresh water,” and as a “creative force . . . he was a symbol of life in nature.”<sup>31</sup> The *alaula* or that vibrant and remarkable path that the sun provides when it hits the horizon is then a depiction of the brilliance of life.

The more common term used for morning today is “*kakahiaka*” and according to Kimo Alama Keaulana, *kakahiaka* means “the breaking up of the shadows.”<sup>32</sup> As the sun’s rays appear they cut through the shadows of darkness and bring light to our home.

Keaulana says that “*kakahiaka*” metaphorically represents “the dawning of knowledge and wisdom,”<sup>33</sup> enlightening perhaps the not-so-clear areas in life and ridding oneself of ignorance. It is said that the dawn of morning is the beginning of enlightenment and the gaining of knowledge; thus, the saying, “*Ua ao Hawai‘i ke ‘ōlino nei*,” “Hawai‘i is enlightened and the brightness of day is here.”<sup>34</sup>

#### E HO‘OIPO ANA ME HA‘EHA‘E

The expression “*E ho‘oipo ana me Ha‘eha‘e*” provides the imagery of the sun having a gravitational relationship with *Ha‘eha‘e*. In some accounts, *Ha‘eha‘e* is noted as one of *Kumukahi*’s wives. She and another wife, both represented in rock form, are responsible for the manipulation of the seasons by pushing the sun back and forth between them.<sup>35</sup> If anything, *Ha‘eha‘e* has to be the most noted of all his wives for she appears in all sorts of *mele* and *mo‘olelo*. She is also known as “*Ka ‘īpuka o ka lā*” or “The gateway of the sun.”<sup>36</sup> Place names associated with the *Hikina* like *Ha‘eha‘e* were used in *mele* as





FIGURE 2. Ha‘eha‘e, Kumukahi, Puna, Hawai‘i 2009. Courtesy of Lokomaika‘i Kumura.

a metaphor for beginning a new journey or as a reference to youthfulness. Here is a section of a mele poni mō‘i or coronation chant that uses the place name Ha‘eha‘e in this manner:

<i>Ponia o Kalakaua he Moi</i>	Annointed is Kalākaua, a King
<i>He līi no ka la puka i Haehae</i>	A chief from Ha‘eha‘e, gateway of the sun
<i>He moopuna na Keaweāheulu</i>	A descendent of Keaweāheulu
<i>Na Ululani na ka oihana alii</i>	of Ululani, and of chiefly positions
<i>Ua loa mai maloko o</i>	You were born of Keohohiwa
<i>Keohohiwa</i>	
<i>O Aikanaka makua o</i>	Of ‘Aikanaka parent of
<i>Punaohe ma</i>	Punaohe folks
<i>Ko Kupuna Alii Kiekie</i>	Your highest ranking royal ancestor
<i>Ku i ka hanohano ka oihana</i>	So stand in glory in this chiefly
<i>alii – e<sup>37</sup></i>	position.

This mele was composed in commemoration of David Kalākaua’s ascension to the throne in 1873. David La‘amea Kalākaua (1836–1891) was a rather audacious king, who accomplished a great deal during his lifetime including circumnavigating the world by ship



FIGURE 3. King Kalākaua. Courtesy of Hawai'i State Archives. Photo Collection PP06-12.

in only nine months. This particular mele states that Kalākaua was crowned king, a chief from “Ka lā puka i Ha‘eha‘e,” a king who was not only from where the sun rises in the Hikina, at Ha‘eha‘e, but a king who was at the launch of his rule. The mele goes on to reveal names of his famous ancestors that precede him genealogically. These include Keaweaheulu, Ululani, ‘Aikanaka, Punaohe, and Keohohiwa, all of whom give him the genealogical right to rule as a person of royal lineage. The concluding line says, “Stand in glory, in this chiefly position.”

When looking beyond Ha‘eha‘e’s location in the Hikina and her function as the provider of seasonal information, I have come to find that her literal meaning also provides insight. “Ha‘eha‘e” means to have a “strong affection” or “desire.”<sup>38</sup> In the famed story of Hi‘iakaikapoliopole, Lohi‘au, the handsome chief from Kaua‘i, chants these words while asleep, using the word “ha‘eha‘e” to express his love for Wahinepoi-moku.

<i>O oe ia e Wahinepoai-moku</i>	It is you Wahinepoai-moku
<i>Wahine mai ka hikina a ka la</i>	Woman from the rising sun
<i>ma Haehae</i>	in Ha'eha'e
<i>He haehae aloha wale hoi keia</i>	Here is a strong affection
	of desire
<i>E omaka nei i kuu manawa</i>	Budding in my heart
<i>O kuu manawa i ohu i ka lehua</i>	My affection is adorned by
	the lehua
<i>I nu'anu'a i ka pahapaha</i>	Flourishing like the pahapaha
<i>o Polihale</i>	of Polihale
<i>He hale kipa ko'u ko ke kanaka</i>	I have a house for that belongs
	to the ones
<i>Aia la i Kilauea – Aloha wale!</i> <sup>39</sup>	That dwell in Kilauea –
	Greetings!

This mele explains that Wahinepoai-moku, a native of Puna, Hawai'i, was from where the sun rises at Ha'eha'e, who was as refreshing as the early morning sunrise. Lohi'au expresses further that his "ha'eha'e," his passion for Wahinepoai-moku was beginning to bloom from within his "manawa." The term "manawa" is a reference to where a person's emotion comes from, a place where one's innermost feelings reside.<sup>40</sup> This affection grew within Lohi'au so greatly, that it represented the large quantities of pahapaha that flourished at Polihale, Kaua'i. According to Pukui, the pahapaha that grew at Polihale was of a special quality. She explains:

Pahapaha lei o Polihale  
*The pahapaha lei of Polihale.*

At Polihale, Kaua'i, grew pahapaha (sea lettuce). Visitors gathered and wore this pahapaha in lei because its green color could be revived by immersion in sea water after it had partially dried. Although pahapaha is common everywhere, only that which grows at Polihale revives once it is dry.<sup>41</sup>

What this tells us is that Lohi'au's "ha'eha'e" for Wahinepoai-moku was not only growing and flourishing, but that the quality of his affection and love would continue to be fresh and nestled safe within Polihale, the home made by the hold of an embrace.

## ME NĀ WĀHINE NOHO KAHAKAI

Kumukahi had other wives besides Ha'eha'e. It is said that Kumukahi had five wives and they are referred to in the above mele hula ka'i as "nā wahine noho kahakai," or "the women that reside along the shore." The seasons were calculated by the great kahuna of old by observing and analyzing the sunrise in relationship to Kumukahi's wives. Taylor explains the importance of Kumukahi this way:

Hawaiians of ancient days had a moon calendar by which they kept track of the days of the month and the 13 months of the year. This was before the days of reading and writing. Each family and community had a learned Kahuna appointed to take care of the calendar. The kahunas on the Big Island regularly made journeys to Kumu-kahi point to check the accuracy of their calendars.<sup>42</sup>

Joseph Ilalaole (1873–1965), a renowned hula master, remembers the names of Kumukahi's wives. Ilalaole was a descendant of the Kamehameha line and a native of the district of Puna, where Kumukahi is located. In his recollection, at the age of 86, he explains that Kumukahi was indeed "the land of the rising of the sun" and that Kumukahi had four wives. Ilalaole explains:

‘O ia nō ma ‘ane‘i ‘o Ha‘eha‘e, ‘o ia kekahi wahine, ‘o Makanoni, he wahine ‘o Makanoni . . . ‘o Ha‘eha‘e kekahi wahine, Makanoni kekahi wahine. ‘Ehā. ‘Ehā ka pololei . . . Pā‘ūopoulu kekahi . . . ‘O Wainono‘ula, nā wāhine a Kumukahi.”<sup>43</sup>

She is here, Ha'eha'e, she is one wife, Makanoni, she is a wife . . . Ha'eha'e is a wife, Makanoni is a wife. Four. Four is correct. Pā'ūopoulu is one . . . and Wainono'ula are the wives of Kumukahi.

Kamohai's visit to Kumukahi mentioned earlier provides two descriptions belonging to two of Kumukahi's wives Ilalaole makes note of above namely, Ha'eha'e and Makanoni.

Naue hele aku la au ma ka hikina akau, a hiki ma Haehae o ke ano o Haehae he loko noia, kulana mai la au i hope, i alawa iho kuu hana, aia hoi, e waiho kahela ae ana o Makanoni. Eia ke ano, he pohaku ia aia iloko o ke kai, o kona loa, e 3 kubita o ia wahi pohaku<sup>44</sup>

I continue on going toward the North–East until arriving at Ha‘eha‘e, the character of Ha‘eha‘e is that it is a pond, I was hesitant, and when I looked, there was Makanoni lying there. Here is her description, she is a stone in side of the sea, her length or height, was 3 cubits.

According to one of Pukui’s informants, the kahuna responsible for providing the information regarding seasonal change would observe the sunrise from a nearby heiau known as Kūki‘i, a heiau built by the famed chief ‘Umi and located inland of the district of Kapoho.<sup>45</sup> Kūki‘i is often used as a reference to a person who is lazy, one who “stands” like a “wooden image.”<sup>46</sup> It is my conjecture that the heiau could have been named for the kahuna who did indeed “stand” resembling a “wooden image,” intensely concentrating while calculating the season by observing the sun as it rose above the wives of Kumukahi. This mele expresses that when the sun finally made its way above Kūki‘i, this is when “the sun has come to Hawai‘i,” perhaps reaffirming the kahuna’s place situated at Kūki‘i.

<i>Puka mai ana ka la ma Puna</i>	The sun comes up in Puna
<i>Ea mai ana ma Haehae</i>	It rises at Ha‘eha‘e
<i>Ma luna mai o Kuki‘i</i>	Above Kūki‘i
<i>Ua hiki ka la, aia i Hawaii<sup>47</sup></i>	The sun has come, it is in Hawai‘i

#### E KA‘I MAI ANA E KA‘I MAI ANA

The mele above is entitled, “He pule no ka po‘e puka mai,” and is noted as “A chant where the dancers made an appearance.” “Ka‘i” means “to come dancing out before an audience” and is noted as “the chant during which dancers appear and leave.”<sup>48</sup> The mele hula ka‘i and mele hula ka‘i ho‘i are still very much a part of hula performances today. These types of mele are filled with depictions of nature that represent the ‘ōlapa’s appearance and exit from the stage.

Mele hula ka‘i include lyrics that depict the rising of the sun and as the sun comes into full view so too is the appearance of the ‘ōlapa on to the stage area. Other mele hula ka‘i include lyrics with similar expressions. For example, “Ha‘a mai nā ‘iwa me Hi‘iaka, me Laka la i ka uluwehiwehi”<sup>49</sup> is a line which comes from a famous mele hula ka‘i still danced to today entitled “Ho‘opuka E Ka Lā Ma ka Hikina.” This particular line means that, “The sea birds come forth and dance with



FIGURE 4. “Mele Hula Ka’i,” Ka Lā ‘Ōnohi Mai o Ha’eha’e, Merrie Monarch Hula Festival 2013. Kumu Hula Tracie & Keawe Lopes. Courtesy of Ronald Mangaorang.

Hi’iaka and Laka in the lush and beautiful verdure.” Hi’iaka, besides being Pele’s most beloved sister and a patron of the hula, is a noted healer whose supernatural plant form or kinolau include the pala‘ā fern which is one of the first plants to grow on lava, healing the land after it has been consumed. Laka is the goddess of the hula and represented by the rich and lush vegetation of forest. One possible meaning then of this line could be that “The dancers come forth unto the stage with freshness and healing in their performance.” This being said, for hula practitioners, the Hikina is extremely important, for it is the promise of a rich and vibrant life!

One famed mele ka’i ho’i that is used for the dancers to exit the stage today is “Ho’i ē ho’i lā ho’i ē ka ‘ohu ē.”

<i>Ho’i ē, ho’i lā, ho’i e ka ‘ohu ē</i>	Return, return, return is the mist
<i>I ka uka lehua a’o Kulamanu</i>	To the lehua uplands
	of Kulamanu
<i>Onaona i ke ‘ala lau</i>	Fragrant due to the scent
<i>o ke kupukupu</i>	of kupukupu
<i>Kupu a’e ke aloha noho pono</i>	Love arises and dwells there
<i>i ka ni’o</i>	at the peak
<i>‘Ae!</i> <sup>50</sup>	<i>Yes!</i>

In this mele ka’i ho’i, the ‘ōlapa are likened to the mist “that rises in the lehua-filled uplands of Kulamanu,” a place scented by the kupukupu ferns. This is where “love rises and dwells there at the peak.” The

panina or closing of this short mele ka‘i ho‘i brings our attention to the extremity of the “ni‘o” the “peak” and reminds us that our aloha should always reside within us, at its highest degree of intensity.

#### E NOHO I KA HALE O HANAKAULUA

In the story of Halemano, Hanakaulua and Ha‘eha‘e were the names of Kamalalawalu’s parents, who were the ali‘i of the Kapoho area, in Puna.<sup>51</sup> Taylor notes that Hanakaulua, Ha‘ula and Kanono were possible names for the wives of Kumukahi, however, she explains that Hanakaulua’s function as a “time-keeper” for telling the seasons has since been forgotten.<sup>52</sup>

One possible translation of Hanakaulua is “The ulua fish works.” The ulua is often used as a reference for a man or a warrior in mele and mo‘olelo.<sup>53</sup> If this is the case, the meaning of Hanakaulua could then be “The man works.” Pukui notes that the time from the morning sunrise to noon was noted as a “masculine time,”<sup>54</sup> which could possibly reaffirm the notion of this particular meaning for Hanakaulua.

Another possible translation of Hanakaulua is to “take plenty of time to work.”<sup>55</sup> If this is the case, the encouragement here is that we continue to be mindful that we noho or sit, and reside in a place that functions daily, a place constantly pressing forward.

#### HO‘OPUKA E KA LĀ MA KA HIKINA

Today, as the landscape of our home continues to change, and as the land mass of the island of Hawai‘i continues to grow, these astonishing lyrical depictions in nature have become less visible. These special wahi pana that were once extremely important to our kūpuna have now become the domain of new landowners, who are either unaware of their significance or who frankly do not care. Their memory, however, remains within our mele and mo‘olelo.

Pukui’s interview with Ilalaole and Kamohai’s newspaper account have provided eight possible names for Kumukahi’s wives and a couple of descriptive explanations of its locale. The ways in which Kumukahi’s wives were depended upon tells us today that Hawaiians were very much in tune with their home environment. The rising sun, the billowing clouds, the changing tide, and the phases of the moon

all provided them with an important compass they relied on for all aspects of daily living. Knowing the changes of the seasons provided our people with information that enabled them to make good decisions regarding cultural practices that insured their survival.

Although the physical manifestation and the exact location of Kumukahi's wives are still very much uncharted territory, Ha'eha'e, the gateway of the sun, speaks to us today on a more intimate level, way beyond her function as a critical coordinate to consider while calculating the seasons in old Hawai'i. Our "ha'eha'e" is said to be birth in a place where our emotions reside, expressing all that we are passionate about and long for. If we think of the sun as being a life-giving source of nourishment, likened to the experiences of our lives that make up our Hikina, providing us with constant advice, and Ha'eha'e not only being an indication of our sincere passion but also the gateway to this nourishment, then our "ha'eha'e," our "desire," our "yearning," to look to our Hikina, to our experiences that connect us to our kūpuna, both past and present, is indeed the entrance, the gateway to this much needed nourishment. I am convinced that when our "ha'eha'e" is aligned and centered upon our Hikina, it is then when our cultural heritage will be able to shine through ringing aloud the refrain, "Ho'opuka e ka lā ma ka Hikina!"

## NOTES

This article is dedicated to all hula practitioners, who in the course of their study learn of the importance of the Hikina, and further maintain its significance.

At the author's request, the standard practice of italicizing Hawaiian words in English text is not followed in this article. This change is intended to acknowledge Hawaiian as a Native, and not foreign, language in Hawai'i.

All translations in this article, unless specified, are those of the author.

<sup>1</sup> Kimo Alama Keaulana, Lei Hulu Hula School, (Honolulu: 1997–2002).

<sup>2</sup> Keaulana, Lei Hulu Hula School.

<sup>3</sup> Mary Kawena Pukui, & Samuel H Elbert, *Hawaiian Dictionary: Hawaiian-English, English-Hawaiian* (Honolulu: University of Hawai'i Press, 1986) 182.

<sup>4</sup> Keaulana, Lei Hulu Hula School.

<sup>5</sup> Pukui and Elbert, *Hawaiian Dictionary* 69.

<sup>6</sup> . . . "Pele, the volcanic fire-queen and the chief architect of the Hawaiian group, was a foreigner, born in the mystical land of Kuai-he-lani, a land not rooted and anchored to one spot, but that floated free like the Fata Morgana, and that showed itself at times to the eyes of mystics, poets and seers . . . The region was



- known as Kahiki (Kukulu o Kahiki),”; N. B. Emerson, *Pele and Hiiaka, a myth from Hawaii*, [Honolulu] Honolulu Star-Bulletin, 1915) page ix; *Ka Nupepa Kuokoa*, Malaki 7, 1863.
- <sup>7</sup> Martha W. Beckwith, *Hawaiian Mythology* (Honolulu: University of Hawai‘i Press, 1976) 119.
- <sup>8</sup> Clarice B. Taylor, “Tales About Hawaii” *HSB*, Feb.2, 1960.
- <sup>9</sup> Mary Kawena Pukui, Interview with Joseph Ilalaole, Honolulu: BPBM, 1960.
- <sup>10</sup> J. W. H. Kamohai, “Pau Aela Ka Hoi Kuhihewa,” *Ka Nupepa Kuokoa*, April 30, 1864.
- <sup>11</sup> Mary Kawena Pukui, *‘Olelo No‘eau: Hawaiian Proverbs and Poetical Sayings* (Honolulu: Bishop Museum Press, 1983) 223–224.
- <sup>12</sup> Beckwith, 187.
- <sup>13</sup> Beckwith, 187.
- <sup>14</sup> Beckwith, 201.
- <sup>15</sup> Beckwith, 188–189.
- <sup>16</sup> Pukui, *‘Olelo No‘eau*, 129.
- <sup>17</sup> Pukui, *‘Olelo No‘eau*, 224.
- <sup>18</sup> Pukui, *‘Olelo No‘eau*, 82.
- <sup>19</sup> Pukui and Elbert, 321.
- <sup>20</sup> Pukui and Elbert, 321.
- <sup>21</sup> Pukui and Elbert, 383.
- <sup>22</sup> Pukui and Elbert, 383.
- <sup>23</sup> Pukui and Elbert, 252.
- <sup>24</sup> Pukui and Elbert, 383.
- <sup>25</sup> Pukui and Elbert, 315.
- <sup>26</sup> Pukui, *‘Olelo No‘eau*, 225.
- <sup>27</sup> Pukui and Elbert, 26–27.
- <sup>28</sup> Pukui and Elbert, 26–27.
- <sup>29</sup> Pukui and Elbert, 19.
- <sup>30</sup> Pukui and Elbert, 19.
- <sup>31</sup> H. G. Pratt, ed., *Ancient Hawaiian Civilization; A Series of Lectures Delivered at the Kamehameha Schools*. (Honolulu: The Kamehameha Schools, 1933) 50.
- <sup>32</sup> Kimo Alama Keaulana, personal conversation, December, 2009.
- <sup>33</sup> Kimo Alama Keaulana, personal conversation, December, 2009.
- <sup>34</sup> Pukui, *‘Olelo No‘eau*, 305.
- <sup>35</sup> Beckwith, 119.
- <sup>36</sup> Pukui, *‘Olelo No‘eau*, 106.
- <sup>37</sup> *Ponia o Kalakaua he Moi*. Unpublished manuscript, BPBM, H.I.M. 61, 264.
- <sup>38</sup> Pukui and Elbert, 46.
- <sup>39</sup> Lohi‘au, “O oe ia e Wahinepoi-moku,” *Ka Na‘i Aupuni*, March 30, 1906.
- <sup>40</sup> Pukui and Elbert, 231.
- <sup>41</sup> Pukui, *‘Olelo No‘eau*, 282.
- <sup>42</sup> Taylor, *HSB*, Feb .2, 1960.
- <sup>43</sup> Pukui, interview with Joseph Ilalaole.

- <sup>44</sup> Kamohai, "Pau Aela Ka Hoi Kuhihewa," *Ka Nupepa Kuokoa*, April 30, 1864.
- <sup>45</sup> A. Fornander and J. F. G. Stokes, *An Account of the Polynesian Race; its Origins and Migrations, and the Ancient History of the Hawaiian People to the Times of Kamehameha I.* (Rutland, VT: C. E. Tuttle) 1969.
- <sup>46</sup> Pukui, *'Ōlelo No'eau*, 254.
- <sup>47</sup> *He Pule no ka Po'e Puka Mai*. Unpublished manuscript. BPBM: MS SC Roberts 3:7.
- <sup>48</sup> Pukui and Elbert, 115.
- <sup>49</sup> Keaulana, Lei Hulu Hula School.
- <sup>50</sup> Keaulana, Lei Hulu Hula School.
- <sup>51</sup> S. H. Elbert, J. Charlot, and A. Fornander, *Selections from Fornander's Hawaiian Antiquities and Folklore*, (Honolulu: University Press of Hawaii, 1959) 250.
- <sup>52</sup> Taylor, *HSB*, February 2, 1960.
- <sup>53</sup> Pukui, *'Ōlelo No'eau*, 175.
- <sup>54</sup> Pukui, M.K., E. W. Haertig, and C.A. Lee, *Nana I Ke Kumu*. (Honolulu: Hui Hanai, 1972) 23.
- <sup>55</sup> Taylor, *HSB*, February 2, 1960.