serve "as durable symbols of distant events and as indispensable aids for remembering and imagining them" (Basso 1996, 6). *Wahi pana* and their cultural meanings are generated by the constant interaction of people and their environment. Ultimately, Hawaiʻi verbal arts are a manifestation of participating with the natural environment, the embodiment of experiencing the world sensuously and imbuing it with metaphoric meaning.

CHAPTER SIX

Ka Hula

(Hawaiʻi Dance)

"Ke Haʻa lā Puna i ka Makani"

Ke haʻa lā Puna i ka makani
Puna dances in the wind
Haʻa ka ulu hala i Keaʻau
Moving through the hala grove at Keaʻau
Haʻa Hāʻena me Hōpoe
Hāʻena and Hōpoe dance
Haʻa ka wahine
The female sways
ʻAmi i kai o Nanahuki
Revolving at the sea of Nanahuki
Hula leʻa wale
Perfectly pleasing, the dancing
I kai o Nanahuki
At the sea of Nanahuki
ʻO Puna kai kuwā i ka hala
Puna's sea resounds in the hala
Paepae ka leo o ke kai
The voice of the sea is carried
Ke lū lā i nā pua lehua
The lehua blossoms are scattered
Nānā i kai o Hōpoe
Look toward the sea of Hōpoe
Ka wahine ʻami i kai o Nanahuki
The dancing woman at the sea of Nanahuki
Hula leʻa wale
Perfectly pleasing, dancing
I kai o Nanahuki
At the sea of Nanahuki
(Kanahele 2011, 110–111)

Ka hula, Hawai'i dance, is a performance-based encapsulation and transmission of a Kanaka Hawai'i sensual engagement with and perception of nature, bringing choreographed rhythmic movement to symbolically encoded compositions. A *kumu hula*, Hawai'i dance teacher, interprets the *mele*, Hawai'i song, chant, or poem composition, rife with mnemonic and symbolic devices, adding even more layers of meaning through choreographed movements, rhythmic accompaniment, and adornments, each of which add some kind of symbolic meaning. The above *mele hula*, a Hawai'i composition meant to accompany *hula*, is part of the Pele family tradition documenting the origins of the *hula Pele*, the Hawai'i dance genre that honors Pele.

According to Emerson, the *mo'olelo*, Hawai'i historical account, associated with this *mele hula* marks the start of an epic journey, a saga that extends across the Islands of Hawai'i. While on a family outing, the Pele *'ohana*, family, traveled from their home at Kīlauea to Nanahuki. Pele was pleased at the sight of Hōpoe dancing on the beach and asked her sisters to reciprocate the entertainment with their own dance. Hi'iaka was the only one who responded favorably to the request, composing and then dancing to the opening *mele hula* (Emerson 1997, 1–2). Pele has several Hi'iaka sisters. Generally speaking, if a storyteller uses the name Hi'iaka, it refers to Hi'iakaikapoliopele, the youngest sibling born in the shape of an egg, full of potential and possibilities. This *mele inoa* starts Hi'iaka on a journey that ultimately ends with her transformation into an elemental entity associated with generating life on the barren lava fields.

The composition includes specific place names, recording the location as Nanahuki, a beach in the *'ili*, land division term, of Hā'ena; located in the *ahupua'a*, land division term, of Kea'au; within the *moku*, land division term, of Puna (Kanahele 2011, 112). It also includes *mahuahua*, reduplication or a repetition of syllables, a literary device that helps a performer easily recount the *mele hula*. In this case, the use of the term *ha'a*, Hawai'i dance with bent knees, in the first four lines, and the phrase *i kai o Nanahuki*, at the sea of Nanahuki, helps both orator and observer/participant easily situate both the event and the place it occurs, dancing with bent knees at the sea of Nanahuki. The composition also includes sensory elements distinctive to this particular place, which not only indicates the composer's familiarity with the place but also makes the composition more believable and easily accessible to the masses, such as the wind moving through the *ulu hala*, pandanus groves; the scattered *pua lehua*, *'ōhi'a* tree blossoms; and the sound of Puna's sea being carried through the *hala* groves.

A *kumu hula* makes use of the imagery created by the description, brings forth the resounding sea using the rhythmic beating of percussion instruments, and choreographs simple yet powerful movements simulating "the ocean currents at Hā'ena, the wind upon the grass and in the trees at Kea'au, and the undulating tides of Nanahuki" (Kanahele 2001, 7). In the stage performance of "Holo Mai Pele," taped as part of the PBS series Great Performances and aired in 2001, a gracefully powerful, disciplined dancer performs this *hula* according to a choreography that has "always been done that way, passed on from generation to generation by our grandmother, our oldest cousin, our mother, and their teachers before them" (Kanahele 2001, 8). Knowing the movements being performed today are exactly the same as the day it was choreographed *i ka wā kahiko Hawai'i*, in old time or pre-contact Hawai'i, brings stability to the spatial/temporal knowledge being transmitted.

The *hula Pele* maintained by Hālau o Kekuhi is only one of several *hula* traditions. Other *hula* traditions maintain their own versions on the origins of *hula*, including the traditions of Laka, Hinaulu'ōhi'a, Mo'ikeha and La'a, and La'ila'i. There's even a suggestion that the *hula* was born out of the Hawai'i martial arts, *ku'ialua* (Kanahele 1986, 129). As noted in previous chapters, it is neither confusing nor uncommon for multiple versions to exist. Each is contextually relevant to the people and place from which it originates. The existence of multiple versions is an affirmation of the distinct *hula* styles that continue to be practiced today at an international scale, having proliferated into countries such as Japan, Mexico, and even several European nations.

Many preparations are necessary to become a *hula* dancer, and the sections that follow describe some of the spatial/temporal knowledge dancers must learn to embody to transmit this knowledge through a *hula* performance. The dancer's attentiveness in adhering to those Kanaka Hawai'i cartographic processes embedded in the performance sensually effects the observer/participant, possibly leading to an enlightened spatial/temporal awareness never before experienced. Much of the information shared in this chapter is derived from texts and the author's experiences, both as an observer/participant and as a student at Hawai'i Community College, where the author learned firsthand that to be a dancer requires no small commitment.

Preparing the Dancer

As *kumu hula* and Hawai'i mythology scholar Taupoui Tangarō explained during a beginning *hula* class I was enrolled in at Hawai'i Community College, the opening *mele hula* is evidence of the tradition of "teaching hula." Today *hula* is taught in many places, but not all of these places can be considered *hālau hula*, a Hawai'i place of learning *hula*. Should a person have the privilege of joining a *hālau*, staying in it requires humility and respect for all aspects of the *hālau*, dedication and strength of character to endure the rigorous immersive training, and patience and dexterity to create both the musical instruments/implements and the accompanying regalia.

Aspects of *hālau hula*

Hālau hula are places where *kumu hula* transmit the spatial/temporal knowledge they maintain according to their formal training in a specific *hula* genealogy. As *hula* evolved from a highly ritualized practice to a more palatable form of general entertainment, so did certain aspects of *hālau*. Today, while some *kumu hula* teach in *hālau*, others teach *hula* in dance studios or academies. Regardless of what a *kumu hula* chooses to call the place where they maintain and transmit Kanaka Hawai'i spatial/temporal knowledge, most *kumu hula* maintain a similar organizational structure.

Organizational Structure

The *kumu hula* is the undisputed head of the *hālau*, whose responsibilities are to ensure that traditions are maintained and transmitted to the next generation. Not all *hula* teachers are *kumu hula*. From a purist's point of view, a *kumu hula* is an individual who has studied extensively, in particular *hula* genealogy, and has gone through a ceremony known as *'uniki*, graduation exercises, where knowledge is bound to the student. A *kumu hula* is capable of telling you where their *hula* lineage(s) originates. However, not all *kumu hula* have the opportunity to go through a formal *'uniki* process. Nowadays, an *'uniki* can be as simple as a *kumu hula* telling an

advanced student to go teach. According to *kumu hula* and Hawai'i scholar Keali'ikanaka'oleohaililani, a *kumu hula* must maintain and share the spatial/temporal knowledge they learned from their formal training in a particular *hula* tradition and must be acknowledged by other respected *kumu hula*.

All *hula* students are referred to as *haumana*. In some *hālau*, more advanced *haumana* are considered *'ōlapa*, dancers with a natural grace and beauty who emulate the distinct style of the *hālau* and are capable of being soloists or being featured dancers when the group performs (Stagner 2011, 63). According to Hawai'i biologist and *oli* practitioner Sam 'Ohu Gon III, the word *'ōlapa* also names one of the "plants only found in the *wao akua* whose leaves are in motion with the slightest breeze while nothing else in the forest is moving, drawing attention to the singular beauty of the tree" (2010). Associating a standing hula dancer with the *'ōlapa* in the *wao akua*, the Hawai'i forest region for the divine entities (*akua*) associated with life-giving natural processes, metaphorically relates the graceful standing movement of the *hula* dancer with that of the *wao akua* forest dancer. An *alaka'i*, leader, is the most accomplished *'ōlapa*, who serves as an example for other *haumana* and is capable of leading classes at the request of the *kumu hula*. Keali'ikanaka'oleohaililani explains that this is a relatively new role within the *hālau*; it is not a term found in the older texts but is consistent with *kumu hula* adjustments to the demands of a different socioeconomic system (2016). The *ho'opa'a* are advanced *haumana* who have mastered and committed chants, dance, and rhythmic beats to memory and are capable of assisting in *oli* and instrumental accompaniments during classes at the request of the *kumu hula*. The *alaka'i* and *ho'opa'a* give the *kumu hula* "a break from hours of instructing as well as chanting" (Stagner 2011, 64). Lastly, the *po'opua'a* is an administrative assistant or spokesperson who takes care of scheduling events, oversees preparations for instruments and regalia, and, most important, tends the *kuahu*, altar (Emerson 1998, 26–29).

Kuahu

The *kuahu* serves as "the visible temporary abode of the deity, whose presence was at once the inspiration of the performance and the luck-bringer for the enterprise—a rustic frame embowered with greenery" (Emerson 1998, 15). It is the physical manifestation of the *wao akua* where Laka, a divine

entity associated with *hula*, is metaphorically brought in to the *hālau* using greenery considered to be her *kinolau*, body forms. Some of the more commonly used plants include *lama*, an endemic ebony hardwood tree; *lehua*, flower of the *ʻōhiʻa*, a hardwood tree in the Hawaiʻi forest; *maile*, a native twining shrub with shiny leaves; and *palapalai*, a native fern. According to Gon, each has symbolic significance.

The *lama* wood is usually a centerpiece on the *kuahu* and is understood as enlightenment, providing *haumana* with a subconscious prompt to remain open to the teaching so the process can enlighten them. The *lehua* is a flower of the *ʻōhiʻa* tree and also describes an expert of any particular profession, inspiring *haumana* to practice with the purpose of perfecting their skills. *Maile* is a vine with shiny leaves and a refreshing fragrance that both fills a room and lingers, much like a *hula* performance fills and lingers in the memory of the observer/participant or a lesson taught in *hālau* is expected to fill and linger in the *haumana* body/mind memory. *Palapalai* is a delicate-looking fern that is surprisingly resilient, encouraging *haumana* to imitate its delicate movements while increasing their body's resilience and strength (Gon 2010).

Tending to the *kuahu* requires the utmost respect and knowledge of proper protocols. After all, the caretaker must enter the *wao akua* to gather and remove the greenery to be used, transport it to the *hālau*, and arrange it on the *kuahu*. Each step in this process requires *pule* informing the divine entity of the petitioner's intent and requesting permission to proceed. Simply entering the *wao akua* requires specific ceremonial protocols, as it is considered profoundly sacred and unassumingly perilous, as too many unaware travelers have learned after getting lost or, in the extreme, losing their lives or requiring state-funded rescues. *Kumu hula* are trained specialists with knowledge of how to access the *wao akua* using specific purposeful protocols (Gon 2010).

Hālau Hula Protocols

Hālau hula protocols are very specific, and *haumana* are expected to perform them according to the tradition each *hālau* dictates without question. These protocols vary depending on the *hālau*; however almost all of them require the *haumana* to perform *oli kāhea*, the chant performed to enter, prior to the start of training. It signifies the *haumana* is ready to submit to the learning process and will adhere to the *hālau* protocols. The further a *haumana* progresses in the *hālau*, the more protocols there are to follow. For example, I learned as a *haumana* in the beginning *hula* class at Hawaiʻi Community College that it is considered rude to "point" the bottoms of the feet at another person. So, when sitting on the floor, we had to sit either with both legs crossed or to one side. We also had to ensure that neither our apparel nor our body odors offended others. These are rather mild protocols compared with what the late *kumu hula* John Lake went through for his *ʻuniki*. He told our beginning chant class he had to abstain from all sexual activity for a year, which was difficult, as he was a married man. These are the kinds of sacrifices a person committed to a life of *hula* embraces for the love of their craft.

Types of *Hula*

Each *hālau hula* has its own style with which it executes different types of *hula* based on traditional teachings. Some *hālau* specialize in particular types of *hula*, such as Hālau o Kekuhi, which is known for its mastery of the *ʻaihaʻa*, a bent-knee dance style accompanied by emphatic and bombastic chanting associated with the eruptive volcanic persona of Pele. Another *hālau* with a notable style is Hālau Mōhala ʻIlima, which is known for its performances of tightly clustered formations of *ʻōlapa* moving as a single unit. The point is that *hula* "style" is not the same as *hula* "type." Two *hālau* might perform the exact same *mele hula* and it will look completely different, as each performance reflects the traditions of their specific *hālau*. Just as there are different styles of *hula*, there are also different types of *hula*, and many different classification schemes.

Some *hula* are performed while standing, others are performed while sitting; some dances use instruments, some are accompanied only by *oli*; some are deeply ritualistic and others are merely for entertainment. Most people separate *hula* into two broad categories: *hula kahiko*, Hawaiʻi dances reflecting more traditional rhythms, movements, and adornments; and *hula ʻauana*, Hawaiʻi dances reflecting more modern rhythms, movements, and adornments. Within these broad categories, Emerson and Beamer published their understandings on specific types of *hula*.

Emerson lists twenty-eight different types of hula in his book, *Unwritten Literature of Hawaii: The Sacred Songs of the Hula*, three of which are more

games than types of *hula*. The rest can be loosely categorized according to the instruments used, the emphasis on particular body position or movement, the animals being revered, and the ancestors being celebrated. For example, the *hula pahu*, which features the use of a drum, and the *hula ʻiliʻili*, which features the use of smooth, flat hand-sized stones or pebbles, are types of *hula* based on the use of an instrument. The *hula paʻi umauma*, a chest-slapping *hula*, and the *hula muʻumuʻu*, a dance of a maimed person performed while kneeling, are examples of *hula* that emphasize specific body movements. The *hula ʻīlio*, dog *hula*, and the *hula puaʻa*, pig *hula*, demonstrate *hula* that honor certain characteristics of animal ancestors. Lastly, the *hula Pele* is a style of *hula* that celebrates Pele and her many family members (1998). Beamer's work introduces two more categories, the *hula aliʻi*, dance in honor of person of high political leadership status, and the *hula wahi pana*, dance for legendary or historic places (1987, 2001).

Immersive training

Being invited to participate in *hālau hula* is considered a privileged honor, though some children from *hula* families probably have little choice. Tangarō expresses it as responsible parenting: "One of the reasons children of *hula* dancers end up *hula* dancers is because everyone in the family dances *hula*, so there's no baby sitters; the only way we can be responsible for them is if they're dancing with us" (Eckardt 2013, italics added) Those *haumana* who begin immersing themselves in the *hula* traditions as children and choose to continue undoubtedly become *ʻōlapa* at an early age. Others who begin later in life need to consider putting in as much time as it would take to achieve an undergraduate degree in college, somewhere between two to five years of intensely focused study. The more time a person dedicates to immersing their lives in *hula*, the better they will become, as *haumana* are expected to master the dances they are taught—not just learn them, but master them. At the very least, this means mastering rhythmic movement, rhythmic accompaniment, and, most importantly, rhythmic attunement.

Rhythmic Movement

Every *hālau hula* assigns symbolic meaning to every movement, expression, and gesture. The same gesture in another *hālau* could have a completely

different meaning, as the movements are personalized to a particular place of origin. So it is unwise to assume that similar movements mean the same thing when a different *hālau* is performing them. Even the most basic foot movement, the *kāholo*, the "vamp" step, differs between *hālau*. This step consists of a sideways movement in four counts on slightly bent knees: the right foot steps laterally a comfortable distance to the right side for the first count, then the left foot is brought alongside the right foot about hip-length apart for the second count, then this right foot, left foot move to the right is repeated for counts three and four. The *kāholo* is completed with the same movement to the left for four beats, wherein the left foot steps laterally to the left on the first count and the right foot is brought alongside the left foot for the second count and then repeated for counts three and four.

Although it appears to be a rather basic execution of foot movement, in the *ʻaihaʻa* tradition taught at Hawaiʻi Community College, the movement is done flat-footed, such that the entire foot from heel to toe is expected to be in contact with the ground for each step, whereas some *hālau* allow the heel to be slightly raised while executing this step. According to Tangarō, when the entire foot is in contact with the ground the dancer can connect with the earth, which empowers the movement. Regardless of tradition, this basic step requires dancers to maintain good balance, evenly distribute their weight, and take comfortably spaced steps, as wider steps tend to distort the fluidity of the movement.

Fluid movements are achieved with strong, flexible knees and ankles that allow the upper body to appear to float without any up-and-down bobbing motion. Comfortably bending the knees and keeping them fairly close together, so the knees are directly over the feet, which remain hip-length apart, ensures a naturally subtle hip movement. For some people this hip movement comes naturally, for others it requires hours of practice. Tangarō encouraged *haumana* to practice while washing the dishes and tending to daily personal hygiene. The more we practiced the stronger our legs and more flexible our knees and ankles would become, allowing us to execute other progressively challenging movements, especially those that require the dancer to lower the body to the ground while maintaining perfect posture.

The correct posture is probably the most important aspect of a good dancer. It begins with evenly distributed weight that is anchored in the thighs. This allows the lower torso to have the flexibility necessary to move

gracefully without losing balance or timing. The strength of the upper torso is demonstrated by maintaining horizontally aligned shoulders, with the chest slightly raised at all times, especially when a movement requires the dancer to bend at the waist. There can be no shoulder slouching if the dancer is to maintain a regal elegance. The lack of shoulder movement allows emphasis on the arm movements, which are integral to the embodiment of intentionality.

The basic hand position for the *kāholo* is to extend the right arm to the right side of your body with fingers pointing to the right and palm down, while your left arm rests comfortably across your chest with elbow bent and palm down. Both hands should be relaxed, not stiff, and pointing in the same direction as the movement. So, when you move to the left, the left arm is extended to the left, with fingers pointing to the left and palm down, while your right arm rests comfortably across your chest with elbow bent and palm down. Some *hālau* require all dancers to execute this move such that their hands appear to be at the same height across the group, which means taller dancers must bend their knees lower to match the shorter dancers. In the style of *hula* taught at Hawai'i Community College, the hands are aligned with the level of each dancer's breasts. According to Tangarō, this acknowledges the beauty and diversity of every individual's body, encouraging each dancer to respect and appreciate the range of movement their body allows while performing the choreographed movements associated with the rhythmic accompaniments.

Rhythmic Accompaniments

While the most basic *hula* movement provides hints of the symbolic expressions maintained by each *hālau hula*, they all require some kind of rhythmic accompaniment, adding another layer of symbolic expression. Frequently used rhythmic patterns are given specific names, allowing the *kumu hula* to call out a pattern by name so the *ho'opa'a* can execute the associated rhythm. For example, according to Beamer, the traditional rhythm for a *mele hula* that she learned from her grandmother Sweetheart was three *kāhela* and one *pā*, where "the *kāhela* is one downbeat (u) and two upbeats (te): u te te. The pā is a single downbeat and upbeat: u te. The beginning *mele hula* rhythm pattern is thus: u te te / u te te / u te te / u te" (1987, 3, italics added).

This rhythm usually precedes any movement and signals the dancers to take their stance. For the *'aiha'a* tradition, this means lowering the body by bending the knees for the *'aiha'a* stance. The rhythm used for the *kāholo* is one *kāhela* and one *pā* for each direction.

ho'opa'a (instrumentalist)	*haumana* (student)
u te te	right, left
u te	right, left tap
u te te	left, right
u te	left, right tap

The side step of the right foot for the first count is done on the downbeat, and the left foot is brought alongside on the second count, on the two upbeats of the *kāhela*. The second side step of the right foot for the third count is again done on the downbeat, but the fourth count is performed on the single upbeat of the *pā*, because the second side step of the left foot is tapped on the ground, not planted, so it can begin the first count going to the left.

After a while these named rhythms and matching movements become ingrained in the dancer's body memory; a *kumu hula* can warm up the *haumana* simply by calling out the names of the movements, and any changes in the accompanying rhythms are performed seamlessly. For example, a *kūkū*, three downbeats and two upbeats, is used on the *'ami kūkū*, a rotation of the hips with two small quick revolutions and one slower revolution. When the *kumu hula* calls out for a *kūkū*, the following rhythmic combination is performed:

ho'opa'a (instrumentalist)	*haumana* (student)
u	small, quick hip revolution
u	small, quick hip revolution
u te te	slow hip revolution

These rhythmic combinations reflect the basic lessons learned during beginning classes but do not mean these steps are executed only with these rhythmic accompaniments and vice versa. The point is to recognize that rhythmic accompaniment maintains symbolic significance. In this case certain rhythms are associated with certain *hula* movements. Specific rhythms have also been associated with specific people. My cousin once relayed to me that during an all-night vigil she heard the beating of the *pahu*, drum in the distance. She remembered the rhythm and shared it with a *kumu hula* with whom she was acquainted. She was told that rhythm was associated with a particular *ali'i wahine* and that hearing it was a good omen with regard to

her vigil because it was highly likely the drum she heard originated from a different moment in space/time than the one she was occupying.

Rhythmic Attunement

The ability to reach across and relate with other dimensions of space/time is neither strange nor special for some Kanaka Hawai'i. It is in fact what a *hula* performance ultimately provides, an opportunity to become attuned to another moment in space/time. An *'ōlapa* who can transport the audience into another realm has mastered not only the movements but also the art of surrendering their entire being to the *hula*. They no longer think about where their foot needs to be placed or when they need to turn because they are at one with the *hula*. At that moment, the *'ōlapa* achieves a super sentience wherein the combination of rhythmic movement, vocal expression, and attentive intentionality merges, allowing the carefully choreographed performance to generate the vortex that connects two different points in space/time.

This is likely why, from the very beginning, some *hula* performances were considered ritualistic. Connecting to different points in space/time requires unrelenting and rigorously performed perfection. No doubt there were only certain seasons during which rituals of this magnitude could be performed, making any errors inordinately costly. Thankfully, these days, public *hula* performances do not carry the same weight of consequence, but they do allow for the committed *'ōlapa* to symbolically connect with entities and processes larger than themselves. As Kealiʻikanakaʻoleohaililani shared in a personal communication, "The dancer is the rain, the wind, the magma." Although not every *'ōlapa* is capable of achieving this level of mastery, nor is every observer/participant able to yield their entire being to the performance, the potential to do so still exists.

Hula implements and instruments

Musical accompaniment is an essential element in a *hula* performance, though not entirely necessary, as the oldest forms of *hula* were performed without any implements or instruments. According to Beamer, there are twenty-five implements or instruments *kumu hula* could choose to use in *hula* performances. She distinguishes an implement as a natural element,

such as a piece of wood or stone, and an instrument as something fashioned by hand (2001, 2). A majority of the implements and instruments used in *hula kahiko* are percussive rather than melodic, whereas the *hula 'auana* makes use of more modern instruments such as the *'ukulele*, guitar, and bass. Many *hālau hula* require *haumana* to find or make their own instruments, ensuring the perpetuation of the process as well as the personalization of the product.

Emerson lists thirteen instruments used in the *hula kahiko*: four he categorizes as distinctly percussive, two as rattles, two as noisemakers, and the remaining five as wind-like instruments (1998, 140–148). Another way of categorizing these instruments/implements is according to the divine entity(ies) from whose *kinolau* they consist. For example, the most important instrument according to Emerson is the *pahu*, because its deep and solemn tones make it "an instrument to stir the heart to more vigorous pulsations, and in all ages it has been relied upon as a means of inspiring emotions of mystery, awe, terror, sublimity, or martial enthusiasm" (1998, 141). Adrienne Kaeppler and colleagues say it owes its importance to its association with those *hula* performances conducted during temple rituals and that it lost its distinctiveness when it was incorporated into mainstream public performances (1993, 1–2). Perhaps its importance has more to do with the fact that the base, a hollowed coconut trunk, is made from the *kinolau* of Kū, and the membrane, sharkskin, is recognized as *'aumakua*, the trusted divine entities who assist and guide Kanaka Hawai'i. Together this balanced pair of land and ocean elements resounds when struck with the palms or fingers, sending sound waves both into the earth and bouncing back up into the atmosphere. Classifying instruments as such gives greater symbolic relevance to the performances.

For example, when the Hawai'i Community College beginning *hula* class learned a *hula* using *'ili'ili*, small smooth flat stones, Tangarō explained the symbolic connection between the implement and the *hula*. *'Ili'ili* originate from the bowels of the earth, beginning as magma that went through a birthing process of sorts and was eventually coaxed down from the mountains along waterways that also shaped them into the dense, smooth, flat stones. They are the products of Pele and Kāne, and striking them together allows them to speak and represent those divine entities and processes. He made it abundantly clear that, since each dancer needs to personalize their implements and form their own relationships with the divine entities and

processes that they represent, each *haumana* had to search for their own *ʻiliʻili*. It made them all the more precious. Furthermore, if and when the purpose of taking the *ʻiliʻili* ever came to an end, as when the *haumana* no longer chooses to *hula*, then the *ʻiliʻili* needed to be returned to the place where they were found. Intentionality matters.

ʻAʻahu and adornments

Dancers are also expected to make their own *ʻaʻahu*, apparel, and adornments, as most people tend to take better care of anything they have had to invest time in creating. This begins with making the *pāʻū*, skirt, used for practice sessions. While most *hālau hula* instruct *haumana* to use an off-white muslin fabric folded lengthwise and gathered into pleats with a cotton rope cord inserted along the length of the fold so it can be tied at the hip, securing the skirt in place, a resurgence of *kapa*, bark cloth, and handwoven cordage is currently taking place. In 2011, Hālau o Kekuhi took the stage at Merrie Monarch donned in *kapa*, while over thirty *kapa* makers sat in the front row for the performance.

This collaboration between *hula* and *kapa* practitioners was sixteen months in the making. Reconnecting two cultural practices that remained mostly separate arts throughout the period of the 1970s commonly referred to as the "Hawaiian renaissance" was a huge undertaking, as over 350 square feet of *wauke*, paper bark, was stripped, soaked, pounded, and dyed for the eighteen performers and three *kumu hula* that took the stage. According to 2015 Native Arts and Cultures Foundation Traditional Arts Fellow Dalani Tanahy (quoted in Reiny), the 2011 Merrie Monarch performance "could very well be the first *hālau* to perform with *kapa* since Kaʻahumanu's time" (Reiny 2011, italics added).

According to Tanahy, it all starts with good trees. *Wauke* grows quickly and can reach six to twelve feet in height in a couple of years, when it is best for harvesting. The harvested trees need to be stripped and soaked within a few days, or the material will be difficult to work with. The initial pounding is done with a *hohoa*, round beater, and a *kua pōhaku*, stone anvil, to loosen the fibers, coaxing it into an even, pulpy consistency. It is coiled, wrapped, and stored in water for a couple of weeks to soften. The second beating is done with an *ʻiʻe kuku*, square beater, on a *kua laʻau*, wooden anvil, to gently compress the fibers while flattening the material to the desired width. The

watermarks are added in the final stages of felting using the engraved side of the *ʻiʻe kuku*. The *kapa* is then laid out to dry but needs to be rubbed with stones for a smoother and softer texture before dyes can be applied. Dyes are made from various parts of many different plants, and the *kapa* is immersed in the colorful liquids until the color is set. *ʻOhe kāpala* (bamboo stamp) designs are dipped into other dyes and pressed onto the *kapa* in repeating patterns. Some *kapa* were even scented (Tanahy 2006). As you can see, the processes could very well be cartographic in their own right, as each step undoubtedly incorporates symbolic significance, from the making of the tools and dyes to the watermark pattern impressed and the design imprinted.

Oftentimes *ʻaʻahu* are made and worn for specific performances and are carefully cared for, covered, and closeted when not in use. Several protocols are associated with the use and handling of *ʻaʻahu*, including the one used for practice at the *hālau*. At the Hawaiʻi Community College beginning class, Tangarō instructed us on how to make the practice *pāʻū*, but required us to bring the final product to him for inspection before we could use it in the *hālau*. Upon approving the materials and construction, he then for the first time tied each one on the student who made it, signifying another rite of passage similar to the *oli kāhea*.

Other adornments are carefully made and fastened on the head, shoulders, wrists, and ankles, depending on the type of *hula* being performed. Even the simplest adornment of woven ferns requires specific protocols, from gathering and designing to securing them in place for a performance. Most materials for the *hula kahiko* are found in the *wao akua* and require protocols similar to those expressed earlier in the dressing of the *kuahu*. Dressing the dancer is no different. Both Emerson and Beamer share that the act of securing each article of the regalia in place was accompanied by *mele* (Emerson 1998, 49; Beamer 2001, 6–7). According to Beamer,

> At a given point in the chant, we began to lean forward to pick up our greenery, to begin the dressing ceremony, the ferns for our wrists would be put on first. Each dancer would lay the right wristlet over her right knee, place her right hand on it, palm up, and with the left hand, twist the ends of the wristlet and tuck it securely under the band. When that was complete, we held the wrist to admire our handiwork. Then both hands were place in a relaxed pose on the lap, palms up. The same procedure was followed for the left hand. Next came the anklets, beginning with the extension of the right foot diagonally

> forward, holding the anklet up as though admiring its beauty, bending to the right side, fastening the anklet at the back of the right ankle, returning the right foot to place and sitting back. At this point, there was a deep breath as we cupped our hands in our laps in a humble attitude. The same procedure then began for the left ankle. (2001, 6)

She continues by describing the placement and securing of the *lei poʻo*, head garland, and the *pāʻū*, culminating with the *lei ʻāʻī*, neck garland. When all adornments were placed, a final *mele* was performed, signifying that the dancers were fully aware of their commitment and were ready to sacrifice their mind/body to become the dance, entering a near trance-like state of being.

Regardless of the venue, when it is time to perform, *ʻolapa* stand ready. They are silent, focused, and completely confident in their preparation. At this point, they are no longer individuals; they are the medium through which the divine entities and processes of the natural world are expressed, bringing to life the space/time the *mele* describes. The *kumu hula* begins to *oli kāhea*, signaling to the dancers and the observer/participants that the presentation is about to begin. As the *kumu hula* and the *hoʻopaʻa* prepare the ground for their instruments, the dancers arrange themselves for their entry. Their look is solemn, their dress impeccable, their breathing metered, and their presence undeniable. What happens next depends on the type of *hula* being performed. The next section describes one of the simplest *hula* I learned as a student at Hawaiʻi Community College's beginning *hula* class.

Ka Hōʻike (The Performance)

"'Ai Kamumu Keke"

ʻAi kamumu keke
Crunching cinder consumed by fire
Nā keke pāhoehoe ke
Smooth unbroken lava rendered to cinder
Wela i luna o
The fire rises of
Halemaʻumaʻu ke
Halemaʻumaʻu

ʻAi kamumu keke is a *mele* describing the sight, sounds, and essence of magma rising in Halemaʻumaʻu, the crater in Kīlauea caldera considered the metaphoric home of Pele. It is a timeless composition, as the event that inspired it continues to this day. When the *kumu hula* choreographed this *mele*, particular attention was paid to the characteristics of lava, also known as *pele*.[30] When lava first emerges from the depths of the earth, it is liquid fire—sometimes thick and slow-moving, creating *pāhoehoe*, smooth lava, and sometimes highly gaseous and quick-moving, creating *ʻaʻā*, rough lava. As the *pele* rises in Halemaʻumaʻu crater and consumes the semi-cooled basalt crust at its surface, it crackles, pops, and crunches, making indistinct rumblings of something approaching. To find the source of this particular kind of noise, one need only look toward the skies above Halemaʻumaʻu, lit red by the rising magma.

The dance style the choreographer chose to use is a specific type of *hula kiʻi*. *Kiʻi* is an image, statue, idol, or doll. A *hula kiʻi* can take the form of dancers either using marionettes or positioning their bodies like a carved idol. In this case, the choreographer uses the latter type of *hula kiʻi*. In this *hula*, the dancers can be standing or sitting, as their feet do not move. The arm movements are exactly the same, regardless whether the dancer is standing or sitting. One of the main reasons this *hula* was selected for this description is that each of the four lines has one main movement, making it easier to describe without taking away from the Kanaka Hawaiʻi cartographic presentation being expressed in this section. (A snapshot of the first three arm movements are included on this book's cover.)

The "ready" pose for this *hula* looks similar to the stance some people take when they are upset or angry. It begins with the dancer either sitting on the heels, similar to a yoga "hero" pose, or standing with the heels together, toes pointed at a forty-five-degree angle, with knees slightly bent in same direction as the feet. The arms are at the sides, with elbows bent outward away from the body at a forty-five-degree angle, and the palms facing the floor with the wrists bent at a forty-five-degree angle. The fingers are pointing outward, mimicking the direction of the toes of the standing pose. The angularness of the pose also mimics some Hawaiʻi temple woodcarvings. I believe the motionless lower body puts more emphasis on the arm movements, represents the earth as a steadfast foundation, and gives the dancer a constant connection with a solid foundation, making it easier to commit to the natural processes the dance describes.

The first arm movement looks as though the dancer is playing peek-a-boo, covering the face with the hands. It begins with the arms out to the sides, parallel to the ground at shoulder height, with elbows bent such that both hands cover the front of the face without touching the face. Both palms are turned toward the face, with one hand in front of the other and the fingers and thumbs bent like claws. Every muscle in the dancer's body is taut and stiff as the hands slowly move outward to the sides, exposing a face wearing a fierce expression. The movement conveys the powerful, steady, expansive movement of the *pele* as it rises in the crater, breaking up the semi-cooled basalt crust as though fingers were scratching at the surface, seeking freedom from the fiery depths. The words that accompany this movement describe the sounds as crunching cinder, and further research of the words reveals it is also a thunderous crackling rumble or the confused noise of a multitude at a distance. The accompanying *oli* is forcefully loud and booming.

The second arm movement looks as though the dancer is hoisting a large heavy bowl up above the head. The dancer keeps the arms at shoulder height, parallel to the ground, but bends the elbows upward, making the forearms nearly perpendicular to the ground. The wrists are bent with palms facing up to the sky and the fingers are still clawlike. The dancer's head is tilted slightly upward, with the eyes looking toward the sky as the arms are raised upward. The movement represents the *pele* rising in Halemaʻumaʻu crater as the accompanying words the dancer chants express how this movement affects the *pāhoehoe* crust on the crater floor, being rendered to cinder.

The third arm movement looks like the dancer is shielding the forehead from the sun. The dancer maintains the arms at shoulder height with elbows bent outward to the sides and head tilted slightly upward. The hands are brought together near the forehead with the palms facing upward. The fingers are straight and the fingertips are nearly touching. The words that accompany this movement represent the magma rising, which can be seen from a distance through the reflection on the red-tinged clouds that hover over Halemaʻumaʻu.

The last movement begins with the dancer looking like a scarecrow and ends with the dancer making a large bowl with the arms. For the first part, the dancer maintains the arms at shoulder height but bends the elbows downward, making the forearms nearly perpendicular to the ground with the palms facing the back. For the second part, the hands move forward in an arced path, making a circle in front of the body with the palms facing outward and fingers touching slightly. The movement represents Halemaʻumaʻu crater, the source of the rumbling noise. In the first part of the movement, the dancer uses the body and arm positions to create the image of a *hale*, a house. The symbolic significance of this movement highlights the crater as the home of Pele, from where Kanaka Hawaiʻi are able to witness the event this *mele* describes.

According to Kekuhi Kealiʻikanakaʻoleohaililani, this *hula* transmits important knowledge to the observer/participant who is unfamiliar with who Pele is and what Pele does. The dancer demonstratively expresses the power generated as Pele erupts, using stiff, tight, purposeful body movements and a loud, explosive chanting style. The face is fierce, the teeth are bared, the muscles are taut and stiff like a rock generating a lot of heat in the dancer's body, making it possible for the dancer to embody the power of Pele, not just dance about Pele. Kealiʻikanakaʻoleohaililani further states, "As long as the lava still flows and the sun continues to remind us of the heat of Pele, the stories are never relegated to the past—they are now. When the vog comes, Pele is here now. Pele is not an entity with nose, eyes, mouth, arms but she is lava, rock, sulphur, vog, red lava, lightning that come from the lava, all of that smoke" (2015).

Many Kanaka Hawaiʻi do not distinguish between the natural entity and processes known as *pele*, and the divine entity Pele. According to Kanaka Hawaiʻi cartographic philosophy, presented in part 1 of this book, the natural entity and the divine entity are one and the same. Categorizing natural entities and processes according to their physiological characteristics is not the same as anthropomorphizing the environment, because Kanaka Hawaiʻi do not assign human characteristics to them. In a Kanaka Hawaiʻi cartographic philosophy, natural entities and processes are recognized as living beings having an innate intelligence and roles and responsibilities. They are classified according to the space/time each occupies and the life-giving purpose each fulfills.

This chapter is not meant to present *hula* practice in its entirety, but only to highlight the cartographic processes of spatial/temporal knowledge transmission. The *hula Pele* example shared in this section both maintains and communicates spatial/temporal knowledge about Pele. Oftentimes people see only the destructive nature of Pele, inspiring fear as it exposes the frailty of humankind in relation to Pele. This is why

kumu hula add a transitional piece that softens the performance, signifying that everything is calm as the forest can begin to grow anew. This inspires the observer/participant to step back from the human body scale of the event this *hula Pele* presents and understand it from an island scale, as one of Pele's responsibilities involves the birthing of new lands, providing more space for life to continue to flourish. Pele also inspires flora and fauna to evolve, as constant eruptions allow various species to adjust to environmental shifts including climate change and shifting planetary positions.

Perceptions of Kanaka Hawai'i Spatial/Temporal Knowledge Transmission

Hula performances are the perfect multisensual delivery system of Kanaka Hawai'i spatial/temporal knowledges. Every *hula* performance stimulates the aural, visual, and olfactory senses. Aurally, the *hula* is accompanied by both instrumentation and song, adding even more depth to the presentation of chanting styles. Visually, the bodily movements, attire, and adornments work together to form a cohesive symbolic representation of contextual essence. Depending on the type of adornment, performances can also awaken the sense of smell. Fragrant *lei* moving with the dancer emanate aromas on gentle breezes and enhance the visual and aural performance, allowing the audience to be surrounded in the scents of nature. Most people know how a certain smell can bring forth fond memories of moments long past. The same is true with wafting aromas of floral adornments. Every *hula* movement transmits a specific meaning, with gestures that symbolize flowers and animals, and natural elements like wind, water, cliffs, trees, and even conflict and war, allowing dancers to evoke an endless array of significance with expressive hand gestures and undulating body movements.

When presented with the precision and accuracy of its moment of origin, the *hula* becomes "a vehicle, very capable of pitching you into another world, into that event for which the *mele* was composed. That is what dancing *hula* is capable of doing. When that happens, and you look at the dancer, the dancer becomes the dance" (Kanahele 2005, 26, italics added). A dancer embodies an event occurring in a space/time deemed worthy of timelessness, transmitting spatial/temporal knowledge through symbolically

choreographed movements, rhythmic and vocal accompaniments, and appropriate adornments. The observer/participant can become disembodied from the space/time of the performance and mentally transported into the space/time of the event being memorialized through a mesmerizing, trance-inducing engagement of multisensual arousal, regardless of whether or not firsthand spatial/temporal knowledge of the place or event being presented has been experienced. However, the more intimate the observer/participant is with the place or event being presented, the deeper the sensual experiences are capable of being.

Hula is also key in maintaining spatial/temporal knowledge for the community it serves. "Dancing is a tool to educate ourselves, telling us who we are" (Kanahele 2005, 26). *Hālau hula* maintain and transmit vast bodies of knowledge using a variety of protocols, teaching techniques, and mnemonic devices to create symbolic connections between sound, smell, sight, and movement. In this world of high-tech information transfer, data exchange, and hypermedia, many of us have become numb to other modes of knowledge transmission, modes such as *hula* that use symbolically embedded performance as a means to move local knowledge beyond the space/time of its production. Performance-based knowledge transmission is successful in *hālau* because of the methods used to maintain a specific compendium of spatial/temporal knowledge. Regardless of whether or not the dancer becomes a *kumu hula*, spatial/temporal knowledge transmission is demonstratively passed from generation to generation, infused into the moment the dancer embodies the dance with rhythmic movements, mesmerizing beats, and wafting fragrances that unfurl a metaphoric logic specific to each *hālau*.

According to sociologist David Turnbull, transmission of knowledge in oral societies is "heavily dependent on metaphors, narratives, redundancy, concrete models and communal interaction" (2003, 152). Furthermore, incorporating spatial knowledge in songs and rituals, learning and testing knowledge retention in small groups using mnemonics, and having overlapping methods that reinforce each other are effective ways to ensure that the vast body of information is not only accurately retained and passed on to future generations but also instantly accessible (Turnbull 2003, 153).

Hālau spatial/temporal knowledge transmission involves mastery of *mele*, *oli*, movements, musicality, and the making of implements, instruments, and adornments through an intensified and stringent mentoring

process. *Hālau* exude formality in ceremony, ritual, etiquette, and protocol at every step of the learning process. From the moment a *haumana* decides to step into a *hālau* for the first time to the moment they step onstage to perform, and even after the performance, when they must return their *lei* to a natural setting, everything is done with a deep respect for the practice. *Hula* provides the vehicle for many Kanaka Hawai'i to recognize and deepen their spatial/temporal relationships with all natural elements and processes, thereby arousing their sensual engagements to a heightened state of consciousness.

CHAPTER SEVEN

Ka 'Ōlelo Hope

(Conclusion)

Kanaka Hawai'i cartography is a product of a Kanaka Hawai'i cartographic philosophy that recognizes the life essences and intelligences of all entities and processes; that nurtures intimate connections with these entities and processes, relating to them as familial beings according to standard forms of etiquette; and that cultivates metaphoric associations with each being, classifying them according to their characteristics, roles, and responsibilities. By the time Europeans arrived on the shores of Hawai'i, Kanaka Hawai'i cartographic practices reflected the philosophical and technological advancement of Kanaka Hawai'i; those sensual, intimate, and multidimensional relationships Kanaka Hawai'i nurtured with divine entities and processes are still inextricably intertwined in Kanaka Hawai'i cartographic performances. Kanaka Hawai'i cartographic practices need not share the same kind of materiality and apparent reproducibility as Western cartographic practices to serve as an effective means of pursuing representational solutions for relational and spatial issues.

In the time it has taken to write this book, a small number of scholars have begun reframing "the ontological foundations of cartography, moving from a representational to a processual understanding of maps, from ontology (what things are) to ontogenetic (how things become)" (Kitchin et al. 2013, 480). Kanaka Hawai'i cartography builds on the works of these scholars, further extending the reconceptualization of the ontogenetic positionality of cartographic practice by challenging the apparent philosophical stability cartographic practices have been required to maintain and providing the alternative philosophical underpinning, presented in part 1, that laid the foundation for understanding how Kanaka Hawai'i cartographic consciousness is framed.

The Kanaka Hawai'i philosophical perception of the world described in this text is based on an ontological understanding that everything in this

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