

**Ke ho'i a'ela ka 'ōpua i Awalau**

The rain clouds are returning to Awalau.

*Said of a return to the source. Puku'i 1698*

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"This is what happens to the old songs when we fail to attend to them: they morph, lose focus, come up short, and sometimes disappear altogether." (de Silva 1997: 1)

This is how Kihei de Silva begins his book, *Moku O Keawe*, one step in his journey to reclaiming the old songs of Hawai'i. This paper is one step in my journey to reclaiming the rainbows. Rainbows and clouds are signs used in Hawaiian *mele* which have survived from the time before Captain Cook, through the fall of the traditional *kapu* system in 1819 and the coming of the missionaries in 1820, through the *hapa haole* - Hollywood influenced era of the 1940's and 1950's, until today, to survive and thrive in a multicultural society, as enduring symbols of the Hawaiian cultural identity.

### **Introduction**

In this paper, I examine the reclamation of a traditional *ho'ailona*, or sign, by the Hawaiians of today as a means of reclaiming their cultural identity. First, I examine Hawaiian identity. What is a Hawaiian? What does it mean to be a Hawaiian? What does it mean to identify yourself as a Hawaiian? The rainbows, the many different types of rainbows come next. I begin this section by introducing the importance of rainbows, as well as the many different types of rainbows. Rainbows are not

only important in Hawaiian culture, but are also important to the Maori, Samoans and Cook Islanders. I also include the many different types of clouds in this section because clouds were also important traditional *hō'ailona* and is a supporting example of the close relationship of Hawaiians with nature. Then, finally, we arrive at the *mele* (songs). I examine different types of traditional Hawaiian songs along with the different poetic devices which characterize a traditional Hawaiian song. These devices are very important as they are part of what contemporary Hawaiians are using again in their efforts to reassert their cultural identity. I begin to examine the importance of rainbows to traditional Hawaiians through their use in songs. These songs are extremely valuable and most of the songs and information I found are kept at the Bernice Pauahi Bishop Museum Archives, as well in the University of Hawai'i at Manoa Pacific Collection. The archivists at both institutions are invaluable. I continue on by chronicling the evolution of the music of Hawai'i through the many outside influences. Once the Europeans arrived in Hawai'i everything began to change, including the music. When Hollywood and tourism began to grow in the mid- to late 1940's, 50's and 60's, the music reflected these influences. With the beginning of the Hawaiian renaissance in the early 1970's the music began to change. This renaissance has been monumental in helping Hawaiians reassert their cultural identity through their use of traditional symbols and traditional devices in songs.

Hawaiians had and still have a very close relationship with nature. "Ancient premises inform metaphorical constructions in

contemporary Pacific literature. Nature is commonly invested with historical, social, and spiritual significance." (Marsh 1999: 167)

Rainbows and clouds were and are very important social and spiritual symbols to Hawaiians. These symbols or signs, along with many others such as water, birds, flowers, trees, winds, and rains appeared as tattoos, on tapa, in petroglyphs, as well as in songs. When expressing themselves, Hawaiians compare their loved ones to the things they see around them in nature. "Pacific Islanders regard all aspects of life as inseparable parts of who they are." (Hereniko 1994: 406)

### **The loss of our cultural identity**

The Hawaiians have lost much at the hands of the western world. Having gone through epidemics, a downfall of the traditional religion, the overthrow of an entire way of life, including a law forbidding hula and subsequently their language, the Hawaiian people have barely managed to survive. The loss of identity is very traumatic and only comes about when another culture with different rules and traditions enters the picture, intending to change the lives of the indigenous people. So begins the confusion. With the coming of the western world, some roles and traditions were destroyed while other new roles were created. With these new roles, there was no known protocol, thus new protocol had to be created.

The Hawaiians are finally fighting their way back from the brink of oblivion by looking to their past, relearning traditional ideologies. "Learning is an active, oral, and experiential

process based on gender, vocation, class, spiritual signs, political context, and environment." (Meyer 1998: 22) Hawaiians are reclaiming and reasserting their cultural identity as seen in their use of the traditional symbols of rainbows and clouds in songs. "Our cultural identities are therefore always in a state of becoming, a journey in which we never arrive; who we are is not a rock that is passed on from generation to generation, fixed and unchanging." (Hereniko 1994: 406)

### **Rainbows from around the World**

Rainbows are important in many cultures around the world.

The Maori of Aotearoa have many different types of rainbows. *Aaheahea, aaheihei, aaniwaniwa, ataupiko, kahukura, kairangi, koopere, ouenuku, paahoka, paahokahoka, puaheihei, rore, taawhana, taawhanawhana, tuaawhiorangi, and uenuku.*

In Atiu, 'Ina (known here as Hina) took a mortal husband to her celestial abode. As time passed, her husband began to age and was getting closer to death. She told him that he must return to earth to die. "At that moment 'Ina caused a beautiful rainbow to span the heavens, by which her aged and disconsolate husband descended to the earth to die." (Andersen 1969: 261)

Rainbows are prevalent throughout the cultures of the Pacific, as signs as well as metaphors in songs. As Pacific Islanders are struggling to fight their way out from under the yoke of colonialism, they are returning to traditional symbols in new forms of expression such as poetry.

Kauraka Kauraka (1987) of the Cook Islands wrote a poem entitled  
"Taunga o te Anuanua" (Rainbow Priest):

*Ko koe te tiaki i te marama teatea  
e mania ana ei anuanua kooro  
Kua pe'e koe ki te au aitu  
no tetai au ua rakau  
ei peeni i te au kara  
o te anuanua  
E mea ngata te opu  
i toou marama no tona kaka  
e te vera mei te ra o te metepara  
Inara mutukore toou tiratiratu  
i te maani kara kia umereia  
I teia po ka aravei koe  
i toou tuakana no Havaiki-Po  
koia te tiaki i te marama kerekere  
e mania ana ei anuanua ario  
Ka pe'a aia ki te au aitu  
no tetai ua tuke  
ei tieni i te au kara  
o taau anuanua  
Kare i te mea ngata te kita iaia  
no tona tutu mata kua kaka  
mei te ata o te arapo mua*

Guardian of white light  
that makes golden rainbows  
You chant to the gods  
for special berries  
to paint the colours  
of the rainbow  
Difficult to capture  
your face burns  
like the desert sun  
Yet you can be trusted  
to create colour and wonder  
Tonight you will meet  
your brother from Havaiki-Po  
the guardian of black light  
that makes silver rainbows  
He chants to the gods  
for special rains  
to change the colours  
of your rainbow  
His face is easy to recognize  
because it shines  
like the shadow of the first moon.

Ruperake Petaia writes "Fonofono o le Nuanua" (Patches of the  
Rainbow) from Samoa (1992)

A fafagu le la  
 i le taeao tautulemoa  
 ma fefatia'i ae to'a  
 i le lagi;  
 A masisi mai fo'i le vaitafe  
 fa'anoanoa, ma siva le vaovao  
 i pesea a le savili;  
 a laue fo'i peau o le sami  
 ma fa'anoanoa mai fofoga o le lagi;  
 a sa'i ma fo'i le la'i  
 me miti'ia ataata  
 e le malamalama;  
 ona lalagaina ai lea o le loto  
 o mafaufauga, ua avea ma  
 fonofono o le nuanua  
 o lo'u olaga.

When the sun wakes  
 the drowsy morning  
 and the freezing clouds  
 in heaven break;  
 when the sad river sobs  
 and the grass dances  
 to the breeze singing;  
 when the waves wail  
 and the heavens mourn;  
 when the wind is angry  
 and the light swallows  
 the shadows;  
 my heart weaves  
 the thoughts for  
 patches of the rainbow  
 of my life;

In a modern day Maori fable by Katerina Mataira and Terewai Kemp, Cry-Baby Moon, a rainbow is the savior (1992). Cry-Baby Moon is the story of a sad moon because the moon can't see her face in the sea. The Moon is offered advice by a Cloud, the Rain, Thunder and Lightning, and all are unable to help the moon. Until the Rainbow comes along. The Rainbow tells the moon that the reason she can't see her face in the sea is because the sea is too rough and all she has to do is ask the sea to be calm, and lo and behold, then the Moon can see her face in the sea (Mataira & Kemp



1992).

The Hopi Indians do a dance entitled Hopi Rainbow dance, which is done in the autumn to give thanks "to the clouds and rain for their essential part in providing food for the people."

In the Bible, the rainbow is the covenant from God. In Genesis 10:9, "Then God said to Noah and to his sons with him, "Behold, I establish my covenant with you and your descendants after you, and with every living creature that is with you, the birds, the cattle, and every beast of the earth with you as many as came out of the ark. I establish my covenant with you, that never again shall all flesh be cut off by the waters of a flood, and never again shall there be a flood to destroy the earth." And God said," This is the sign of the covenant which I make between me and you and every living creature that is with you, for all future generations. I set my bow in the cloud, and it shall be a sign of the covenant between me and the earth. When I bring clouds over the earth and the bow is seen in the clouds, I will remember my covenant..."

To the Caucasian American world, rainbows are merely pretty colors in the sky. According to the Encyclopedia Americana, rainbows are defined as "an arc of colored bands formed by reflection and refraction of sunlight by drops of rain or mist, or a similar arc formed in any spray of water." (1999:236) No mention of being gods, companion to the gods, or children of the gods.

### Ka Pi'o o ke Ānuenuē

Rainbows and clouds are also very prominent features of Hawaiian

culture. There were many different types of signs such as winds, rains, birds, rainbows, and clouds. According to Fornander, "...in the judgment of some the rainbow was an auspicious sign if it stood in a favorable position, while in the opinion of others it was unfavorable if it did not meet the occasion. (Fornander 1918: 100) There is an 'olelo no'eau recorded by Kawena Puku'i which shows the importance of clouds, "Aia i ka 'ōpua ke ola: he ola nui, he ola laulā, he ola hohonu, he ola ki'eki'e" which translates to be "The reader of omens knows by their shape and color whether clouds promise rain and prosperity or warn of disaster" (Puku'i 1983:#42).

Rainbows and clouds have been companions to the ali'i, guardians to the bodies of ali'i who have passed on, as well as being the children of the gods. The importance of rainbows can be seen in the language, the many and varied specific names for the many different types of rainbows. According to The Hawaiian Dictionary (Pukui & Elbert 1986 Version), there are many different types of rainbows, such as the *ua koko* or low lying rainbow meaning literally blood rain, or a reflection of rainbow colors in the clouds. The *lehopulu*, is an earth clinging rainbow, while the *lua hoana* is a rainbow around the sun or moon. The *punakea* is a barely visible rainbow, and the *hakahakaea* is a rainbow with much green color. There were also different types of rainbow fragments such as the *ala muku*, which is an incomplete rainbow or rainbow fragment, the *kāhili* is a segment of a rainbow standing like a shaft (also a sign of royalty). The *pūlo'u* is the rainbow that arches but with ends that do not touch the earth, and the *'ōnohi* is a patch or fragment of a rainbow. The *ānuenuē kau pō* is a

lunar rainbow. (Puku'i 1971: 509) According to the Treasury of Hawaiian Words the *ko'i 'ula* is a rainbow hued rain, and *ua koko* is a low-lying rainbow; a rain sparkling with a rainbow (Kent 1986). In the 1971 version of the Hawaiian Dictionary, Puku'i includes the name *Haluluko'akoa*, who is "a god with a wind form living in the low spreading rainbow." This is the god that made the winds roar. According to Beckwith, "Cloud shapes, rainbows, and other such appearances are, like the stars, definitely connected with chief families and their comings and goings." (Beckwith 1970: 87) The prominence of rainbows can be seen in the many stories which contain different rainbows. Rainbows, fog, thunder and lightning are signs seen at the birth of a first born chief. "The rainbow (*ānuenuē*) sister of *Kāne* and *Kanaloa* acts as their messenger or hovers over the child of godlike rank." (Beckwith 1970: 521)

*Lono* is the god most associated with rainbows. In a prayer to *Lono*, recorded by Fornander (Fornander 1918: vol.2, 352), all the sacred signs are recognized:

These are the sacred signs of the assembly;  
Bursting forth is the voice of the thunder;  
Striking are the rays of the lightning;  
Shaking the earth is the earthquake;  
Coming is the dark cloud and the rainbow;  
Wildly comes the rain and the wind;  
Whirlwinds sweep over the earth;  
Rolling down are the rocks of the ravines;  
The red mountain streams are rushing to the sea;  
Here are the waterspouts;  
Tumbled about are the clustering clouds of heaven;  
Gushing forth are the springs of the mountains.

In the story of I, only by the sign of a rainbow "and by the fact that a pig offered in sacrifice towards *Umi*," is *Umi's* chiefly blood proved to the priest *Kaoleioku* (Beckwith 1918; 365).

*Umi* eventually becomes king of Hawai'i (island), and marries *Pi'ikea* of Maui. "After 20 days, *Pi'ikea* sets sail for Hawai'i with a fleet of 400 canoes, and a rainbow; like a feather helmet stands out at sea signaling her approach. (Beckwith 1918: 366)

In The Water of Kāne (Puku'i & Curtis 1951: 88), a story is told of a father who drops his infant *Ua* while climbing an 'ie'ie ladder on the Na Pali coast of Kaua'i. Afraid that their baby will be dashed upon the rocks far below, *Ua's* parents close their eyes cringing in fear. They open their eyes after hearing cries of joy as their baby is rescued by the god of the waterfall, on a rainbow, carried away to Waimea Valley to live in a cave behind a waterfall with an ever present rainbow to watch over her.

In Nathaniel B. Emersons' Pele and Hi'iaka (Emerson 1978), when *Hi'iaka* has traveled to Kaua'i to fetch *Pele's* lover *Lohi'au*, she finds him dead in an almost inaccessible cave on a cliff. After reviving him, *Hi'iaka's* companion *Wahine'oma'o* asks how they will descend "their inaccessible position" and "was answered by the sudden appearance of three rainbows that arched themselves conveniently at their feet, and on these, as on ladders, they climbed from the dizzy height to the sleeping village below." (Emerson 1978: 152)

According to Carol Silva, *Pele* had a sister named *Hi'iakamakolewāwahiwa'a*, who is "visible at sea as a low, red rainbow that rises from the surface of the ocean and warns of an approaching storm". (Aloha April 2000: 14)

In Padraic Colum's Legends of Hawai'i, a rainbow is again a bridge for those stranded high on a cliff. This rainbow however is very particular, "the short ended rainbow that has only three

colors, red, yellow, and green..." (Colum 1937: 195)

In Beckwith's Hawaiian Mythology, in the story of *Kaulu*, *Makali'i* is presented as seer for *Kāne* and *Kanaloa*, and the story includes a description of *Makali'i's* wife. "The sun shone at her back and the rainbow was as though it were her footstool."  
(Beckwith 1970: 366)

In Knudsen's tale of *Hina*, the "Woman in the Moon", a rainbow is her savior. *Hina* felt unloved and neglected, unrecognized and unsupported by her husband. One day *Hina* was fishing on the reef and wishing the tide would come up and sweep her out to sea. "The rainbow that spanned the blue sky above her head heard *Hina* and felt great pity for her. From its home high above the clouds it began to let down a part of it itself." (Knudsen 1946: 114) *Hina* climbed it try and escape the earth, but came too close to the hot rays of the sun and fell back to earth. That evening, *Hina* decided that she would go to the moon. As *Hina* speaks aloud her desire to go to the moon, " a beautiful lunar, or moon, rainbow appeared in the evening sky. While she watched, the rainbow's curved pathway moved until it touched *Hina's* tired feet." (Knudsen 1946: 117) The rainbow rescued her from her life on earth and now she resides on the moon, where she is happy and at peace.

In the myriad of *Maui* legends, on his death, Beckwith says that a "rainbow is formed of his blood" upon his brains being dashed out in Waipi'o Valley on Hawai'i. (Beckwith 1970: 233)

In perhaps the most well known, enduring romance of Hawai'i, the *ka'ao* of *La'ieikawai*, the rainbow plays a prominent role. *La'ieikawai* is born and immediately taken away by her grandmother, *Waka*, to *Waiapuka* to raise her. According to the *Haleole*

translation, "All the days that *La'ieikawai* was at Waiapuka a rainbow arch was there constantly, in rain or calm, yet no one understood the nature of this rainbow, but such signs as attend a chief were always present wherever the twins were guarded."

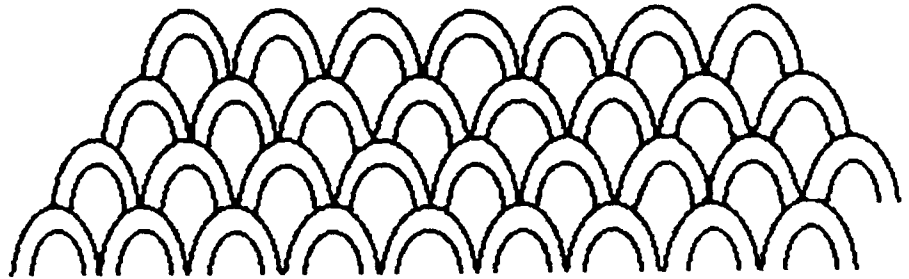
(Beckwith 1918; 64) *Hulumaniani*, a seer, saw the sign from Kalalea for 20 days, and realized that it was the sign of a great chief. *Hulumaniani* was seeing a "rainbow arch and the two ends of a rainbow encircled in dark clouds" (Beckwith 1918: 66).

*Hulumaniani* follows this sign from Kaua'i to O'ahu, and around the island of O'ahu as he searches for the chief to whom this rainbow belonged. However, the rainbow moved in order to keep the location of *La'ieikawai* hidden.

Prior to the coming of the western world, all Hawaiians recognized the significance of the rainbows, from fishermen to prophets, and each was able to tell what the rainbow meant. "Farmers, like the fishermen, and in fact all callings had many gods, of which *Kū* in several of his attributes held supreme recognition. *Kuakoo*, god of husbandry; *Keaoaui*, cloud god; *Kukulua*, for dry, and *Kukeoloewalu*, for wet culture." (Fornander 1918: 120) Another 'ōlelo no'eau showing the relationship between people and clouds *Noho no ke kanaka a ka lā mālie, kau ka ipu hōkeo a ka lawai'a, nānā ana i ka 'ōpua*, which translates literally, A person waits for a clear day, sets up the gourd that holds the fisherman's paraphernalia, and observes the clouds. Figuratively translated, To a fisherman, a clear day, his tools and the signs and omens seen in the clouds are important (Puku'i 1983: #2328).

Rainbows in pre-contact Hawai'i were not only used in songs but

also used in *kākau* (tattoos) and in *ki'i pōhaku* (petroglyphs). The *kākau* is from The Hawaiian Tattoo (Kwiatkowski 1996: 1) and the petroglyph picture is from Nā Ki'i Pōhaku (Kwiatkowski 1991:37)



Anuenue pattern resembling fish scales.



The form of a figure with an arch to represent a rainbow, a sign of chiefly status. This petroglyph is in a cave at the Hawai'i Volcanoes National Park.

While this *kākau* is a traditional design, it is being used again by the Hawaiians of today to reconnect with their ancestors. This is another way Hawaiians are reasserting their cultural identity.

#### **I ke ao**

Clouds have also been very important signs. *Kukulu ka 'ike i ka*

'ōpua, which translates literally to be, Knowledge is seen up in the clouds, which translates figuratively to mean, Clouds are observed for signs and omens (Puku'i 1983: #1907). This is another 'ōlelo no'eau which shows the importance of clouds.

Just as there are many different types of rainbows, there are different forms of clouds. Pua'a are banks of fog or clouds, often as gathered over a mountain summit, a sign of rain and believed to be the cloud forms of Kama-pua'a, ao any kind of a cloud, including 'ōpua, but specifically, high clouds that when wind-blown scud along, aoku, rain cloud or mist, ao loa, long cloud; high or distant cloud; stratus cloud along the horizon, figuratively meaning a distinguished person, ao 'onohi, a cloud with rainbow color, 'īlio, cloud (poetic, or cloud with an omen), ko'i'ula, rainbow hued rain, mist cloud, 'ōnohi 'ula, red eyeball; red rainbow segment; cloud with red hues of rainbow, 'ala'apapa, which is a long cloud formation, and a type of ancient dramatic hula, ki'ikau, drifting clouds of different colors, including black and white (Puku'i & Elbert 1986). A very special type of cloud, ao akua, or Godly cloud, figuratively meaning rainbow (Puku'i 1986), shows the close connection between cloud and rainbows. Kāne and Lono live on the floating cloud of Kānehūnāmoku (Beckwith 1970: 71) Clouds are so prominent that they even have their own god, Nu'umealani. (Kamakau 1964: 80)

Clouds are mentioned in many different forms in songs. One excellent example is from "Kulia i mua o ke Kahuna":

...O Ilio uli-o-ka lani, o 'ilio 'ehu, o 'ilio mea,  
O Ku-ke-ao-uli, o Ku-ke-ao-poko,  
O Ku-ke-ao-apihapiha 'ula,...

...The dark brown dog, the reddish brown dog, the sacred dog,  
Ku-of-the-dark-cloud, Ku-of-the-short-cloud,



Ku-of-the-reddish-cloud,... (HEN III MS.: 823)

Here we see that Ku had many different cloud forms, and many were mentioned for fear of leaving anyone out and incurring their wrath.

In "*Pā ka Makani, Naue ka lau o ka Niu*" another interesting cloud form is described. In the second verse,

*Kāhiko 'ula ka lama i ka pali  
'O kihikihi kāua e nānā aku  
na'u 'ia e ua wale mai no  
Kiki'i kāua nānā i ka lani,  
kiki'i kāua nānā i ka lani  
Hiki i ka Hae'opua i Kaupe'a la, 'ea la.  
Adorned in red are the cliffs by the torches*

*It is mine, and mine alone  
we go to fetch him in the heavens  
we go to fetch him in the heavens  
The horizon cloud arrives at Kaupe'a*

The special horizon cloud is a sign of death. This song is from the story of *Lepeamoā*. (Hula)

One well known cloud story is about *Keaomelemele*, which literally means the "Golden Cloud" (Beckwith 1970: 519). She is the daughter of two gods, *Kū* and *Hina*, born from the head of *Hina* (both very prominent in Hawaiian culture), and is raised by the clouds. "*Kū-ke-ao-loa* (*Kū* long cloud) is her messenger; *Ka-onohi-o-ka-la* (Eyeball of the sun) is her seer; *Ke-ao-ōpua-loa* (Living cloud) is her sorcerer. On nights of the full moon one can see the *Ali'i-wahine-o-ka-malu* (Chiefess of the shade) against the moon. Her messenger reveals to *Kū* and *Hina* all the lore of cloud forms, how they meet, move or separate; how the stars appear through them and the course of the winds among the clouds; the meaning of each change so intimately connected in Hawaiian thought

with the lives of chiefs. Closely connected with the knowledge thus gained of the shape and motions of clouds is that which governs the art of hula or dance (Beckwith 1970: 521).

*Keaomelemele* becomes an expert in hula with the help of *Kapo*, sister of the poison gods of Maunaloa as her teacher. (Beckwith 1970: 520).

Songs, expressions of cultural identities, reflecting not only the individual but collective identity and culture of the time, have changed over the decades. Four distinct time periods in songwriting emerged: what we have from pre-contact times (traditional), songs from the late 1800's -1893 to the turn of the century at the time of the overthrow, songs from the "*hapa haole*" era of the 40's, 50's, and finally songs from the 60's to the present day. Use of traditional symbols in songs is different in each time period which reflects the contemporary Hawaiian identity. There are at least hundreds, perhaps thousands, most likely hundreds of thousands of different references to rainbows and clouds in *mele*.

### **Nā Mele**

"...,literature and art are symbolic expressions of cultural identities, embodying the creators' visions of who they were, are, or could be." (Hereniko 1994: 406) Songs play(ed) a very critical role in Hawaiian culture. "The Pacific has a great canon of its own - its oral traditions." (Marsh 1999: 167) While songs may be just a form of entertainment to the western world, the words in Hawaiian songs carry a wealth of information. Genealogies,

stories, histories current events were and are passed along in the form of songs. "Oralture breathes. Nigerian author and theorist Ngugi wa Thiongo uses the term 'oralture' to describe oral tradition in all its forms: chant, song, dance, speech. Literally, Pacific oralture can be sung in celebration, chanted in honor, prayed in worship, and spoken in reverence and remembrance" (Marsh 1999: 166). Songs played such a critical role in expressing emotions that the types of songs had specific names. There were expressions of love (*mele aloha, mele ho'oipoipo*), songs of glory (*mele ho'ohano'hano*), dirges (*kanikau*), genealogies (*mo'okū'auhau*), grumbling songs (*mele kūamuamu*), prophecies (*mele wānana*), chants for bedtime (*mele hiamoe*), chants for awakening (*mele ho'ala*), prayers (*mele pule*), chants of request (*mele noi*), chants of jealousy (*mele 'au'a*) chants of vain persons (*mele ho'okiekie*), fortune telling chants (*mele kilokilo*) chants that criticize (*mele nemanema*) and songs to commemorate people, events, the beauty of different places, and most important of all, songs of procreation (*mele ma'i*) (Silva 1996: *Papa Oli*).

Hawai'i had an oral culture, with a lot of information being passed on through *oli* (chants) and *mele* (songs). There were *haku mele* (master *mele* and *oli* composers) who employed different devices to show their skill and depth of knowledge. These devices were so specific that they each had a name. There was the *mana'o 'eko'a*, where the two thoughts following each other are opposites. One example of this is from "Ka Pu'ulena" by Manu Boyd "Ku'u wehi māmane hone i ka poli/ 'O ka ua 'elo'elo kā i pulupē which means "My dear māmane (a tree and also used to refer to a sexually appealing though not necessarily good looking), sweet in my heart/

soaked in the drenching rain (Kimura 1996: *Papa Haku Mele*). In the first line the composer is talking about his sweet love, which he keeps close to his heart, and in the very next line he is talking about that same sweet love being soaked to the bone in the rain. The *kani like* is where two words/lines following each other sound alike. One example is from "*Hi'ilawe*" by Samuel Kalainaina Sr. "*Mea 'ole i ia la'i nei ho'okele/ Ka helena a 'uleu a pili i ka uapo*" (Kimura 1996: *Papa Haku Mele*). You have to say the words and hear the sound. A third device is the *meiwi ku'ina mana'o* where the last line of one verse and the first line of the next verse share the same thought or the second line continues the thought from the first line. One example of this is from the song "*Makaha*" by Dunnaway "*Ho'oheno ana i ka poli/ He poli pumehana kou*" (Silva 1996: *Papa Haku Mele*) which translates to "Cherished in the heart/ Such a warm heart you have". The *meiwi helu* is a repetitive list, one example of this is from *Mele Pule Ho'oulu no Laka* (Kimura 1996: *Papa Haku Mele*)

'O Laka mai uka, 'o Laka mai kai  
 'O ka ho'oulu a Laka 'O ka 'ilio nana e haehae ka 'aha  
     'O ka maile hihi i ka nahele  
     'O ka lei lau'i pala lei ou e Laka  
 'O Laka 'oe, 'o ka wahine noho i ka lipo.

In the first two lines, *Laka* from the mountains as well as from the sea is invoked, followed by the numerous forms of *Laka* so as not to anger *Laka*. These showed not only skill at being able to manipulate the words, but also a vast knowledge of *Laka*. Contained in these lines is also another skill, the *meiwi pina'i*, which is to repeat a single idea many times in many different ways in order to reinforce the strength of the idea. Another skill was the *meiwi inoa*, which was to incorporate place names, names of

winds or rains, and perhaps use a secondary meaning of the name to play with the words. One example of this is from "Ku'u Li'a o ke aumoe" by Kealoha'aina Simeona "Pulupē i ka ua Kanilehua" , drenched in the Kanilehua rain. (Kimura 1996: Papa Haku Mele). The Kanilehua is a very special rain from Hilo which has a distinctive sound which you can hear for miles. You can never understand the Kanilehua rain, until you experience it. This line however has nothing to do with the rain. This line rather talks about the perspiration that is created during lovemaking. This is only seen in the context of the other lines. Another skill was to incorporate an 'ōlelo no'eau or wise saying into a mele, which generally held a hidden meaning so that if you were not privy to, the meaning would be lost at the superficial level. This is called the kaona. Another such device was the meiwi pa'a 'olelo. One example of this is from the song "Hone la". Lines 9 & 10,

He hānai kanaka e hiki i ka ho'ounauna  
He hānai ali'i he 'ai ahupua'a

To take care of men to be able to do sorcery  
To take care of the ahupua'a eating ali'i. (Silva 1996: Papa Oli)

These are twin lines with the same meaning.

### **In the beginning**

All these different types of mele were prevalent before the coming of the western world. Contained in these mele are hundreds of thousands of rainbows.

Rainbows were used to represent a variety of different things. In the mele "Aia i Pe'ape'a", many different types of rainbows are described.

Aia i Pe'ape'a ka lepo a ke kiu  
ke kuku mai la ke anuenuē, he ua koko  
He'e koko na ka makani

*He ua punonohu 'ula na ke kapa'ahoa  
He hoa oe no'u i holoholo  
I ka mau'u o Hikilei  
A Hikilei 'ike i ka ua leha maka upili o Pe'ape'a*

At Pe'ape'a is the dust raised by the Kiu wind  
A rainbow arches above, a rainbow spreads low,  
Red as menstrual blood, they appear in the wind,  
Rainbow hued is the rain of Kapa'ahoa.  
You are the companion with whom I walked though the grass of  
Hikilei ,

At Hikilei we see the rain as we raise our eyes  
to the pili covered slope of Pe'ape'a. (Roberts MS. 3.1.6)

In this mele, the rainbow is a symbol of all of the ancestors  
who walked as companions.

In "*Mano Lihue i ka hoaka o ka ua*", an eyebrow shaped rainbow is  
described in the line "*Ke kuemaka ena o ke ānuenue*", literally  
"Among them the red eyebrow shaped rainbow", from the Roberts  
collection. (Roberts MS. 4.9)

*Mano Lihue i ka hoaka o ka ua,  
Ke kuemaka ena o ke ānuenue,  
I halia e ka Palikoa a hala i kai,  
Hoonohonoho i ke kula o Maluleia,  
Aiwa ka hoopulelo o ka naulu,...*

At Lihue are the innumerable signs of rain,  
Among them the red eyebrow-shaped rainbow,  
Born by the rain of the forbidding cliff to the lowland,  
And set up over the plains of Maluliea

This specific type of rainbow was a sign of rain. Only the writer  
could possibly explain why the rainbow is described as an eyebrow.

In "*Auheā wale 'oe e Kapo la*" written in honor of a person named  
*Ka'imiwaiwai*, line 7, "*Auheā 'oe e ke ānuenue la'*", "Where are you  
O Rainbow", *Kapo* is likened to a rainbow (HEN III MS.:805-828).

The entire song is describing the different attributes of *Kapo*:  
(you) who dwell in sacredness, ornament of my ancestors. *Kapo* is  
a major deity in hula.

### **Times are changing**

While the songs were still written in Hawaiian using Hawaiian devices, the content of the songs began to change, as well as the images being used. Hawaiian identity also had been changing. The fall of the *kapu* system in 1819, the overthrow of the traditional religion and the arrival of a new religion in 1820 has begun confusing Hawaiians. Hawaiians were now wearing trousers and long sleeves, and *mu'umu'u*. *Tapa* was rarely worn anymore. Gold and diamonds were the new adornments. The monarchs have traveled around the world, elections have been held, and a European style democracy is in place. Homes are being made out of blocks of coral and wood, gone is the thatched home. Men and women are eating together and children are attending formal schools. The roles and rules have all changed and would continue to change. Oral traditions began to be written down and the written word began to take on a higher value than the spoken word. While the value of writing is not to be overlooked, the cost of the loss of the oral traditions are immeasurable. The missionaries had been in the islands for 60 years, the first printing press had arrived in Hawai'i and people were reading and writing. "The price of literacy was often an indoctrination into Western belief systems and covert to overt schooling in ideologies that privileged things of the West over things indigenous. The value of orature was overshadowed by the written." (Marsh 1999: 169)

Carrying on the tradition of their ancestors, some Hawaiians did not give up everything that had been passed down to them in favor of the new *haole* way. "*He Inoa no Kalaniana'ole*" is a *Mele Inoa*,

or name chant, written for a specific person, entirely in Hawaiian, using traditional devices such as *meiwi kani like*. *Kalaniana'ole* was known as the "Prince of the People" and dedicated his life to protecting the interests and welfare of the people.

He inoa nou e Kalaniana'ole  
'O ka hui holo lio o ka 'ehu kai  
'Akahi o ka nani ua 'ike 'ia  
I ka holo ka'inapu a'o na lio  
Ua like me ka wai anuenue  
ka pipi'o i ke alo a'o Ka'ala  
Ka lihilihi 'ula o ka pa'u  
E pulelo ha'aheo la i ka makani  
Hea aku makou o mai 'oe  
'O Kalaniana'ole he inoa

In the name of Kalaniana'ole  
and the riding club, like the sea spray  
For the first time the beauty  
Of galloping horses was seen  
Like the rainbow with its many hues  
Arching over the face of Mount Ka'ala  
The fringe of the red pa'u  
Flutters proudly in the wind  
We call in your honor  
Kalaniana'ole's name

Hymns introduced by the missionaries became a popular model for songs of the times. Hawaiians converted to Christianity quickly, following in the footsteps of their *ali'i*. *Ka'ahumanu*, favorite wife of *Kamehameha I*, was a devout Christian. Hiram Bingham, a well known and influential missionary in Hawai'i, composed "Praise Ye the Lord" (Hohu 1972: 241). Written entirely in English, Bingham uses natural imagery to extol the virtues of his Lord, and sing the praises of all things which adore him.

Praise ye the Lord, all things now adore him,  
From highest heaven, down to earth's foundations,  
His hosts, his angels, all that is celestial,  
And all terrestrial.



Ye bending rainbows, arching the horizon.  
Symbols well chosen, pledge of lasting mercy,  
Crown ye with honor Noah's God most holy,  
Mankind's preserver.

This is a reference to God's covenant just after the flood.  
This new form of song was quickly adopted and "Hawaiianized" by  
Hawaiian composers.

In Nā Himeni Haipule Hawai'i, included is a "Service of  
Thanksgiving for Rainbows." (Hohu 1972: 30) No information is  
given as to who created this service. However, hymns, and Psalms  
are given, and the covenant of the rainbow from the book of  
Genesis is read in the service.

Despite all of the changes going on, some Hawaiians fought long  
and hard to maintain and retain some of the knowledge and  
practices of their ancestors.

*Lili'uokalani*, last Queen of Hawai'i, born September 2, 1938 and  
raised by Hawaiian parents and educated by missionaries, would be  
an influential person and composer. *Lili'u* preserved and shared  
the knowledge of her ancestors in many of her songs.

*Lili'uokalani* includes rainbows in her genealogy. In the  
Kumulipo of Ka Ii Mamao, *Pi'onu'u* (curving ascent), wife of  
*Ho'opiopio* (sorcery) and *Pi'oanuenue* (arching rainbow), wife of  
*Ho'opioaka* (make a curving shadow) are included in the eleventh  
era. (1978: 39)

Another mele with very interesting uses of images of rainbows is

Aia i ka 'ōpua ko lei nani  
O ke ānuenue pi'o mai i luna  
Ha'aheo i ka wai ua li'ili'i  
Aweawe 'ula i ka maka o ke ao.  
Ua like a like me ka 'onohi,  
Me ka punohu'ula i ka malie.

In the horizon cloud is your beautiful lei

The rainbow arching on high.  
Majestic in the light shower,  
Streaking with red the face of the cloud.  
It is very much like the circular rainbow  
And the red rainbow in the calm (MS SC PUKU'I).

This is not the entire text, but in these six short lines, there are three different types of rainbows and two clouds. This is one of six *lei* chants composed for *Kapi'olani*, wife of David Kalakaua, brother of *Lili'uokalani*, and a talented composer in his own right.. This one in particular was written for her by her court. To express their love for *Kapi'olani*, her people wrote these *oli lei*.

In "*He Inoa No Ka'iulani*", "*A Name Song for Ka'iulani*", written for *Ka'iulani*, *Lili'uokalani*, the *haku mele*, uses rainbows to show that *Ka'iulani* is royalty.

*Lamalama i luna ka 'ōnohi la*  
*Kāhiko ua koko'ula la*  
*Ka hō'ailona kapu o ke kama la*  
*He ewe mai nā kupuna*

Rainbow patch flashing high,  
Rain adornment on earth-clinging rainbow,  
Sacred symbol of the child,  
Lineage from the ancestors (Elbert 1970:44)

In 1893, the Hawaiian Monarchy was overthrown by a committee of men "representing" the United States. Many songs written during this time were reflecting the turmoil of the time. Perhaps the most famous example is "*Kaulana Nā Pua*" by Ellen Wright Prendergast. The most intriguing line would be "...*Ua lawa mākou i ka pōhaku,...*" (Gaison 1996: Papa Himeni) This line discusses the eating of rocks, expressing the dissatisfaction of the people. They will eat rocks if they have to, they will never give in to

the colonial regime. Written entirely in Hawaiian, "Kaulana Nā Pua" became a rallying cry for Hawaiians to band together and resist the devastating effects of the white western world. This is perhaps the most enduring song of the era.

Another excellent example of songs written around the time of the overthrow are the chants that were written for a ceremony at Uluhaimalama, one of Queen Lili'uokalani's special gardens, which were republished in the Hawaiian newspaper *Ka Makaainana*, Oct. 15, 1894. This ceremony involved the ritual planting of symbolic plants as an act of defiance by Queen Lili'uokalani and a select group of women, as well as an act to reaffirm the faith of the Hawaiian people that the Queen would not go without a fight. One excellent example is an *oli* written and repeated during the planting of the *Ko Papa'a* (sugar cane):

*Papa'a nā lima o ke kalohe i ka pono o kou noho-ali'i la,*  
*e Kalani,*  
*papaa ka wāwae, kahi nana ka hele,*  
*papaa nā maka kahi nana ka 'ike.*

These lines talk about burning the hands feet and eyes of the white people trying to take over the Hawaiian monarchy.

As the years went on, the songs changed even more. Other songwriters of the time used rainbows as beautiful imagery, but the songs had little substance. In 1927, Albert W. Palmer composed a hymn written entirely in English entitled, "Nani Hawai'i, "'Āina o ke Ānuenuē" or "Fair Hawai'i, Land of Rainbows".

Fair Hawai'i, Land of Rainbows,  
Flashing reef and opal sea,  
Cloud capped peaks of mighty Maui, Canyon temples of Kaua'i  
Nature's God in love and beauty  
Lifted up thy crags on high!

Here the image of the rainbow is used to describe the beauty of

Hawai'i. Quite a contrast between "He Inoa No Ka'iulani" written in Hawaiian using traditional devices and symbols, and "Nani Hawai'i", written in English, with the rainbow being a mere vision of beauty. Two cultures coexisting, creating such different products with one common thread - rainbows.

### **Tourists take over ... everything!**

During the 1930's, 40's, and 50's, the Hawaiians strayed from using traditional symbols and themes, and the speaking of the Hawaiian language was banned in schools. Hawaiians became stigmatized in their own lands. War broke out in the early 1940's. After the war, travel by cruise ship and plane was becoming more accessible to the general population. The songs reflected the desires of the new population, the songs began to be written for the tourists that were rapidly taking over the state. Movies such as "South Pacific" and "Bali Hai" were spreading Hollywood created images of Hawai'i and the South Pacific around the United States. A new type of music was produced called *hula ku'i*. This type of music was characterized by new features, the beginning of four line verses, a last verse beginning with "Hā'ina 'ia mai ana ka puana" or just "Puana". The musical accompaniment was also characteristic of this new type of music: always present was an 'ukulele, a guitar, and a string bass. These are more commonly known as *Hapa Haole*. The style of costume is also very characteristic of this era. Cellophane skirts, ti leaf skirts with yellow plumeria for boat days, the sarong were all worn and perpetuated through the fifties by the Kodak Hula Show in Waikiki. Songs such as "Lovely Hula Hands", "Blue Lei", "Beyond the Reef",

and perhaps the most famous *hapa haole* song of all times, "Tiny Bubbles" by Don Ho.

Songwriters such as R. Alex Anderson, Charles E. King, Maddy Lam and Auntie Maiki Aiu Lake wrote songs to perpetuate the idea that Hawai'i was "paradise". Rainbows and clouds became mere things of beauty to see in Hawai'i.

In "*Haole Hula*" by R. Alex Anderson,

The flashing white of cloud and of waves foaming crest  
The many shades of green from the plain to the mountain.  
With all the brightest hues of the rainbow we're blest

The composer uses the images to describe the beauty, the scenery (no *kaona* there!) In "*Rainbow Round the Moon*" by R. Alex Anderson, the rainbow round the moon is a symbol of love, as can be seen in the first line,

"There's a rainbow round the moon and it means that I love you."

In a "traditional" Hawaiian song, the meaning would never be so straightforward.

This music played a significant role in the construction of "Hawai'i" to the western world, as just blue skies, white sandy beaches, palm trees swaying in the breeze and "Hawaiians" as happy-go-lucky, always smiling, a people who will give you anything and everything, exotic women and brown muscled men, to the western world. This construction weighed heavily on the Hawaiian identity.

### **Reclaiming the knowledge of the past to empower the people of today**

The Hawaiians of today have lost many of the old skills and much understanding of the language. Some knowledge has, however

been preserved in families, but is not available to the general public. Many dialects have almost completely disappeared, as each island once had their own distinct dialect. Today, most Hawaiian language has become standardized, taught in schools, from preschool through university, and on television to reach all ages, and from published texts, except for the people of Ni'ihau.

In 1976, the Protect Kaho'olawe 'Ohana was first allowed to visit Kaho'olawe legally. But the fight had begun many years before. This was the kickoff for a resurgence in Hawaiian pride, the beginning of a Hawaiian renaissance with a return to the language, traditional Hawaiian arts, *hula* and songwriting, *lauhala* weaving, *kapa* making, canoe paddling, traditional navigation, *lomilomi* (massage), *lua*, as well as *aloha aina*.

In the 60's, 70's and 80's the words were still in English and the topics were not traditional in nature, but now the music was geared toward a local audience, the tempo was slower with a more mellow sound. The touristy, vampy sound of the steel guitar would be replaced by the more local, mellower slack-key guitar. Kalapana, Ikona, Sonny Chillingworth, the Pahinui Brothers, C&K, the Makaha Sons, Olomana, and the Sunday Manoa, which led to the Brothers Caz and the Peter Moon Band, were all very popular. And rainbows were very popular images in songs.

On "Hawai'i's Greatest Hits", recorded by Don Ho, a major pop culture figure in the tourist industry, in 1970, and written by Leonard & Pober, is the song "Beyond the Rainbow". This song would be recorded many times over the years by many different

artists.

Beyond the rainbow, beside the friendly sea,  
there's an island they call Hawai'i  
When it comes to you, you must go there  
Beyond the rainbow to old Hawai'i  
The whispering breeze, the sheltering trees,  
no dream can compare with what waits for you there  
Beyond the rainbow, beneath a golden moon  
Love will find you here in Hawai'i

Don Ho would continue to play for a tourist audience well into the 90's.

Written by Marian Jose and recorded by the Kama'aina Trio of Kanikahu Nui and Johnny Alameidas Hawaiian Serenaders, "Hawaiian Rainbow" was another very popular hit.

Hawaiian rainbow against the sky,  
you are the daughter of paradise  
Hawaiian rainbow you seem to be searching for someone  
reminding me  
one day we stood beneath the the tree  
and watched raindrops start, you said goodbye  
and now its raining in my heart.

The rainbow is given a female persona, accepting, and loving, searching for a lost love.

Sonny Chillingworth recorded "Rainbow" on his album "Rainbow" in 1976.

I'm saving my money to buy you a rainbow  
A rainbow to put on your finger  
and after I've gone and bought you that rainbow  
I'll go out and I'll buy you the moon.

Sonny's rainbow is a metaphor for a ring, most likely a wedding ring, a gift to a loved one.

The Ho'opi'i Brothers recorded "Hawaiian rainbow" on their 1976 album, "Ho'i Hou"

Hawaiian rainbow, after showers  
reach down and paint the flowers,  
with lovely colors, straight from heaven, they are a joy to see.

The Alii's recorded a song entitled "Lady you're my rainbow" in 1989 on Best of Paradise II.

Looking at a rainbow when I gaze into your eyes  
I'm seeing all the colors of love I needed to find  
You make it so easy to always want to be with you  
There's magic in the way you smile and everything you do  
And once in a while when I'm down in a rut  
you come along to get me back up  
you always seem to know  
when I'm feeling sad, which way to go  
Lady you're my rainbow

Again, the rainbow is given a female persona, and this time the rainbow is this man's savior. The rainbow rescued people in traditional stories and mele, and the idea of the rainbow coming to your rescue carries on until today.

Perhaps the most well known (in the western world) rainbow song ever written would be "Rainbow Connection" by Paul Williams and Kenny Ascher. These rainbows have nothing whatsoever to do with Hawai'i, and the songwriters are not Hawaiian, nor do they use any type of traditional Hawaiian songwriting devices. However, this song is sung by Kermit the Frog, a western pop culture symbol. The popularity of this song has spread to Hawai'i and it has been "Hawaiianized", translated into Hawaiian. Local musicians such as the Brothers Cazimero have recorded both the English and Hawaiianized versions of this song. The poetic beauty of traditional Hawaiian songs is not present, as the thoughts conveyed throughout the song are not Hawaiian.

Why are there so many songs about rainbows,  
and what's on the other side?  
Rainbows are visions, but only illusions, and rainbows have  
nothing to hide.  
So we've been told and some choose to believe it  
I know they're wrong, wait and see...  
Someday we'll find it, the rainbow connection.



The lovers, the dreamers and me.

What is the rainbow connection? Why are rainbows such popular images in songs?

Another very popular song about rainbows, written by Peter Moon and Hector Venegas, again written in English,

Where I live, there are rainbows  
with life in the laughter of morning and starry nights.  
Where I live, there are rainbows  
with flowers full of colors, and birds filled with song.  
I can smile when its raining,  
and touch the warmth of the sun  
I hear children laughing  
in this place that I love.

Ken Darby uses the image of the rainbow on the album "Ho'ola" (1986) by the Makaha Sons of Ni'ihau in the medley of songs "Legend of the Rain/He Aloha No O Honolulu/Rainy Days" to describe the unique beauty of Hawai'i.

Hawai'i, island of rainbows,  
where true love will always remain,  
so when you see my island of rainbows,  
remember the legend of the rain

Although the song is written in English, the traditional images of rainbows and rain are used.

After Hurricane 'Iniki destroyed Kaua'i, Larry Rivera wrote and recorded two songs about entitled, "The Valley of Rainbows" and "Beautiful Rainbow" on his album, "Beautiful Rainbow".

The valley of rainbows on this garden Isle  
God blessed with aloha and taught us to smile  
Swift winds of 'INIKI we will never forget  
Our homes lay in ruins in the glowing sunset

A beautiful island now we can see  
We did it together just you and just me

The valley of rainbows on this Garden Isle  
Helps us to remember that we are God's child.

#### Beautiful Rainbow

When I see a beautiful rainbow, I think of you, I think of you  
Your face shining thru the golden sun-light  
In the sky, in the sky  
The flowers, the blue skies, the ocean  
Reminds me of your lasting love

The people of Kaua'i, just as the rainbow, are enduring. No matter what happens, no matter how many changes there are in the world, the people of Kaua'i and the rainbows of Hawai'i, will endure.

Kaho'olawe has been a major vehicle in the expression and reassertion of their cultural identity by contemporary Hawaiians. The return of Kaho'olawe to the Hawaiian community marks a turning point in the history of Hawai'i and the Hawaiian renaissance. Previously, songs by Hawaiian songwriters were written in English with *haole* thoughts. Kaho'olawe became a focal point for the Hawaiian community and attitudes began to change. Hawaiians began researching, learning to speak 'ōlelo Hawai'i, and writing songs in Hawaiian. In returning to Kaho'olawe, much history of Kaho'olawe began to be recorded. The value of Kaho'olawe began to be seen by those outside the Hawaiian community. In the *mele* "Nā Wai Puna o Kamohio no Kaho'olawe", the god Lonoka'ehokūānuenuē is referenced. This *mele* talks about the creation of the springs on the east end of Kamohio Bay. Knowledge of the location of these springs was vital to survival. This *mele* was passed down to Harry Kunihi Mitchell by his grandmother's cousin, Kealoha Ku'ike.

'U'ina ha'i  
Mai ke kumu o Lanikau  
Ka maka o Lonoka'ehokūānuenuē

E pili i ke kumu o Kahiki  
Ke kumu o Moa'ulanuiakea i hānau 'ia  
Kumu uli pa'a o nā kupuna  
Mai ke kihi o ka hono 'o Kamohio i hikina  
Ka wai puna pua o kāne  
Me ka wai he'e o Kanaloa  
Nā wai wili lua ke kau nei  
Kau li lua i ka pu'u ke 'apu iho

#### Revelation

From the source from heaven above  
The eyes of the god Lonoka'eho-who-stands-on-the rainbow  
Whose knowledge comes from the creation of Kahiki  
Born from the kahuna class of Moa'ulanuiakea  
With deep knowledge of his ancestors' teachings  
And from the east bend of Kamohio Bay  
Spring forth from the flower waters of Kane  
And the slippery waters of Kanaloa  
Which are hidden high in the cliffs  
They are cool and refreshing to drink

This is part of the literature gathered for *Kaho'olawe*.

With this beginning, the Hawaiian renaissance began to gain strength. Hawaiian Language classes began to be formed, the *Pūnana Leo* Hawaiian Language Immersion preschool was formed, modeled after the Maori Immersion schools, *Te Kohanga Reo*, more people began dancing hula, more people began paddling canoes. The focus of Hawaiian songs began to change. Song writers would return to writing songs in Hawaiian, though using traditional devices and images would not begin in large scale use for another decade.

#### **So very Different**

The topics and themes which are written about have also evolved with the times. Whereas in pre-contact times, people would have been likened to birds or flowers, in songs about love. Today the majority of English songs are just about sex and physical love.

In the song, "Last Night",

Last night I was inside of you,  
Last night while making love to you,  
I saw the moon, the stars, the mountains and the river  
I saw heaven when I made sweet love to you

This is a very mild example of the songs popular today, and heard on many radio stations today. Other songs, such as "Gimme that nut" by Eazy-E, or "Me So Horny" by 2 Live Crew are worse.

While chants of procreation or *mele/hula ma'i* were/are very important, everything was spoken of in metaphor, only alluded to, nothing was ever discussed in clear definite terms. The images in songs today are almost pornographic, they are definitely vulgar.

Songs by men generally discuss a beautiful woman and all of the sexual things he wants to do to her. In "Used to me Spending" by R. Kelly,

Take your clothes off  
I'm going to get into you  
I want to get into you  
Y'all been here so what the hell  
Let's get up in our hotel  
Doing the nasty all night long  
I'll make your body scream and moan  
You must be used to me spending  
and all that sweet wining and dining  
well I'm f\*ing you tonight  
(a womans voice) Baby its no mystery  
You will be all up in me  
Freaking is my specialty  
I've got all of what you need

Gone is the *kaona*, gone is the poetry, gone are the natural images. In its place is just the flesh. Rarely do you hear anyone recite their genealogy at any ceremony. Even rarer still is a *kanikau* (dirge) at a funeral, or a *mele kūamuamu* (song of

grumbling).

### **Hope for the future**

Hawaiian songwriters today are again using the traditional skills as well as these traditional symbols as a means of reasserting/reclaiming their cultural identities. This return to the knowledge of the past is a way of reconnecting with ancestors, of finding answers to the future. "...Pacific literature was often not appreciated on its own terms, but subject to Western norms and value judgments that often rendered it as substandard literature. The need to write and be read appreciatively has become the impetus for many South Pacific writers and critics." (Marsh 1999: 169)

In the song "*Lei 'o Kamakou i ka 'ohu*", written entirely in Hawaiian, songwriter Leilani Camara uses many different Hawaiian songwriting devices such as the *mana'o 'eko'a*, *meiwi pina'i*, *meiwi inoa 'āina*, as well as many different Hawaiian images such as Kamakou being encircled (*lei*) in the mist, fragrant in the *lehua*, with the gently flowing river *Waiakeakua*.

*Lei 'o Kamakou i ka 'ohu  
Onaona i ke 'ala o ka lehua  
Kahe mālie mai 'o Waiakeakua  
Ola ka 'āina i ka wai o uka  
Eia no au i ke ko'eko'e  
Ma ka moana e lana nei  
Lana pu ka mana'o e mehana  
Pumehana i ka poli o Wailau  
Maliu mai i ka leo kahea e*

This is an excellent example of a song written using traditional imagery and songwriting techniques.

In "*Ka Ua Po'aihale o Kahalu'u*" by Kaipo Frias, recorded by

Kekuhi Kanahale, the image of the clouds is used to represent a lover.

*Ka ua luhea kaunu i nā pali  
'Ohawai paihi mao 'ole  
'Ohawai paihi mao 'ole  
Waihe'e*

*'Auamo kua pali, ua nienie  
He lawakua 'oe na ke kēhau  
He lawakua na ke kēhau  
Waiahole*

The low lying rain clouds pierced in love by the cliffs  
To trickle endlessly into a mountain pool  
To trickle endlessly into a mountain pool  
Here lies Waihe'e

So sheer, the cliff supports (the clouds)  
You are indeed a lover in the care of the dew  
You are indeed a lover in the care of the dew  
You, Waiahole

### **Conclusion**

Contemporary Hawaiians and Pacific Islanders have been manipulated, bent, and created by the western world. Contemporary Hawaiians and many Pacific Islanders, who have been invaded by the white western world as have the Maori of Aotearoa, are returning to relearning traditional systems of knowledge as a means of reconnecting with their past, a very important piece in Hawaiian and Pacific cultures. Contemporary Hawaiians are also looking to the past as a means of empowerment. "Stories can revive present identity by retrieval of past histories. Stories validate the self and the world by providing models of strength and empowerment." (Marsh 1999: 170) A tree needs roots to survive, just as the Hawaiians need to understand where they have come from in order to fully understand how to get to where they are going.

No longer is it shameful to be Hawaiian. Contemporary Hawaiians are looking to songs from the past to learn uniquely Hawaiian ways of expressing themselves and using those tools as a means of reasserting their unique cultural identity. Being creative and innovative is a wonderful thing, yet within a traditional framework. Contemporary Hawaiians, as a people, are researching songs of the past, recognizing pre-contact symbols such as rainbows, as a bridge to the past. Contemporary Hawaiians want to express themselves, we want to be heard, we want to read about other people with similar experiences. "Unblocking our stories is one of the many ways of exposing, exploring, and deconstructing the various ideological colonizations of the mind. Writing and storytelling are an integral part of 'decolonizing the mind'." (Marsh 1999: 170)

Interest in everything Hawaiian is now going strong. Hula, songwriting, lauhala weaving, even traditional navigation and everything Hawaiian is being celebrated. This is reflected in the creation of the *Pūnana Leo* Hawaiian language preschool immersion system, the *Kula Kaiapuni* which goes through high school at Anuenue School on O'ahu and *Nawahiōkalani'ōpu'u* school in Pahoa, Hawai'i as well as the number of people enrolled in Hawaiian Language classes through college. The University of Hawai'i at Hilo even has a College of Hawaiian Language, *Ka Haka 'Ula O Ke'elikōlani*, which offers a B.A. in Hawaiian Studies, an M.A. in Hawaiian Literature as well as a teacher training program, which is the first program of its kind for a Native American Language.

More songs using traditional skills need to be written by Hawaiian songwriters in Hawaiian using Hawaiian devices and images

if the language, culture and people are to survive.

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