Taking a discursive approach to the tellings of legends on a Hawaiian language radio program

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Acknowledgements

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Studies on Hawaiian at 5th ICLDC

- **Talk Story Roundtable**
  - Nicholas, Kimura, Kawaiʻaeʻa, Kawaiʻaeʻa, Housman, & Kaina
    - The Pūnana Leo experience: returning Hawaiian to the children while impacting the lives of new and native speakers alike

- **Papers**
  - Chinn, Nogelmeier, Businger, Rowland, Makepa-Foley, Lance, Sewell, & Wong
    - Linking language and well-being: transforming teaching at the intersection of Hawaiian places, practices, values, and language
  - Hosoda & Lim
    - Developing data-driven Hawaiian language vocabulary lists using preserved documents
  - Higgins
    - Language attitudes as stance-taking: a discourse analytic study of intergenerational language transmission among Native Hawaiians
Background

- Language documentation and conservation
  - Discourse-oriented approach (Caldecott & Koch 2014; Odango 2016)
  - non-traditional context (Amery 2009)
- Narrative studies
  - abstract, orientation, complicating action, coda, evaluation (Labov 1972)
  - structure, context, interaction, identity (Georgakopoulou 2010)
**Ka Leo Hawai‘i** *(The voice of Hawai‘i)*

**Background**
- Goal: Documenting Hawaiian speaking elders’ talk
  - Interview, call-in listener, news, live music performance, etc.
- Radio station KCCN AM 1420
- Hosted by Larry Kauanoe Kimura and Hui Aloha ‘Āina Tuahine
- From February 1972 to December 1988
- 417 shows (approximately 492 hours).
- The present project has transcribed 28 shows (approximately 31 hours).
  - HV24.1, 4, 6-14, 16, 19, 35, 40, 52, 94, 106, 124, 125, 188, 203, 291, 325, 364, 374, 385, 417

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More on *Ka Leo Hawaiʻi*

*(Furukawa 2015; Hale Kuamoʻo 1996a; Hale Kuamoʻo 1996b)*

- Who were the main guests?
  - Place of birth
  - Language influence
    - Oʻahu, Hawaiʻi
  - L1/L2 ratio
    - L1 (62.6%), L2 (23.5%)
  - Gender
    - Female (45.6%), Male (43.4%)

<table>
<thead>
<tr>
<th>POB</th>
<th># of main guests</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Niʻihau</td>
<td>14</td>
<td>3.4</td>
</tr>
<tr>
<td>Kauaʻi</td>
<td>22</td>
<td>5.3</td>
</tr>
<tr>
<td>Oʻahu</td>
<td>125</td>
<td>30.0</td>
</tr>
<tr>
<td>Maui</td>
<td>40</td>
<td>9.6</td>
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<tr>
<td>Lānaʻi</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Molokaʻi</td>
<td>15</td>
<td>3.6</td>
</tr>
<tr>
<td>Kahoʻolawe</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>Hawaiʻi</td>
<td>104</td>
<td>24.9</td>
</tr>
<tr>
<td>US Mainland</td>
<td>13</td>
<td>3.1</td>
</tr>
<tr>
<td>Others</td>
<td>8</td>
<td>1.9</td>
</tr>
<tr>
<td>Unknown</td>
<td>76</td>
<td>18.2</td>
</tr>
</tbody>
</table>
Methodology

- Data collection
  - Tape: *Ka Leo Hawai‘i*, HV24.40A (October 14, 1973)
  - Participants: Larry Kauanoe Kimura (LK)
    Edith Kanaka‘ole (EK)

- Data analysis
  - Analysis of spoken discourse (Cameron 2001)
    - Use analytical tools such as
      - Contextualization cues (e.g., discourse markers, language alternation, laughter), participation framework, sequence, membership categories
Legends

- The legend of ‘Akaka Falls is found in
  - A song by Kealiʻi Reichel
  - A textbook Ka Lei Haʻakeo
    (p. 199, IV. Exercise A)
The island of Hawaiʻi
(Pukui, Elbert, Mookini, 1974, p. xviii)
ʻAkaka Falls

Malihini kuʻu ʻike ʻana
I kahi wailele o ʻAkaka
Kau mai la i luna
Lele hunehune mai la i nā pali.

I am unfamiliar
with the waterfall of ʻAkaka
Placed on high
Misting the cliffs.

Kau nui aku kahi manaʻo
A e ʻike uhi aku i ka nani
I uka i puia
I ke ʻala me ke onaona.

There is one thought,
to see the beauty
of the uplands,
Embued in sweet fragrance.

Hāʻina ʻia mai ka puana
I kahi wailele o ʻAkaka
Kau mai la i luna
Lele hunehune mai la i nā pali.

Tell the refrain
with the waterfall of ʻAkaka
Placed on high
Misting the cliffs.

No Ka Wailele ‘O Akaka
(Hopkins 1992, p. 199)

Na Aunty Edith Kanakaʻole i haʻi mai i kēia moʻolelo. Ua hānau ʻia ʻo ia ma Honomū, kokoke i ka wailele ʻo Akaka.

I ka wā kahiko, ua noho kekahi keiki kāne, ʻo Akaka, me kona kupunahine ma Honomū i ka mokupuni ʻo Hawaiʻi. Pāʻani mau ʻo Akaka me ʻelua kaikamahine i kēlā me kēia lā. I kekahi ahiahi, ua holoi ke kupunahine i kona malo, a kaulaʻi ʻo ia i ka malo ma luna o ke ahi. I ke kakahiaka aʻe, ua komo ʻo Akaka i kona malo a hele akula ʻo ia i waho e pāʻani me nā kaikamahine. Auē nō hoʻi e! Hoʻhenehene nui lāua iā ia no ka mea, hohono ka malo i ka uahi. Aloha ʻino! Nui loa kona hilahila, a hoʻi ʻāwīwī akula ʻo ia i ka hale a uē i kona kupunahine. Ma hope iho, piʻi aʻela ʻo ia me kāna ʻīlio ma luna o ka wailele kokoke i ka hale, a lele ihola lāua. Ua make loa lāua a lilo i mau pōhaku ma lalo pono o ka wailele. He pōhaku nui ke keiki kāne, a he pōhaku liʻiliʻi kāna ʻīlio. Kaumaha loa ke kupunahine, a lilo nō hoʻi ʻo ia i pōhaku nui, ma luna aʻe o ka wailele. Aia kēia mau pōhaku ʻekolu ma laila i kēia manawa. Ua kapu ʻia kēlā wailele “ʻo Akaka” i kēia manawa.
Research questions

1. How does the telling of the legend (moʻolelo) of ‘Akaka Falls start in the data?
2. How does the telling of the moʻolelo end?
3. What happens when the telling of the moʻolelo ends?
Kala mai hoʻi kēʻia wahi pilikia.
‘Excuse (me/us) for this small problem.’

Hawaiian Gloss
Translation
Transcription conventions

- Falling intonation
- Continuing contour
- Questioning intonation
- Prominent rising or falling intonation
1.0 Pause of about 1 second
.2 Pause of about 0.2 second
( ) Micro pause
h / h Breathing (out breath / in breath)
[ ] Overlap
- Abrupt cut-off

_ Emphasis
: Sound stretching
<> Slower than surrounding talk
< > Quicker than surrounding talk
£ £ Laughing voice
* Unable to transcribe
() Unsure transcription
(() Other details
“ ” Reported speech
@ Laugh token
Abbreviations

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Det</td>
<td>determiner</td>
</tr>
<tr>
<td>Dir</td>
<td>directive</td>
</tr>
<tr>
<td>exc</td>
<td>exclusive</td>
</tr>
<tr>
<td>inc</td>
<td>inclusive</td>
</tr>
<tr>
<td>NZR</td>
<td>nominalizer</td>
</tr>
<tr>
<td>Obj</td>
<td>object marker</td>
</tr>
<tr>
<td>Pass</td>
<td>passive</td>
</tr>
<tr>
<td>Pcl</td>
<td>particle</td>
</tr>
<tr>
<td>Perf</td>
<td>perfective aspect</td>
</tr>
<tr>
<td>Pl</td>
<td>plural marker</td>
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<tr>
<td>Prs</td>
<td>present</td>
</tr>
<tr>
<td>Rp</td>
<td>resumptive pronoun</td>
</tr>
<tr>
<td>TOP</td>
<td>topical marker</td>
</tr>
<tr>
<td>you.2</td>
<td>second person dual pronoun</td>
</tr>
<tr>
<td>3+</td>
<td>three or more</td>
</tr>
</tbody>
</table>
Analysis

1. How does the telling of the moʻolelo start in the data?
2. How does the telling of the moʻolelo end?
3. What happens when the telling of the moʻolelo ends?
Question about birthplace

EK gives a list of place names.
LK mentions ‘Akaka Falls.

028 EK aːː ma laila au i hānau ai. ɬ h
and at there I was born
‘And (it’s) there where I was born.’

029 EK aːː i kēlā wahi kapa ʻia ʻo Honomū ma ‘Akaka nō hoʻi. aːː
and in that place called Top Honomū at ‘Akaka Par Par and
‘And (it’s) in that place called Honomū (that is) in ‘Akaka. And’

030 LK Kēia wailele ʻo ‘A[kekaka.]
this waterfall Top ‘Akaka
‘this waterfall of ‘Akaka.’

yes the waterfall Top ‘Akaka
‘Yes, the waterfall of ‘Akaka.’
Question

LK’s action is meaningful in the sense that he invites EK to tell a moʻolelo.

Response

- repetition
- Elongation

Implication:

There is, of course, more than the name.
LK invites EK to tell a legend again.

EK starts to tell a legend.

1st Abstract
- It's a story about a young child.

A long pause

LK invites EK to tell a legend again.
The start of the telling is marked by various co-occurring contextualization cues:

- Language alternation
- Pauses
- Hedging
- In-breath
- Posture

2nd Abstract:
- It's a story Mom told me.
Analysis

1. How does the telling of the moʻolelo start in the data?
2. **How does the telling of the moʻolelo end?**
3. What happens when the telling of the moʻolelo ends?
Collaborative turn sequence

(Lerner 2004)

Pause

Coda (ll. 73-78)

073 EK  ua hele ō ia:: ma kahi (. ) o ka kai o ka: wailele nō hoʻi, .h
t went he at place of the sea of the waterfall Par Par
‘he went (to) the place of the sea, of the waterfall’

074 EK  me kona ʻīlio nō hoʻi.
with his dog Par Par
‘with his dog.’

075 EK  a lele ō ia: **
and jump he
‘and he jumped’

076  (0.6)

077 LK  a make.
and dead
‘and died.’

078 EK  a: make ō ia me kona ʻīlio pū . h
and dead he with his dog together
‘and he died with his dog.’
Ko: mākou wā liʻi liʻi i
our.3+.exc time small
('in) our childhood'

ua hele nō hoʻi mākou. h i lalo: o ka- o ka wailele ʻo ʻAkaka. (0.5)
went   Par Par we.3+.exc in bottom of the of the waterfall Top ʻAkaka
we went to the bottom of the waterfall of ʻAkaka'

a ua hoʻokiʻekiʻe mai ʻo Māmā (0.2) i kēʻia mau pōhaku. h
and elevated     Dir Top Mom    Obj this Pl stone
ʻand my mom was proud of these stones’

he pōhaku ʻano nu:i a he poha- pōhaku ʻano liʻi liʻi. h
a stone kind of big and a stone stone kind of small
ʻa kind of big stone and a kind of small st- stone’

and called Par Par the stone small
ʻand the small stone was called’
Analysis

1. How does the telling of the moʻolelo start in the data?
2. How does the telling of the moʻolelo end?
3. What happens when the telling of the moʻolelo ends?
EK is still talking about her childhood. (Note LK’s Q about birthplace in line 21)

144 EK  Pono e ‘au‘au a:: pau a:: pō ka lā
must to bathe until complete until night the day
‘(we) bathed until the sun set.’

145 EK  kekahi ° lā o ko mā(,)kou ‘au‘au ‘au‘au ‘a[na]. °
one day of our.3+ exc bathed bathing
‘(It was like that) when we bathed (there).’

146 LK  [hm] hm.

147 LK  No laila therefore ‘so’

148 LK  pili nō ko ‘oukou noho ‘ana i kēlā wai[lele ‘o ‘Akaka??]
stick Par your.3+ living to that waterfall Top ‘Akaka
‘Was your life tied to this waterfall of ‘Akaka?’

149 EK  ['A::e ] pili.
yes stick
‘Yes. (It was) tied (to the waterfall).’
EK introduces a new place name.

EK introduces another new place name.
EK initiates another legend (i.e., Pele and Kamapuaʻa).

- Mentioning a place name leads to telling a legend again.

Contextualization cue (lg alternation) precedes the names of gods.
Research questions

1. How does the telling of the moʻolelo of ‘Akaka Falls start in the data?
   - LK asks EK about her birthplace.
   - EK introduces place names that includes ‘Akaka.
   - LK gives EK at least four invitations (ll. 30, 33, 36, 41) to tell the moʻolelo.
   - EK starts to tell the moʻolelo.

2. How does the telling of the moʻolelo end?
   - EK and LK jointly construct the coda of the moʻolelo (l.77).
   - EK presents the evaluation of the moʻolelo (ll.79-83) by moving from the legend of ‘Akaka Falls to her childhood.

3. What happens when the telling of the moʻolelo ends?
   - EK continues her childhood stories because she is responding to LK’s question about her birthplace (l.21).
   - EK keeps introducing new place names.
   - With LK providing only minimal responses (ll.150, 156, 159), EK initiates another moʻolelo (l.161).
Discussion/Conclusion

- A question about *birthplace* is a powerful interactional tool to elicit place names, childhood stories, and relevant legends.
  - These stories and legends are closely intertwined with one another, and they are also mediated by place names.
- A moʻolelo is told *collaboratively*, not as a monologue.
  - EK and LK are co-tellers who jointly construct the above stories and legends. LK makes important contributions at critical junctures of the telling.
- Language alternation and other resources *contextualize* the tellings of moʻolelo.
  - LK speaks only in Hawaiian while EK sometimes alternates from Hawaiian to English (e.g., “well”), thereby indicating the (second) abstract (l.42) or initiating another moʻolelo (l.162). Rising intonation marks the evaluation (l.79).
- Consequently, LK and EK have achieved the **goals** of *Ka Leo Hawaiʻi*:
  1. documenting and conserving the Hawaiian language and;
  2. forming and maintaining a sense of community.
References