

THE GEOGRAPHIC IMAGINARY IN HAWAIIAN MUSIC CULTURE

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## DEDICATION

This work is dedicated to my father, Michael Authur Downey, known as Mike, Mick or Micky to his family and friends. Here is a photograph of him joyfully dancing the hula. He loved the Hawaiian Islands, his home, and the music that so sensuously represents them. He has been an inspiration to me while writing this thesis.

MICHAEL AUTHUR DOWNEY  
1920 - 1993



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Working on this project was, for the most part, a solitary endeavor. I was fortunate though because I had with me, whenever I desired to listen, the sound of Hawaiian music for continual inspiration. Thank you to all the vocalists and instrumentalists who performed and recorded these songs: *A HILO AU*, *HILO MARCH*, *KAULANA O HILO HANAKAHI*, *KU‘U HOME I KEAUKAHA*, *E HILO E*, and *NĀ PANA KAULANA O KEAUKAHA*.

## ABSTRACT

In this thesis I examined a select and limited corpus of place-specific music, *mele pana*, composed for Hilo, Hawai'i. After a brief history of Hilo and Hawaiian Music Culture, the corpus is introduced with information about the lyricists, musicians, and circumstances surrounding each composition. In a comparison of traditional themes with themes from the small Hilo corpus I have specified tropes that provide a broad characterization of the place, that Native Hawaiians identify with as present and past culture.

I addressed concepts of place-making and identity, symbolic resistance, and celebrating survival as they concern issues of the Native Hawaiian's loss of land, culture, and identity brought about by Western hegemony, colonization and imperialism. *Mele pana* is perhaps the most significant feature of the Native Hawaiian's culture, one that addresses directly their cultural and physical geography. The geographic imaginary provides continuity in which Native Hawaiians, through their lyrics and music, may conceptually view their landscape and place as their ancestors did in ancient times.

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## LIST OF COMPACT DISC TITLES

### Tracts

1. *A HILO AU*, Kaupena Wong (1974)
2. *HILO MARCH*, Nā Opio o Kūhio (1976)
3. *HILO MARCH*, Jack de Mello orchestra (1999)
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## CHAPTER ONE INTRODUCTION

To make sense of culture is *necessarily* to discover its geographies, and the new cultural geography is then neither a celebration of the parochial nor a contemplation of the bizarre. It is instead a serious intervention in the critique of modernity.

(Derek Gregory and David Ley, *Culture's Geographies* 1988, 116)

The Native Hawaiians' deep and enduring love for their 'āina, land, is manifest in the entirety of their being - in their philosophy of life, in their religion, in the fascination with places and place names, and in their brilliant musical heritage.

(Kalani Meineke, quoted in *Hi'ipoi i ka 'Āina Aloha: Cherish the Beloved Land*, Kanaka'ole, 1979, ln.)

### Statement of Purpose

The narratives of Hawaiian music over the past two centuries have continued to reveal a history of society as well as a physical and cultural geography of Hawai'i, just as they had in earlier times. In addition, they have come to reflect the socio-political movements proclaiming native nationalism and resistance to colonialism. In this thesis I will explore the role of music in the socially constructed nature of space and experience of place in Hilo, Hawai'i. What characteristics of Hilo have influenced the geographic imaginary in the place-specific music? Why is place-making and identity so important to the Hawaiian socio-political movements?

In the late 1960s and early 1970s humanistic approaches in cultural geography initiated a reaction to the "overly objective and the abstractive tendencies of some 'scientific' geographies" (Murton 1979, 25). From that period a *new cultural geography* has evolved as a response to an increasing awareness of cultural politics within contemporary social life. The hegemonic "view of culture as a relatively uniform and normative set of beliefs, values, attitudes, behaviors and artefacts" (Cosgrove 2000a, 136) is revealed as biased and no longer acceptable. This response is in part due to the

growing demands from subaltern groups whose voices were formerly excluded from consideration as part of the normative set (Cosgrove 2000a, 136).

Donald Mitchell (2000, 159) defines cultural politics as the “contestations over meanings, over borders and boundaries, over the ways we make sense of our worlds, and the ways we lead our lives.” Mitchell (2000, 159) then states that “cultural politics thus operates at the level of material practice; but it also, and importantly, operates at the level of discourse.” Native Hawaiians, as a subaltern group, have used their music, as discourse, in their struggle for self-identity, self-governance and self-determination. My purpose then is to listen to, interpret and analyze the voices of the composers whose lyrics I have chosen for my Hilo place-specific corpus.

### **Music, Place and Identity**

The ‘geographic imagination’ is a ‘sensitivity towards the significance of place and space, landscape and nature in the constitution and conduct of life on earth and as such, is by no means the exclusive preserve of the academic discipline of geography’ (Gregory 2000, 298). Several cultural geographers suggest that music should be considered “integral to the geographic imagination” (Leyshon et al. 1998, ix). This conceptual framework is built upon that premise in “considering how various senses of the geographical are present in the production, transmission, and consumption” (Leyshon et al. 1998, ix) of the Hilo place-specific music.

In *The Place of Music* (Leyshon et al. 1998), cultural geographers explore geography and music looking at key issues such as the nature of soundscapes, definitions of music and cultural value, the geographies of different musical genres, and the place of music in local, national and global cultures (Leyshon et al. 1998, 4). They do so with the

hopes of highlighting the “spatiality of music and the mutually generative relations of music and place” while allowing “a purchase on the rich aesthetic, cultural, economic, and political geographies of musical language” (Leyshon et al. 1998,4). Exploring geography and music is part of the new cultural geography that is “neither a celebration of the parochial nor a contemplation of the bizarre” (Gregory and Ley 1988, 116).

In this thesis, I will examine place-making in place-specific music in Hawai‘i. My guides in this endeavor are Jay Appleton who writes of the ‘world-making process’ and Keith Basso who describes the ‘place-making process.’ Studying these processes is an attempt to reveal how humans relate to their physical and cultural environment. Appleton’s (1994) concern involves world-making and individual perception in his book *How I Made the World: Shaping a View of Landscape*. Basso (1996, 106), in *Wisdom Sits in Places: Landscape and Language Among the Western Apache*, examines the ‘elaborate arrays of conceptual and expressive instruments - ideas, beliefs, stories, *songs* (my emphasis) - with which community members produce and display coherent understandings of their physical environment.’ Basso (1996, 106) also believes that more attention should be paid to a *sense of place*, “one of the most basic dimensions of human experience – that close companion of heart and mind, often subdued yet potentially overwhelming.”

*Sense of place* is an important concept needed for discussing place-specific music. According to Cosgrove (2002b, 731) the concept originated in “studies of the physical characteristics and qualities of geographical locations as appropriated in human experience and imagination.” *Sense of place* is examined as an “outcome of the interconnected psychoanalytical, social and environmental process, creating and manipulating quite flexible relations with physical place” (Cosgrove 2002b, 731). Thus,

I am concerned with both the character intrinsic to Hilo as a localized, bounded and material geographical entity, and the sentiments of attachment that Native Hawaiians experience, express and contest in relation to Hilo<sup>1</sup> (Cosgrove 2002b, 731).

Place-specific music creates a sense of place for the composer and the audience. George Kanahale (1986, 181), in his book *Kū Kanaka*, explains that a Native Hawaiian's self-identity and self-esteem is linked with his sense of place. Kanahale is in agreement with many geographers on this issue of place and identity. For instance, David Ley suggests that humanistic geographers focus on 'recovering the relationship between landscape and identity' in their writings. He argues that "Place is a negotiated reality, a social construction by a purposeful set of actors...But the relationship is mutual, for places in turn develop and reinforce the identity of the social group that claims them" (Ley 1981, 219).

For Nadia Lovell (1998, 6) a "sense of belonging and identity are created and maintained around actual or fictitious, memorised (and sometimes memorialised) space." Again, agreeing with both Lovell and Kanahale, Native Hawaiian sense of place would be bound with the sense of belonging to and identity with a place through their place-specific music. Shuker (1998, 228) claims that "essentially, all popular music consists of a hybrid of musical traditions, styles, and influences, and is also an economic product which is invested with ideological significance by many of its consumers."

This thesis examines Native Hawaiian place-specific music as an economic product and what that reveals of contemporary society. It is also a study of Native Hawaiian 'sacred geography.' In *Geography and Enlightenment*, edited by David Livingstone and Charles Withers (1999), I discovered the scholarly concern for the sacred geography of the scriptures and how the search for paradise influenced geographic

explorations in the past centuries. Native Hawaiians have a concern for their own sacred geography that is apparent in the lyrics of their place-specific music.

In his book *Maps of Meaning*, Peter Jackson (1989, i) defines “maps of meaning” as referring “to the way we make sense of the world, rendering our geographical experience intelligible, attaching value to the environment and investing the material world with symbolic significance.” This thesis looks at place-specific music as ‘maps of meaning’ through which Native Hawaiians can render their own geographical experience intelligible.

### **Music and Resistance/Celebration**

Susan Smith (1997, 515) argues that “because sound penetrates forbidden spaces, expresses the unspeakable and offers a style of communication quite different from the written or spoken word, it might be a useful, even indispensable, route into an appreciation of the geographies of racism, resistance and ethnic identification.”

Smith concentrates on the place of music in the ongoing struggle over civil rights for black Americans. The 1960s civil rights movement on the continental United States certainly influenced outward political protest and native activism in Hawai‘i, while at the same time, brought about a renewed interest in the culture and arts, i.e. ancient chant and hula, modern and contemporary Hawaiian music, reviving a strong sense of Hawaiian identity and self-esteem. This phenomenon occurred internationally during the late 1960s and throughout the 1970s, wherein the youth cultures of the world were ‘explicitly political within the multiple dynamics of their own countries’ (Robinson et al. 1991, 247).

In his article, *We sing our home, We dance our land: indigenous self-determination and contemporary geopolitics in Australian popular music*, Chris Gibson (1998,180) states that “the emergence of Aboriginal popular music in Australia has thrown up significant challenges to the nation’s geopolitical legitimacy, histories, assumed national identities, and sonic landscapes.” The Aborigines through their music are contesting Western hegemonic ideology. Gibson concentrates on two crucial ways he believes this occurs: (1) construction of a distinct cultural apparatus, which surrounds Aboriginal music and provides genuine empowerment practices and (2) through the delineation of new musical landscape, new maps of meaning through lyrics, sounds, and themes.

Gibson’s approach involves relating “Aboriginal self-determination and popular music” and defining “Aboriginal music.” He gives a chronology of indigenous popular music and categorizes musical texts by dominant tropes: cultural survival, land or traditional sites and stories, rights to land and self-determination, historical or political events, reconciliation and national cross-cultural politics, community identity, community education and health messages, displacement or dislocation and migration experiences, and interpersonal themes or love and friendship. Gibson analyzes musical texts from the various categories of the outwardly resistance themes.

Hawaiian music has re-emerged during the last 40 years, having at one time been in danger of extinction.<sup>2</sup> I have used Gibson’s work as a guide and some of his tropes, i.e. cultural survival and traditional sites, could be applied to my Hilo place-specific corpus. However, as you will see, the lyrics constitute a symbolic resistance to colonialism not an outwardly resistance.

In his book *Rhythm and Resistance*, Ray Pratt (1990, vii) explores the “‘political’ uses of popular music from the era of slavery through the present.” Pratt (1990, vii) states that:

popular or “people’s” music is part of a continuing effort to create forms of community in response to social transformations--the trauma of modernization—that empty out all the “little worlds” (Marshall Berman’s term) in which people live. Human existence is conceived as a quest for community or, more specifically, for “free spaces” and “utopias” to which popular culture is a manufactured response.

Hilo place-specific music is part of the Native Hawaiian quest for community, as you will see/hear, the place is portrayed as ‘free spaces’ and ‘utopias’ with a link to the past history and geography of Hilo.

Peter Jackson (1989, 78) states that “‘popular’ conveys an implication of *resistance* to conventional authority. But the popular can also be ‘traditional,’ a tension that has made some writers dubious about using the concept at all.” However, Jackson (1989, 78) emphasizes that the term popular:

serves as a convenient label and a focus on some central issues of current concern in cultural studies about the way dominant meanings are contested by subordinate groups – a process, it will become clear, that is often inherently geographical.

Hawaiian place specific music is traditional and ‘popular’ as Jackson suggest and is, of course, geographical. At many events within the Hawaiian community music is provided for entertainment, often with a mix of traditional and the transculturated modern music. The Association of Hawaiian Civic Club’s annual convention includes a traditional (Hawaiian lyrics) song contest, *Aha Mele*. So then, the idea of following Gibson’s approach in studying ‘popular’ music is understandable when applied to what is usually considered to be ‘traditional’<sup>3</sup> music in Hawai‘i. The main difference, of course,

is that the data set used here is not a newly emerging genre as is the Aboriginal music in Gibson's research.

Songs that explicitly convey political protest are familiar in Hawaiian music culture, i.e. *Kaulana Nā Pua*, *Waimanalo Blues*, and *Kū'ē*.<sup>4</sup> In James Scott's (1986, 419) study, *Resistance Without Protest: Peasant Opposition to the Zakat in Malaysia and to the Tithe in France*, he believes that "it can be shown that the greatest part of peasant resistance occurs well outside any standard definition of social movements." He refers to this social action as symbolic or ideological resistance.

While the Native Hawaiians are not considered peasants in the present era, they do have some economic, social, and political similarities to peasantry. They were disenfranchised and marginalized in their own land during the conversion from communal to private land ownership that began in the nineteenth century. I can borrow Scott's ideas to present a sample of the place specific music composed about Hilo that can be described as symbolically or ideologically resistant to the dominant Western culture.

Linda Tuhiwai Smith (1999) promotes methods such as "indigenizing" and "celebrating survival" in her book *Decolonizing Methodologies*. Celebrating "cultural survival" in song is one of Gibson's tropes. Acknowledging survival is vital for indigenous peoples everywhere, and the Hilo place-specific music is a good example of this process. This thesis in part attempts to reveal how these methods are used in place-specific music in Hawai'i. These are lyrics 'that have meaning and purpose, and relay their context in morally contextual and socially acceptable ways' (Coffey and Atkinson 1996, 67).

## **Hilo: Past and Present**

Even though there are natural hazards to its site [Hilo], nowhere else along the whole windward coast is there such a fortunate coming together of sea and level, low-lying shoreland.

(Milton George, *The Development of Hilo, Hawaii, TH 1948*, 1)

Landscape is a social product, the consequence of a collective human transformation of nature.

(Denis E. Cosgrove, *Social Formation and Symbolic Landscape 1984*, 14)

In ancient times, villages supported by subsistence agriculture could be seen throughout the landscape on the major islands in the Hawaiian archipelago. Hilo was a trading center on the windward coast of Hawai‘i Island. The indigenous peoples of Hawai‘i conducted trade along the Wailuku River, which runs into Hilo Bay, the only significant bay on that side of the island. William Ellis (1963, 229) observed during his 1823 survey and recorded in *A Narrative of a Tour Through Hawai‘i, or Owhyhee*: “The river of Wairuku was also distinguished by the markets or fairs held at stated periods on its banks.”

Today, Hilo is the urban center of a large rural-agricultural periphery that encompasses Hāmākua, North and South Hilo, and Puna Districts, the entire windward coast or eastern side of Hawai‘i Island. Hilo is also the government center for Hawai‘i County which includes the entire island. In 2000, the population was approximately 40,000 people (DBEDT 2000, Table 1.11), second only in the state to Honolulu, O‘ahu. From ancient times then, Hilo continues to be an important locale for economic and social interaction on Hawai‘i Island.

Hilo Town lies at the ‘shore-fringe’ on the windward side of two volcanoes, the dormant Mauna Kea and the active Mauna Loa, both nearly 14,000 feet above sea level.

This location gives Hilo its famously rainy climate associated with the diurnal weather pattern characteristic of high islands in the North Pacific Ocean: precipitation occurring mostly during the late evening and early morning and the intense subtropical sunshine during the midday.

The foundation of Hawai‘i Island consists of five volcanoes in various stages of geologic erosion. The Kohala Mountains in the north-west part of the island are the oldest. Hualālai, Mauna Kea, Mauna Loa, and Kīlauea are the four other volcanoes that form what is affectionately named “The Big Island.” Kīlauea Volcano, on the eastern flank of Mauna Loa and southwest of Hilo, has the distinction of being the world’s most active volcano, having erupted sixty times since 1840 (Juvik and Juvik 1998, 45).

Halema‘uma‘u, the ‘fire pit’ within the larger Kīlauea Caldera, is the home of the deity Pelehonuamea, destroyer and creator, and there are many legends and chants attesting to this belief. Another Hawaiian deity, Poli‘ahu, is associated with the snow-capped summit of Mauna Kea to the north-west of Hilo. For many cultures throughout history, mountains have been and continue to be places of special spirituality. Hilo’s proximity to Kīlauea and Mauna Kea is significant to its physical and cultural geography. Mauna Kea, seen in the distance, and Kīlauea’s persistent volcanic activity provide an exceptional ‘sense of place’ for residents of and visitors to Hilo.

Hilo is prone to natural hazards and has been hit by severe earthquakes and tsunamis in the twentieth century. The frequency of occurrences is not as great as that in the Ka‘ū and Puna areas to the southeast of Hilo and closer to Kīlauea Volcano (Juvik and Juvik 1998, 72). During the late nineteenth century, the last lava flow to approach Hilo stopped just short of it and did not cause much damage to property (Zamkucka 1992, 58). By contrast, throughout the 1980-90s, Pele’s destruction was wrought southeast of

Kīlauea as massive lava flows covered the Wa‘ahulu archeology sites, Kalaupana Black Sand Beach, the Royal Gardens Subdivision and other areas as well.

Hurricanes are another natural hazard that have bypassed Hilo in recent times. The major hurricanes of the last century did the most damage on Kaua‘i, at the opposite end of the eight major Hawaiian Islands, severely hurting the economy of that island. There are, however, periods of excessive rain in the Hilo district that can cause severe flooding in that area. Chants have been composed about *ka ua kani lehua* (the famous misty rain that rustles the lehua) and the dangerous waters of the Wailuku river.

George reported that one has the feeling of the ‘Good Earth’ when in the Hilo district. The area contains phosphorus-rich, volcanic-ash-based andisol soil that occurs mainly on lava flows older than 3,000 years (Juvik and Juvik 1998, 92). For the Hawaiian in past times, the ‘Good Earth’ and the bountiful rainfall allowed for their successful horticulture production in *kalo* (taro), *‘uala* (sweet potatoes), *‘ulu* (breadfruit), etc., (Kelly et al. 1981, 76).

The cultural, economic, and political transformations occurring after the arrival of the foreigners in Hawai‘i in 1778 are symbolically represented in the landscape. In Hilo, the accessible low-level shoreline around the crescent-shaped bay, in contrast to the steep cliffs to the north along the Hāmākua Coast, made the area ideal for foreign settlement. Hilo gradually built up around the bay and as the harbor developed, commerce and trade, in the Western capitalistic tradition, continued to develop as well.

The foreign influence is obvious in the zones of architecture in Hilo. Along Kamehameha Avenue, running parallel along the bay, are nineteenth century old raised wooden clapboard buildings similar to those on the east coast of the U. S. continent. Other zones include the older government buildings, in the main part of town, influenced

by American Classicism, the mid-Western residences along Hail Street, the modern ranch-style architecture up the slopes of Mauna Kea and the 'Bauhaus' look<sup>5</sup> of the University of Hawai'i, Hilo campus.

The initial conversion of the Hawaiian animistic religious structure to Protestant Calvinism brought about more transformation in the landscape. King Kamehameha I united all the islands under one rule in 1792 desiring to strengthen the island society against the foreigners and keep the prevailing social-religious structure intact. Kamehameha died in 1819. His son, Kamehameha II, and queen, Ka'ahumanu, having converted to Christianity in Honolulu, formally abolished the *'aikapu*, the structure of religious beliefs and social traditions. There is a general belief that Hawaiians easily adopted foreign ways in their desire for material accumulation. Another, perhaps more plausible, reason for conversion was the hope of ending the rapid depopulation of Hawaiians due to the many deaths from the introduced diseases of the foreigners. In her book, *Native Land and Foreign Desires*, Lilikalā Kame'eleihiwa (1992, 141) states that:

Altogether, Hawaiians suffered a depopulation rate of at least 83 percent in the first forty-five years of contact...It is against the background of this horrible loss of our people that Hawaiian conversion to Christianity must be portrayed. When death is imminent, Christian salvation and the promise of life after death is very appealing.

The missionaries, having arrived in Hilo in 1824, started their missions with the help of Chief Kalimoku. George (1948, 15) states that 'life was still Hawaiian' and that these first missionaries 'were strangers in a strange land laying the groundwork.' It was with the arrival of the Lymans in 1832 and the Coans in 1837 that 'life began to change, and attempts were made to mould Hilo into a Puritan New England town' (George 1948, 15).

Desiring to hear of the new religion brought by the foreigners, the Hawaiians flocked to Hilo from the surrounding areas. The *ahupua'a* (land division of the ancient land tenure system in Hawai'i) were becoming depopulated due to migration and death from foreign introduced diseases. The non-functional *ahupua'a* become the more generalized district boundaries - Hāmākua, North and South Hilo, and Puna – around centralized Hilo.

The cultural transformation of the Hawaiian animistic religion, in which all the world is alive and sacred, to the American missionary Calvinistic ideology, which claims hard work and sacrifice will keep one free of sin and able to enter the abstract (beyond this world) heaven was thorough but not complete. Certainly, the transformation was helped in its early stages by the destruction of the *heiau*, temples of the Hawaiian deities, that once graced the landscape. Almost all of them were destroyed in 1819 and 1820 by order of Kamehameha II. They have since been replaced with churches and temples of several religions, among them Protestant, Congregational, Catholic, Buddhist, and as such are strong signifiers of the evolved cultural/economic/political system.

That the transformation did not completely destroy the animistic religion is most evident in the continuing worship of Pelehonuamea and her spiritual-physical realm expressed with *ho'okupu* (tribute) left at sacred sites on the rim of Kīlauea Cauldera and an influential Keaukaha family publicly acknowledging Pele as their '*aumakua* (ancestral guardian). An important consequence of the increased political protest and native activism since 1970 is the revival of '*aumākua* worship practices throughout Hawai'i (Juvik and Juvik 1998, 202).

The missionaries arrived in Hawai'i with the intention of converting and, thus, 'saving' the 'heathen' Hawaiians. By the twentieth century, many Hawaiians needed to

be 'rehabilitated,' that is, removed from the urban areas where they were suffering with problems of unemployment, alleged crime, illegitimacy, crowded living conditions, disease, and alcoholism (Spitz 1964, 1). 'Convert, save, and rehabilitate' are keywords in the colonial discourse intended to encourage and facilitate more successful adjustment to the dominant Western society.

Prince Jonah Kūhiō Kalaniana'ole (1871-1922) was primarily responsible for the creation of the Hawaiian Homestead Act of 1920. He worked diligently with the U.S. Federal and Territorial governments to secure land for Hawaiians. Keaukaha, two miles east of Hilo, became one of the first homestead communities established in 1925 (Kelly et al. 1981, 226). In 1928, Dr. Elwood Mead, a representative of the United States Department of the Interior, stated that Keaukaha was an "unqualified success." By 1933, 1,300 residents were living in Keaukaha creating a sense of community. There were improvements in the types of homes constructed, water service was finally made available and useful vegetation was growing on seemingly solid lava (Akoi 1989,43). In 2001 the Keaukaha population of 1,454 lived on 459 residential leases (DHHL 2001, 11).

In general, the Department of Hawaiian Home Lands has not experienced an "unqualified success." On the contrary, as of December 3, 2002 there were 20,300 Hawaiians still on the applicant waiting lists for homestead lands (DHHL 2003, 11). Hawaiian Home Lands are often marginalized real estate. In January 1942, during the expansion of the Hilo airport, 50 Keaukaha lessees and their families were evacuated (Akoi 1989, 52). Thirty years later, another airport expansion project resulted in an illegal seizure of 92 acres from Keaukaha by Governor Quinn (Kelly *et at.* 1981, 237).

Contemporary Hilo is the "town that sugar built" (George 1948, 37). The sugar plantation industry in Hawai'i, started on Kaua'i in 1835, is linked with American

imperialism and colonialism. Indeed, in 1893 missionary descendants and sugar businessmen, with the help of the United States Marines, overthrew the Hawaiian Monarchy and instituted a 'provisional government.' The deposed Queen Lili'uokalani, with the help of her nation's people, appealed to President Grover Cleveland to restore the Monarchy (Lili'uokalani 1985). Despite their sincere efforts, Hawai'i was annexed and made a territory of the United States and, in 1959, became the fiftieth state.

The Hawaiians, generally diligent workers, had difficulty adjusting to the rigors of indentured-slave-type labor on the sugar plantations. Their horticulture practices differed from the practices on the plantations (Allen 1982, 126). More importantly, labor was scarce due to deaths in the disease ridden native population. As a consequence, contract laborers from Asia were brought to fulfill the need. Although they intended to return to their homelands, many remained in Hawai'i. The ethnic composition in Hilo reflects this and includes Hawaiians, Caucasians and Portuguese, Chinese, Japanese and Okinawans, Filipinos, and Koreans among others (Juvik and Juvik 1998, 194).

Hilo is a small town with mostly low-rise buildings. The sheltered bay, mix of old and new buildings and the volcanic backdrop make Hilo quaint. And with the green belt along Highway 11 and the numerous parks (at least 50 acres), Hilo is a place described in travel literature as the "most charming, picturesque, and interesting town in all of Hawai'i" (Werner 1990, 2). This nostalgic view describes a scenic town caught between the old and the new, with an economy that changed in 200 years, from subsistence horticulture to sugar plantation agribusiness to small scale diversified agriculture.

Hilo's tourist infrastructure consists mainly of a few hotels lining Banyan Drive at Hilo Bay, bed and breakfast inns scattered throughout the districts and the secluded

Volcano House on the Kīlauea Crater rim.<sup>6</sup> Many tourists, however, arrive in Hilo en route to the Hawai‘i Volcanoes National Park (HVNP), the “largest terrestrial protected area in Hawai‘i, which includes the summit areas of Kīlauea and Mauna Loa” (Juvik and Juvik 1998, 156). The service economy in Hilo includes restaurants, stores, other kinds of businesses, and the unique Hilo Farmer’s Market. This market, located in the historic section of downtown Hilo, is “One of the Best Farmer’s Market in the West.”<sup>7</sup> The growth in the retail sector is becoming more obvious with the recent addition of two shopping malls located nearly opposite each other on Kīlauea Avenue leading to HVNP.

The University of Hawai‘i at Hilo and Hilo Community College are located not far from downtown. Hawaiian language and culture studies are important at these educational institutions. Hilo district is also an important area for scientific research, especially at HVNP and the Mauna Kea Observatories. A controversial issue concerns the use of the sacred site of Poli‘ahu, Mauna Kea, for these observatories with no compensation to Hawaiians. Contested land issues like this one and those concerning Hawaiian Homes continue to be a rallying point for the Hawaiian self-governance and self-determination movement.

Each year, Hilo hosts the Merrie Monarch Festival and Hula Competition, a unique cultural experience in honor of King Kalākaua (1836-1891). For one week, Hilo is inundated with *hālau hula* (hula schools) from all Hawaiian Islands and parts of the U.S. continent. This particular competition is a major event in perpetuating Hawaiian ancient and modern chant and hula and is telecast live throughout the eight major Hawaiian Islands.

## My Positionality

I am a Native Hawaiian, a lineal descendant of the native people indigenous to the Hawaiian archipelago. My genealogy includes: *kupuna kua kolu* (great-great-great-grandmother) Keokilele Halemanu Punana Ukeke (1834-1913) born in Wainiha, Kaua‘i; *kūpuna kua lua* (great-great-grandmothers) Luluhia Kamalu (1823-1867) of O‘ahu and Kauahipu Pakekepa (1844-1867) born in Honolulu, O‘ahu; *kupuna kua kahi* (great grandmother) Mary Ann Kaluna (1872-1921) of Maui. My *kūpuna wāhine* (female ancestors) were born in the Kingdom of Hawai‘i.

For most of my life I have enjoyed living in various places on O‘ahu Island. My roots are in Kāne‘ohe on the windward side. For six years I lived in Europe and on the U.S. continent as my father was a Technical Sergeant in the United States Air Force stationed in those places.

I have been to Hilo, for various reasons, more than any other place on the other islands or elsewhere. The first trip I remember taking, at the age of four, was a family vacation at Kīlauea Military Camp and during that time we walked across the Kīlauea Crater floor, a distance of two miles. To this day, Kīlauea Volcano is my favorite place to visit as it is a sacred place where new earth spews forth from its flanks.

The rhythms of Hawaiian music are in my *iwi* (bones) as I have been exposed the music since my birth. In the past, I have been involved with two *hālau hula* (hula schools) and truly did ‘sing and dance my land’ with a reverent passion. Therefore, this thesis is written from the perspective of a hula dancer, one who has moved her body with the rhythm of the sound and made gestures to *nā ‘ōlelo* (the words). I am also a consumer of traditional/folk-like/popular Hawaiian music recordings and listening to

them makes me feel good about being Hawaiian and living on this sacred *‘āina* (land). Although, I am not a musician, I can strum a few *mele* on the *‘ukulele*.

Hawaiian lyric poetry is exceptionally geographic and since more and more geographers are exploring music, I jumped on the bandwagon to join them. I am not a disinterested researcher. On the contrary, I am very much interested in presenting this thesis with the understanding of my *aloha* for the past and present lyricists and musicians who have dedicated their lives to the perpetuation of this beautiful and creative artform. *Mahalo nui loa me ku‘u aloha.*

### **Methodology**

This research interprets a data set of six poetic texts composed about Hilo, Hawai‘i. Two texts were chosen from each of three periods of Hawaiian music development; (1) the *Monarchy Period*, 1795 to 1893, (2) the *Modern Period* - after the overthrow of the Monarchy and before the establishment of the Hawaiian Music Foundation (HMF), 1893 to 1970, and (3) The *Contemporary Period*, from 1970 to the present. During the Modern Period, Hawai‘i was illegally seized, annexed to the United States, became a territory and then received statehood in 1959.

I approached my research project by compiling an inventory of *mele* (chant or song) with Hilo and Keaukaha in the titles. I was searching for *mele pana*<sup>8</sup> (chant or song about a celebrated, noted, or legendary place). Initially, I used several valuable resources, such as, *Nā Mele o Hawai‘i Nei* (Elbert and Mahoe 1970), *Hawaiian Music: Published Songbooks and Index to Songs* (Stillman 1988), *The Island Music Source Book* (Ortone 1999), the *Mele Collection* at the Bishop Museum, and the Hawai‘i State Library. However, I have since limited the data source for this thesis to the *mele* catalogued at the

University of Hawai‘i, Mānoa, Sinclair Library, Audiovisual Center (hereafter Sinclair AV/C). All *mele* in this collection have sound recordings, unlike, for example, the 271 *mele* that are listed in the *Mele Collection* with Hilo in the first two lines (many of the *mele* are not titled and are thus catalogued by the first two lines) or any other list from a book.

The set of criteria for choosing the *mele pana* are that they must be (1) composed in the Hawaiian language; (2) acknowledged as composed within one of the three time periods; and (3) recorded.

My insistence upon *mele pana* composed with Hawaiian poetry limited my choices, especially, in the Contemporary Period. Although there are many endearing songs composed about Hawai‘i in the English language, only those *mele* composed in Hawaiian can have a direct link with the ancient chants, and presumably the same kinds of representation, i.e. metaphors and other symbology. Determining the date of composition narrowed the choices further. However, better known *mele pana* are, in most cases, well documented and more appropriate for that reason.

I insisted upon available recordings so that I may have access to hearing the recordings at my discretion, either by purchasing them or using the Sinclair AV/C facility. Although more ancient chants are being recorded today, access to them is normally limited to participation in *hālau hula* (hula schools) and their fundraisers, hula competitions, staged hula performances, and private and public ceremonies. The first selection in this corpus, *A HILO AU*, was originally composed as a chant and it was selected for that reason besides fitting the three criteria mentioned above.

The other five *mele* compositions are usually considered as ‘hybrid,’ however, I refer to this music as traditional/folk-like/popular: *Traditional* because the *mele pana* are

composed of Hawaiian poetry, *folk-like* because they are no longer transmitted orally, and *popular* because they are recorded. As a commodity, the recording becomes popular in the Shukerian sense in that it is an “economic product invested with ideological significance” (Shuker 1998, 228). This Hawaiian music concerns me because it is readily accessible to more people through commodified recordings. These same recordings become ‘popular’ on the radio, at songfests, at political, religious, and social gatherings, and thus, “constitute and express a shared experience for many Hawaiians” (Pi’ianai’a 1980, 43).

I do not use the term ‘hybrid’ because it is a dualistic term opposing ‘pure’, and I do not want these *mele pana* to be thought of as ‘not pure.’ I take heed to Derek Walcott’s warning about the dangers of the ‘patronizing gaze’ that insists upon the purity of culture (Rapport and Overing 2000, 370; Walcott 1996, 271). As well, the hybridity of culture is subject to that same ‘patronizing gaze.’ The *mele pana* chosen for this thesis are better described as traditional/folk-like/popular and the reason will be further explained in Chapter Two.

After choosing the *mele pana*, I did a form of content analysis and listed the lyrics by their parts of speech. Each Hawaiian word - noun, pronoun, proper noun, place name, verb, and modifier - is considered as a sub-theme of the geographic imaginary. Each sub-theme is linked with a place. There is a variety of sub-themes and from them I have determined tropes, presented in tables, for interpretation and analysis. From this limited corpus of six *mele pana* I will not construe universal validity for all Hilo *mele pana*. I do not wish to be accused of reductionism and overgeneralization.

I have been influenced in this work by Samuel Elbert and Noelani Mahoe and their 1970 publication of *Nā Mele o Hawai‘i Nei: 101 Hawaiian Songs*. Their themes as

compared with mine will be discussed in Chapter Three: Poetic Vacabulary in Hawaiian Mele. Also, the tables presenting the tropes in Chapter Three were influenced by Jon Goss (1999) and his article *Once-upon-a-Time in the Commodity World: An Unofficial Guide to Mall of America*. Goss listed tables by themes that he found in the built environment of the shopping mall. Like him, I fashioned my tables by tropes that I found in the *mele pana* representing the Hilo landscape.

After the six *mele pana* were chosen, I listened to every available recording of them in the Sinclair AV/C. That I must say was a pleasant experience. **Table 1** shows the number of recordings for each *mele pana* with *HILO MARCH* and *KAULANA O HILO HANAKAHI* being the obvious favorite recordings for musicians. Three *mele* titles have been abbreviated and will be referred to as such hereafter. They are *KAULANA O HILO HANAKAHI* as ‘*KAULANA*’, *KU‘U HOME I KEAUKAHA* as ‘*KU‘U HOME*,’ and *NĀ PANA KAULANA O KEAUKAHA* as ‘*NĀ PANA*.’

In Chapter Two: *Mele Pana* as Social Narrative, a brief history of Hawaiian music is given preceding the presentation and discussion of the selected *mele pana*. In Chapter Three: The Geographic Imaginary, poetic vocabulary categories from a larger sample of Hawaiian *mele* are compared with that in the corpus used for this study. It is necessary to establish that I have a representative sample of Hawaiian music for my data set. From this data set I derived tables of tropes and sub-themes that are presented and analyzed. The last chapter, Chapter Four: Conclusion, is a summary of my interpretation and analysis of the *mele pana* corpus I have chosen for Hilo.

The chapters are followed by a glossary of place names, the bibliography, the discography and a discography by title in which each of the six *mele pana* are divided by vocal and instrumental categories. For the glossary I compiled information from three

**Table 1: Number of Recordings for Selected *Mele pana***

<b>Period</b>	<b><i>Mele</i> No.</b>	<b><i>Mele</i> Title</b>	<b>Abbreviated Title</b>	<b>No. of recordings</b>
Monarchy	1	<i>A HILO AU</i>		7
	2	<i>HILO MARCH</i>		65
Modern	3	<i>KAULANA O HILO HANAKAHI</i>	<i>KAULANA</i>	27
	4	<i>KU'U HOME I KEAUKAHA</i>	<i>KU'U HOME</i>	6
Contemporary	5	<i>E HILO E</i>		1
	6	<i>NĀ PANA KAULANA O KEAUKAHA</i>	<i>NĀ PANA</i>	1

Source: University of Hawai'i, Mānoa, Sinclair Library, Audiovisual Center as of February 2002

sources; *Hawai'i Place Names: Shores, Beaches, and Surf Sites* (Clark 2002), *The Hawaiian Dictionary* (Pukui and Elbert 1986), and *Place Names of Hawai'i* (Pukui et al. 1976).

Three maps<sup>9</sup> introduced in Chapter Two designate the regions described in the *mele pana* lyrics. **Figure 1** combines the place names in the four Hilo *mele pana*: *A HILO AU*, *HILO MARCH*, *KAULANA*, and *E HILO E*. **Figure 2** locates places on Moloka'i, O'ahu, and Kaua'i mentioned in *A HILO AU*. **Figure 3** reveals the coastal sites in Keaukaha. For place name locations I used several sources; *Atlas of Hawai'i* (Juvik and Juvik 1998), Appendix C in *Ku'u Home I Keaukaha: An Oral History* (Akoi 1989, 15), USGS Quadrangles (Hilo, Kaunakakai, Ka'ena, Anahola), and the Glossary of Place Names.

After selecting the six *mele pana*, I chose several recordings to include on a compact disc because I felt they should be listened to by whomever reads this thesis. It has only been two hundred years or so since contact with foreigners brought Hawaiians from an orally transmitted culture to a written culture. Now geographers are suggesting that we give aurality the same primacy as visuality and embrace a new geography in which "sound is as important as sight and hearing as valued as looking" (Sui 2000, 333). Since they are lyrics, I encourage you to listen to the CD to experience the music, to *hear* the Hawaiian geographic imaginary as expressions of 'āina aloha (love for the land) and rituals of symbolic/ideologic resistance to the dominant, hegemonic Western culture.

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#### End Notes

<sup>1</sup> In this statement, I have paraphrased Cosgrove as he concludes his discussion of *sense of place* and human geographers. Cosgrove does not discuss the concerns of Native Hawaiians with the place Hilo.

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- <sup>2</sup> This is further explained in Chapter Two: History of Hawaiian Music Culture.
- <sup>3</sup> Elbert and Mahoe (1970), present a corpus of 101 songs they classify as ‘traditional,’ which are similar in style and content to the corpus for this study. This is discussed in Chapter three: The Geographic Imaginary.
- <sup>4</sup> *Kaulana Nā Pua*, originally titled *Mele ‘Ai Pohaku* (Apo et al. 1990), was composed by Ellen Prendergast shortly after the overthrow of the Monarchy in 1893. A new melody line was composed in the early 1950s by Maddy Lam (Nordyke and Noyes 1993). *Waimanalu Blues* (County Comfort 1992), was composed before 1975 by Liko Martin and his original title was *Nānākuli Blues. Kū‘ē* (Sudden Rush 1997) was written by Don Kawā‘auhau, Shane Veincent, and Caleb Richards.
- <sup>5</sup> Bauhaus creations are exemplified by tubular-metal furniture, variably-positionable desk-lamps and cuboid buildings influenced by the Bauhaus (German, ‘build-house’) design think tank, founded in Weimar in 1919 (McLeish 1995, 72).
- <sup>6</sup> Kailua-Kona, on the sunny leeward side is probably the main tourist destination on Hawai‘i Island.
- <sup>7</sup> The Hilo Farmer’s Market was designated ‘best in the west’ in *Sunset Magazine*, September 2000. For more information see the market’s website: [www.hilofarmersmarket.com](http://www.hilofarmersmarket.com)
- <sup>8</sup> The term *mele pana* itself is part of the Second Hawaiian Renaissance as social movement. Elbert & Mahoe (1970), Kanahale (1979), Pi‘ianai‘a (1980), Mitchell (1982), do not use this term in their writings from the 1970s through 1980s. The first occurrence that I have found of the term is from Amy Stillman (1994, 98) in her article in *The Hawaiian Journal of History*. I think of *mele pana* as the ubiquitous category of *mele* as most *mele* lyrics will include at least one place name. Just as Hawaiians did not have a word for music, which was prevalent in their lives, neither did they have a word for place-specific music.
- <sup>9</sup> The base map source is Hawaii State GIS Program, Office of Planning, [www.hawaii.gov/dbedt/gis](http://www.hawaii.gov/dbedt/gis).

## CHAPTER TWO

### MELE PANA AS SOCIAL NARRATIVE

The poetry of ancient Hawai'i evinces a deep and genuine love of nature, and a minute, affectionate, and untiring observation of her moods, which it would be hard to find surpassed in any literature. Her poets never tired of depicting nature, sometimes, indeed, their art seems heaven born. The mystery, beauty, and magnificence of the island world appealed profoundly to their souls; in them the ancient Hawaiian found the image of man the embodiment of Deity; and their myriad moods and phases were for him an inexhaustible spring of joy, refreshment, and delight.

(Nathaniel B. Emerson, *Unwritten Literature of Hawaii: The Sacred Songs of the Hula* 1997, 263)

#### Introduction

After a brief introduction to Hawaiian music, the six *mele pana* chosen for this study are introduced and discussed in the context in which they were composed, that is, the history and geography of Hawaiian musical community.

In *Hawaiian Music and Musicians*, George Kanahale (1979, 296) describes Hawaiian poetry as a “sequences of words concerning certain themes, artfully contrived, memorized verbatim, and chanted or sung” and states that “musically, chants and songs are very different, yet poetically they are remarkably similar...The songs came after the missionaries and are, indeed, the children of the chants.” Kanahale (1979, 53) also gives an excellent description of ‘chant’ or *mele kahiko* (ancient chant), the precursor of the contemporary ‘traditional/folk-like/popular’ song:

**Chant:** The basic form of musical expression in pre-European Hawai'i. The chant or *mele* of Hawai'i is the single most important cultural expression belonging to Hawaiians. In function and interpretation it represents the inexplicable mysteries of the deepest levels of physical and spiritual union in humankind and our relationship to nature. It represents the prehistorical and historical events linking past with present and it represents the spontaneous emotional response of an individual to a specific instance of a physical or spiritual experience...the chant in all its forms was a vital part of daily life.

The chant or *mele kahiko*, 'had no tune, but the rhythm and form of the poetry itself gave it dynamic form, a recognizable essential in all musical composition' (Winne 1965, 199). *Mele kahiko* continues to be an important cultural expression for Hawaiians, especially at political events, private and public ceremonial events, and at the hula festivals and competitions held throughout Hawai'i each year. However, singing, with melody and harmony, with instrumental accompaniment or a cappella, has become the principal mode of cultural expression. More people can sing songs, like those in this corpus, than chant in the ancient style.

Immediately upon arrival, the missionaries taught the Native Hawaiians to sing *himeni*, Western style hymns to the Christian God translated into Hawaiian language. The missionaries realized the power of music in securing converts and sustaining religious ideologies. Soon enough, however, Hawaiians were writing 'secular' hybrid music combining Western style arrangements and instrumentation with their traditional Hawaiian poetry. The word 'secular' here means 'not Christian,' but does not exclude the Hawaiian's spirituality of their sense of place in *mele pana*.

### **History of Hawaiian Music Culture**

Hawaiian music, from the ancient to the contemporary period, continues to be logogenic<sup>1</sup> giving primary importance to the words. The lyrical texts reveal a history of society as well as a physical and cultural geography of Hawai'i. The poetic vocabulary includes images of rain, mist, coolness, wetness, winds, birds, fish, flowers, plants, trees, fragrance, mountains, height, the sea, the gods and deities, the chiefs, the common people and the social relations of love-making (Elbert and Mahoe 1970, 20). Images of flora,

fauna and various physical elements are used metaphorically in texts that include gods and chiefs (concerning politics) and social relations.

Ancient Hawaiian music consisted of two basic types of *mele*: *mele oli* (chant) and *mele hula* (dance). The social context of the *mele oli* and thus, the social construction of identities, were essential in the highly stratified ancient Hawaiian society. *Mele* can be categorized according to priorities of Hawaiian spiritual protocol: “Chants for the gods (that is, prayers) come first, followed by chants for *ali’i*, who are descendants of the gods, and finally, chants concerning the activities of the earth peopled by common humans” (Bacon and Napoka 1995, xvii). As ritualized social forms, *mele oli* and *mele hula* expressed, in earlier times, the political power of the *ali’i* and associated deities as well as the relationship of humans with nature and place.

Since Western contact in 1778, profound changes have occurred in Hawai’i and, certainly, Hawaiian music has undergone a series of transformations from that time. Two significant events are chosen here to convey a brief history of Hawaiian music transformations: the coronation of King Kalākaua and the establishment of the Hawaiian Music Foundation.

By the time of David Kalākaua’s coronation on February 12, 1883, *m. oli* and *m. hula* were banned from public life and the court of the Hawaiian Monarchy, although practices continued throughout the islands, especially in the rural areas. Kalākaua revived the patronage in the Royal Court by allowing *m. oli* and *m. hula* to be performed at his coronation “in the face of active opposition and denigration by *haole* missionary-oriented groups of the day” (Kanahēle 1979, 201). Kalākaua reinstated the political practice of showing reverence through performing arts as an ancient ritualized social form, and in doing so, started the First Hawaiian Renaissance. He did so in overt

opposition to the powerful American businessmen who were becoming increasingly effective in exerting control over the Monarchy.

Kalākaua, known as the Renaissance Man, provided a milieu in which Hawaiian music culture thrived in opposition to the impending colonialism. After Kalākaua's death in 1891, his sister Lili'uokalani, became queen. Within two years the Monarchy was overthrown. This illegal action was protested before and after in many ways including song composition and performance. The idea of symbolic ritual resistance has been a part of the social construction and identity process in relations with foreigners since the nineteenth century.

Nearly one hundred years later, after territorialization, annexation, statehood and the long period of "assimilative Americanism" (Kanahele 1977, 19), a Second Hawaiian Renaissance occurred, promoted by the establishment of the Hawaiian Music Foundation (HMF) on March 17, 1971. George Kanahele was primarily responsible for instituting the Foundation to save Hawaiian music from its 'death throes.' Kanahele (1979, 116) attributes the decline of Hawaiian music in the 20 year period following World War II, to the overall decline in the use of Hawaiian language and culture practices. The promotion of Hawaiian music by the HMF coincided with the political movement involving land and resource issues and Hawaiian self-determination influenced by the political activity in the continental United States during the 1960s. Since that time, Native Hawaiian music thrives in a milieu that reflects native nationalism and resistance to colonialism and expresses feelings about loss of land, culture, and identity. The Second Renaissance differs from the First in that the recording industry has made readily available the traditional/folk-like/popular genre of Hawaiian music since the 1920s.

Shukar (1998, 134) defines folk music as “ethnic music passed from person to person or generation to generation without being written down...simple direct, acoustic-based music that draws upon the experiences, concerns, and lore of the common people.” *A HILO AU* could be defined as folk music, because it is a traditional chant, author unknown, and it was collected by Emerson in 1909 in an anthropological study, nearly one hundred years after it was composed. Researchers such as Emerson were concerned to preserve authentic Hawaiian music culture that was being lost in the onslaught of modernity.

The forces of globalization, homogenization and commodification of culture have influenced the music industry worldwide, and yet, Hawaiians have in the past and continue in the present to produce alternate sounds and music experienced in distinctive localized ways (Kong 1995,190).<sup>2</sup> Transculturation<sup>3</sup> of music genre and styles continues in Hawai‘i from the first known incident, the introduction of the *pahu* (drum), recorded in *mele oli* from 1300 AD. During the late nineteenth century Native Hawaiians refashioned the Portuguese *braguinha* to make the *‘ukulele* and innovated the steel guitar and slack key traditions. Today, these instruments are particularly important in Hawaiian music culture and most recordings will feature one or more of them.<sup>4</sup>

The five *mele pana*, composed after *A HILO AU*, have ‘folk-like’ qualities (Pi‘ianai‘a 1980). These are not songs of political activism rather, they are representations of symbolic resistance to the dominant culture that values the ‘power of science’ as the privileged form of ‘social knowledge’ (Fitzsimmons 1989, 107). For Native Hawaiians, a privileged form of social knowledge is their *mele pana*. These *mele* are their social narratives, representations of themselves and the places that hold meaning for them.

## The Mele Pana Corpus

Before introducing the texts it must be noted that amended Hawaiian orthography is used for consistency. For instance, Emerson's published texts contain dashes which are eliminated for *A HILO AU*. Also, text line numbers are added so that the words and phrases used throughout this study can be quickly referenced in the context of the *mele pana* texts as they are presented in this section. A word or phrase with the Text Line No. 1-01 would be found in the first *mele*-first line.

Place names are a special case as some have alternate spellings, such as Lokowaka, found on the USGS Hilo quadrangle map as Lokoaka. Here the spelling from the original text is used. In the Glossary of Place Names both the 'original' and alternate spellings are listed. Some text line numbers have strike through marks indicating that they will not be used for the theme analysis in Chapter Three. These are repeated lines or lines containing only syllables that complete the rhythm. Also, excluded from the texts are the *kāhea*, because they are used by the hula dancer as a recital of the title and ending line and the first word of a stanza to cue the chanter or singer in a performance (Pukui and Elbert 1986, 111).

### The Monarchy Period

#### *A HILO AU*

- 1-01 *A Hilo au e, ho'olulu ka lehua;*  
1-02 *A Wailuku la, i ka Lua kanāka;*  
  
1-03 *A Leleiwī la, 'au i ke kai;*  
1-04 *A Pana'ewa, i ka ulu lehua;*  
  
1-05 *A Haili, i ke kula manu;*  
1-06 *A Moloka'i, i ke ala kahi,*  
  
1-07 *Ke kula o Kala'e, wela i ka lā;*

#### HERE I AM IN HILO

- At Hilo I rendezvoused with the *lehua*;  
By the Wailuku stream, near the robber den;  
  
Off cape Leleiwī I swam in the ocean;  
At Pana'ewa, mid groves of *lehua*;  
  
At Haili, a forest of flocking birds.  
On Moloka'i I travel its one highway;  
  
I saw the plain of Kala'e quiver with heat,

1-08	<i>Mauna Loa la, ka lua ko'i e;</i>	And beheld the ax quarries of Mauna Loa.
1-09	<i>Nā hala o Nihoa, he mapuna la;</i>	Ah, the perfume Nihoa's pandanus exhales!
1-10	<i>A Ko'iahi au, ka maile lau li'i la;</i>	Ko'iahi, home of the small leafed <i>maile</i> ;
1-11	<i>A Mākua la, i ke one 'ōpiopio,</i>	And now at Mākua, its virgin sand,
1-12	<i>E holu ana ke kai o lalo;</i>	While ocean surges and scours on below.
1-13	<i>He wahine apo'ipo'i e noho ana,</i>	Lo, a woman crouched, on the shore by the sea,
1-14	<i>A Kīlauea, i ke awa 'ula.</i>	In the brick red bowl, Kīlauea's bay.

Translation: Nathaniel Emerson 1909

In fourteen lines<sup>5</sup> there are poetic images of twelve places on four islands, that were of interest to the *haku mele* (poet, composer). **Figure 1** and **Figure 2** are maps of Hilo, Moloka'i, O'ahu, and Kaua'i where the narrator travels.

*A HILO AU* is a *mele inoa* (name chant) to honor Kauikeaouli, Kamehameha III, who was born in 1813 at Keauhou Bay, Kona, Hawai'i and reigned from 1824 to 1854. He was the son of Kamehameha I and brother to Liholiho, Kamehameha II, who died in London in 1824. *Mele inoa* are traditionally composed at the time of birth and that is the assumption here. Notes from the Bishop Museum Archives indicate that this *mele* was from the early 1800's period.<sup>6</sup>

There are two classifications of *mele hula*: content and dance style. *A HILO AU* was originally composed as a *mele inoa* and *mele hula pa'i umauma* (chest-beating hula). Emerson (1997, 202) describes this as an energetic dance in which the performers sing and dance in the kneeling position making vigorous gestures and frequently smiting the chest.<sup>7</sup> *A HILO AU* establishes the tradition of Hawaiian poetry for the purpose of this study. The unknown poet, according to Emerson (1997, 202) "calls up a succession of pictures by imagining himself in one scenic position after another." Of course, not all *mele pana* reveal a succession of scenic positions in fact, two *mele pana* of the corpus

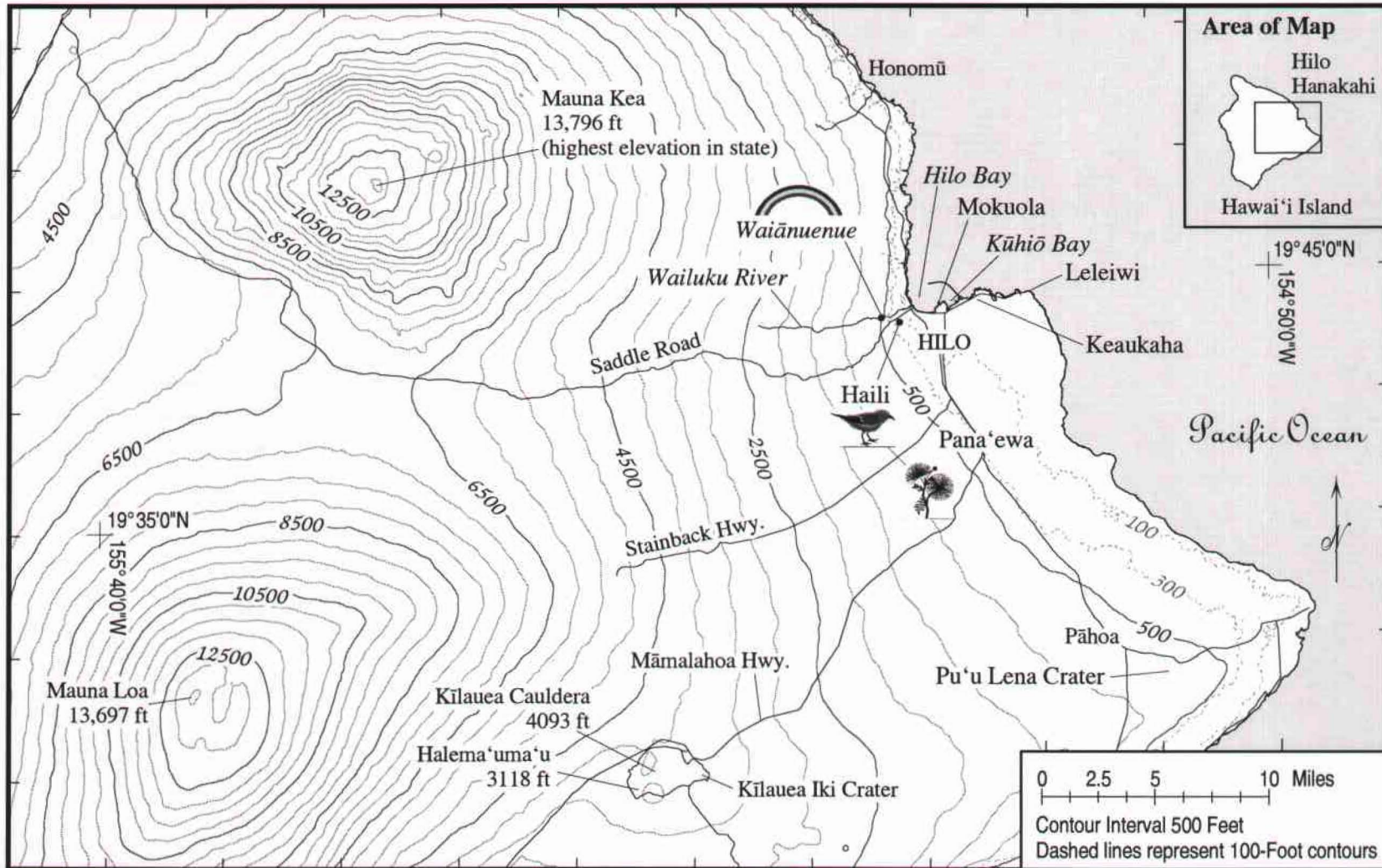


Figure 1: Hilo Hanakahi

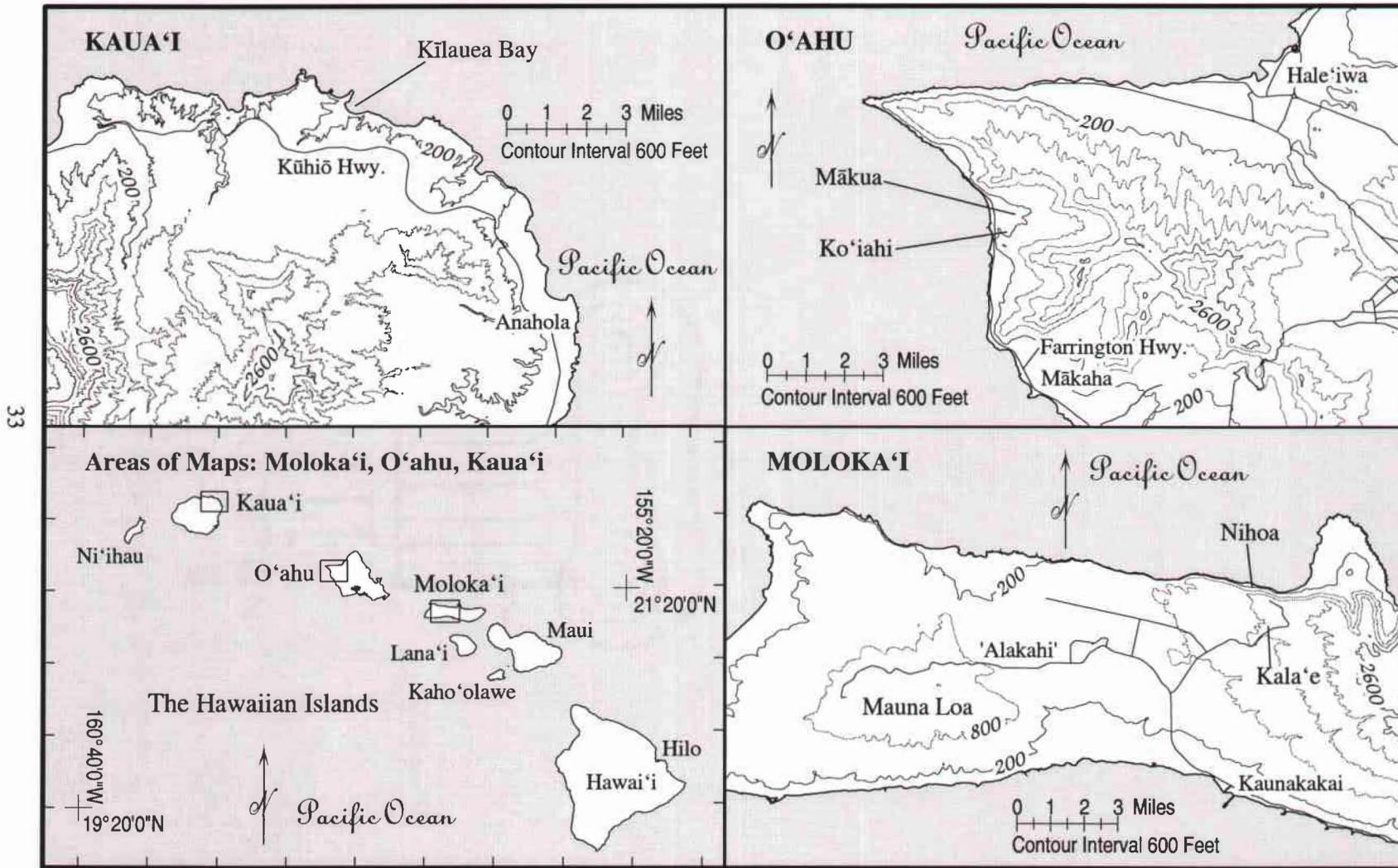


Figure 2: Kala'e to Kilauea Bay

mention just one or two place names. Nevertheless, this *mele pana* is an excellent example of traditional Hawaiian poetry.

*A HILO AU* was included in *Unwritten Literature of Hawai‘i: The Sacred Songs of the Hula*, compiled and edited by Nathaniel B. Emerson. On June 30, 1906, the United States Congress ruled to include research on native Hawaiians in addition to that already being done on Native Americans. The book was first published in 1909 as *Bulletin 38*, Bureau of American Ethnology, Smithsonian Institution, by the Government Printing Office, Washington.

Emerson traveled throughout the islands collecting and translating chants. His comments include referring to Hawaiians in this way: “savages are only children of a younger growth than ourselves” (Emerson 1997, 8). An ethnocentric perspective that allowed the use of oppressive modifiers to describe Hawaiians was considered to be acceptable in scholarship. A perspective that considers cultural relativism would be appropriate today. However, the books written during that period are valuable resources for scholars, *kumu hula* (hula teachers), *haumana* (students), and others with an interest in Hawaiian culture. In the last paragraph of his book, Emerson makes amends with the comment that is quoted at the beginning of this chapter.

Emerson’s version from *Unwritten Literature* is included here because it is the first known written record and English translation of *A HILO AU*. This written text seldom matches the musical recordings; however, the book includes important source material for *kumu hula*. The lyrics in fourteen lines mention places on Hawai‘i, Moloka‘i, O‘ahu, and Kaua‘i. In the Sinclair AV/C recordings, the lyrics are truncated to include only lines 1-01 to 1-06 (repeated in some renditions) in this order 1-01, 02, 05, 04, 03, 06. In addition, there are two *kāhea* (to call; recite, 1-00, 1-17) and the commonly used *ha‘ina*

(a saying, declaration, 1-15) verse that announces the end of the *mele*. Texts can vary with the Hawaiian words and/or the English translations. Ka‘upena Wong’s version, shown here, is a good example.

1-00	<i>Kāhea: (‘Ae) A Hilo Au</i>	
1-01a	<i>A Hilo au e la, ho‘olulu ka lehua lā</i>	At Hilo, the <i>lehua</i> blossoms flourish
1-02a	<i>A Wailuku la, i ka lua kanāka lā</i>	At Wailuku, a pit where people fall in
1-05a	<i>A Haili la, i ke kula manu lā</i>	At Haili, the haunt of wild birds
1-04a	<i>A Pana‘ewa la, i ka moku lehua lā</i>	At Pana‘ewa, the clump of tall trees
1-03a	<i>A Leleiwi au la, ‘ike i ke kai lā</i>	At Leleiwi I gaze at the sea
1-06a	<i>A Moloka‘i la, i ke ala-kahi lā</i>	On Moloka‘i a narrow trail for single file
1-15	<i>Ha‘ina, ha‘ina mai ka puana no Kalani no</i>	This concludes my song for the chief
1-16	<i>He inoa</i>	(A name)
1-17	<i>Kāhea: He inoa nō Kauikeaouli</i>	For Kauikeaouli (Kamehameha III)

Translation: Ka‘upena Wong Collection

It is a common contemporary practice to truncate chants in performance, and in this case, six place names are neglected, Kala‘e, Mauna Loa, Nihoa, Ko‘iahi, Mākua, and Kīlauea Bay. I would like to hear the *mele* performed with all the verses, placing Kauikeaouli as a royal person within the Hawaiian archipelago, not just the Hilo area and on Moloka‘i. And who was that mysterious woman crouched by Kīlauea Bay trying to conceal something?

This is a good example of meaning lost in translation. Emerson (1997, 203), coming from a Western/Christian culture, claims she is crouching, *apo‘ipo‘i* (1-13) to ‘screen herself from view, perhaps as one who is naked and desires to escape observation.’ However, in *The Hawaiian Dictionary*, *apo‘ipo‘i* is defined as ‘to crouch in order to conceal’ (Emerson’s version) or ‘to attempt to conceal an article rather than share it.’ I find the second definition more plausible given the purpose of the chant, *mele*

*inoa* for Kauikeaouli, and the time it was composed, early 1800s. To Hawaiian women at that time nakedness was considered to be natural, not wrong as in the eyes of the missionaries with whom Emerson identifies. Also, is it so difficult to believe that Native Hawaiians did not want share *everything*, with foreigners, that these bountiful islands provided?

There is also the unwillingness to share the *kaona* (hidden meaning) of the *mele*. Certain symbols within the lyrics are of such personal meaning they are not meant to be shared. For example, John Ka'imikaua (1997, ln.) stated on the extensive liner notes of his compact disk recording "From Deep Within...*Mai Ka Na'au Kūhonua*" that the *mele HILO II* was "not intended for literal or figurative translation, nor the *hula*." This could be a reaction to foreign misrepresentations that Hawaiians have endured since Western contact and a plea, as well, to stop them. In any case, Ka'imikaua wants no one, including other Hawaiians, to delve into the *kaona* of his *mele*.

There were interesting variations in the *A HILO AU* recordings. For instance, the Beamer Brothers used traditional instruments long neglected, 'ohe hano ihu (nose flute) and the *oeoe* (bull roarer). Their 1970 version was a medley, *A HILO AU* and *Hilo E*, released on the phonodisc *This is our island home, we are her sons*. Amy Stillman (1978, 25), in her thesis *Contemporary Hawaiian Music: The Sound of the Hawaiian Renaissance*, discusses this as an effort to create a uniquely Hawaiian sound. The instruments are 'used mainly as percussive accompaniment, utilizing the indigenous rhythmic patterns and are concentrated at the beginning and end of the *mele*' (Stillman 1978, 25).

An odd instrumental version was recorded by The Galliard String Quartet on their 1995 compact disc, *Songs of Liliuokalani*. All of the *mele* on the CD were composed by

Lili'uokalani with the exception of *A HILO AU*, which was composed before she was born.

A traditional chant performed as an instrumental is not common in Hawaiian music culture. On the contrary, the next *mele pana* is internationally known as an instrumental version.

### **HILO MARCH**

2-01	<i>'Auhea wale 'oe e ka 'ala tuberose</i>	Heed, O fragrance of tuberose,
2-02	<i>He moani 'a 'ala i ke ano ahiahi</i>	Fragrance wafted at evening time
2-03	<i>Ua like me ka lau vabine</i>	Like verbena leaves
2-04	<i>I ka hoene i ka poli pili pa'a</i>	Singing in the heart tightly clasped.
	<i>Hui</i>	<i>Chorus</i>
2-05	<i>'Ike hou ana i ka nani a'o Hilo</i>	Behold again the beauty of Hilo
2-06	<i>I ka uluwehiwehi o ka lehua,</i>	And beautiful <i>lehua</i> growth,
2-07	<i>Lei ho 'ohihi hi'i a ka malihini</i>	Cherished <i>lei</i> worn by visitors
2-08	<i>Mea 'ole i ke kono a ke aloha.</i>	Not indifferent to the call of love.
2-09	<i>E aloha a'e ana i ka makani Pu'ulena,</i>	Greeting the Pu'ulena wind,
2-10	<i>Ka makani kaulana o ka 'āina,</i>	Famous wind of the land,
2-11	<i>Home noho a nā 'i'iwi pōlena</i>	Home of scarlet honey-creepers
2-12	<i>Mea 'ole i ke kono a ke aloha</i>	Not indifferent to the call of love.
2-13	<i>Nani wale nō Hilo</i>	Hilo is so beautiful
2-14	<i>I ka ua Kani-lehua</i>	With the rain rustling <i>lehua</i>
2-15	<i>Mehe mea ala e 'ī mai ana</i>	As though saying
2-16	<i>Eia iho a hiki mai.</i>	Wait until the princess comes

Translation: Elbert and Mahoe 1970

In 1881, Princess Lili'uokalani as Regent during King Kalākaua's tour of the world, decided to visit her people on all the islands stopping first in Hilo. Her royal retinue included the Royal Hawaiian Band as she explains in her book, *Hawaii's Story: by Hawaii's Queen*, "because I wished to bring with me, to my friends and to my people on that island [Hawai'i], a delight which I knew to them was quite rare, and which I was quite sure all would find much satisfaction" (Liliuokalani 1985, 80). Joseph Kapaeau Ae'a, a member of the Royal Hawaiian Band, composed *Ke 'Ala Tuberose* for the band

to play during their tour. Bandmaster Henry Berger preferred a faster tempo so he rearranged the *mele* as a march and renamed it *HILO MARCH* (Figure 1, page 32). All verses are included here although only verse one and two were sung on any of the recordings in the Sinclair Library AV/C Collection<sup>8</sup>.

Little is known about the professional life of Joseph Ae‘a. He was originally from Hāmākua (Trimillos 2002), north of Hilo, and the lyrics express his expectations upon his return, ‘to behold again the beauty of Hilo while wearing the cherished lei and singing in the heart tightly clasped.’ This indicates a great fondness for the place.

On the other hand, Henry Berger is described in *Hawaiian Music and Musicians* as having had a greater and more lasting impact upon Hawaiian music than that of any other single individual, being responsible for the transition from *hīmeni* (hymnal music) to the secular form of modern Hawaiian music (Kanahele 1979, 36). Berger came to Hawai‘i from Prussia in June 1872 at the request of Kamehameha V. He eventually made Hawai‘i his home, became a naturalized Hawaiian citizen and learned the Hawaiian language, and served the musical community tirelessly throughout the rest of his life. Berger’s prolific compositions were influenced by “the tunes hummed by the native Hawaiians as they went joyously off for a day of fishing or surfing or even working happily in taro patches” (Allen 1982, 188).

Berger has been criticized for continuing his leadership of the Royal Hawaiian Band after the overthrow of the Monarchy and thus, for all appearances, disregarding his loyalties to Queen Lili‘uokalani. The Provisional Government, obviously aware of the ability of music to ‘stir the passions,’ dictated to Berger the content of his concerts for a time after the overthrow (Kanahele 1979, 41). Whatever can be said of his political decisions in the matter, he was concerned to continue his work in preserving the

‘hauntingly beautiful music of the Hawaiians.’ He compared favorably the ancient chant with the Gregorian chant (Kanahele 1979, 36).

José Libornio, however, did resist by conducting the Hawaiian Nation Band with a group of loyalist musicians who refused to sign an oath of allegiance to the Provisional Government (Kanahele 1979, 341). The band toured the United States to gather support for the Hawaiian Monarchy but was disbanded because of financial troubles (Kanahele 1979, 341). This was an early incidence of resistance on the part of Hawaiians and others to the illegal overthrow of the Monarchy.

The march was originally a musical composition designed to stimulate and organize, with a strongly accented rhythmic beat, the movements of large groups of soldiers with a nationalistic passion (Sadie 2001, 812). Today, the march is used more for ceremonial than for military purposes and is considered to be in the art-music genre (Sadie 2001, 812).

*HILO MARCH*, popular throughout Hawai‘i and the United States during the early 1900s, “has been recorded by many steel guitarists around the world” (Kanahele 1979, 129) and today is still better known as an instrumental piece. Several of the recordings are by non-Hawaiians, although Hawaiian musicians appear to favor the instrumental for this *mele* as well. The instrumental recordings do not have the logogenic orientation as do the traditional chant in which the ‘*ōlelo Hawai‘i* (Hawaiian language) is most important.

There is much variety in the sound of these recordings. Some are undeniably *HILO MARCH*, yet with others the melody is barely discernable. Some versions have an overwhelming ‘nationalistic’ appeal, especially the booming band sound of de Mello’s recordings. Other renditions are lilting and airy, i.e. the M. K. Moke 1920 acoustical

steel guitar version on the recently released *History of the Steel Guitar: 1927 to 1950, Acoustic & Electric*, in which there are two arrangements of *HILO MARCH*. Then there are the entertaining jazz versions of musical groups from such places as New Orleans.

For Hawaiian musicians the virtuoso instrumental performance became popular with the advent of recording industry in 1927 in Hawai‘i. Here again we have displays of virtuosity in the ‘contact zone,’ where Hawaiians assimilate Western instrumentation and technology (the recording industry) with their own specific creative sound made with the steel guitar. Amy Stillman states in her 1978 study, that ‘virtuosity is another aspect (of Hawaiian music) that is gaining in prominence.’ I found 13 virtuoso performances, ‘ukulele, steel and slack-key guitar, out of a total of 23 instrumental recording releases or re-releases of *HILO MARCH* since 1978.

Of the sixty-five recordings there are fifty-two instrumentals and thirteen vocals. During the 1990s, fifteen recordings were released and the only one with lyrics was actually a re-release on CD, *Early Hawaiian Classics: 1927-1932*, by Kalama’s Quartette. The thirteen vocal renditions include eleven with only the chorus and two<sup>9</sup> with the first verse and chorus. Kanahale (1979, 129) states that this *mele* is “an anthem for Big Islanders when they gather together on other islands; it is usually sung while standing at attention.” There is still a logogenic orientation for this *mele pana* for those who are of the place - Hilo.

### **The Modern Period**

#### ***KAULANA O HILO HANAKAHI***

- 3-01 *Kaulana o Hilo Hanakahi*
- 3-02 *Ka lehua nani o Pana‘ewa*
- 3-03 *Kau mai e ka lā*

#### **HILO HANAKAHI IS FAMOUS**

Famous is Hilo, land of Hanakahi,  
Home of the beautiful *lehua* of Pana‘ewa  
Where the sun shines bright

3-04	<i>Me ke kilihune ua</i>	And the showers fall.
<del>3-05</del>	<i>Kaulana o Hilo Hanakahi</i>	Famous is Hilo, land of Hanakahi,
3-06	<i>Kuahiwi nani o Mauna Kea</i>	Where the beauty of Mauna Kea is seen,
3-07	<i>Kuahiwi kaue ka 'ohu</i>	A mountain crowned by mists,
3-08	<i>'Ohu 'ohu puakea 'ili</i>	Shrouded in whiteness.
3-09	<i>Waiānuenuē pipi 'o nei</i>	At Waiānuenuē, a rainbow arches,
3-10	<i>Kūhiō Bay a he kai malino,</i>	At Kūhiō Bay the sea is smooth,
3-11	<i>Mokuola noho i ka la 'i</i>	Mokuola nestles in the quiet,
3-12	<i>I ka holunape lau o ka niu</i>	The leaves of coco palms gently sway.
3-13	<i>'O ka nani ia 'o ka nani</i>	There is beauty, much beauty
3-14	<i>'O ku 'u 'āina hānau e</i>	In the land of my birth
<del>3-15</del>	<i>Ha 'ina mai ka puana</i>	This is the end of my song
3-16	<i>Kaulana 'oe e Hilo e</i>	Of the fame of Hilo.

Translation: Kawena Pukui and Kimo Alama<sup>10</sup>

In the first twelve lines, six geographic features are described in an aesthetically peaceful landscape - a paradise. The only person mentioned is Hanakahi,<sup>11</sup> a Hilo chief 'whose name was a symbol of profound peace' (Emerson, 1997, 60). In 1946, the year after World War II ended, Lena Machado wrote *KAULANA O HILO HANAKAHI*, describing this peaceful paradise. **Figure 1** (page 32) illustrates the place names that Machado refers to as she describes the land of Chief Hanakahi.

The *mele pana* became a hit immediately with other Hawaiian groups recording the *mele*, notably, The Kalima Brothers (Machado 1997, In.). A resurgence of popularity for this *mele* occurred in the 1990s, fifty years later, for there were twelve recordings of it made during that decade.

Lena Machado, singer, instrumentalist, composer, and entertainer, was a dominant figure in the Hawaiian music scene in the 1930s and 1940s (Kanahele 1979, 236), the 'nostalgic' Modern period preceding the advent of mass tourism in Hawai'i. With twenty-nine recordings in Sinclair AV/C, *KAULANA O HILO HANAKAHI* is the second most

recorded the *mele* with lyrics and also, with Jesse Kalima's 'ukulele virtuoso instrumental performance. The first recording of Lena Machado in Sinclair AV/C is the 1960 phonodisc *Hawaii's Song Bird*. In 1997, the phonodisc was re-released on compact disc in the *Hawaiian Legends Series* as *Volume 3: Hawaii's Song Bird*. With a concentrated effort by a few individuals and their recording companies the 'legends' of Hawaiian music culture are perpetuated for the younger generation with a compact disc release.

Lena Machado was an international celebrity representing Hawai'i with lyrics composed as traditional poetry. Her style was a contrast to the kinds of representations from the Tin Pan Alley era or, more importantly, the Hollywood influence. It is important that succeeding generations learn about her, and others like her, and about their efforts to build from tradition and transculturated music of the contact zone with its increasing "conditions of coercion, radical inequality, and intractable conflict" (Pratt 1992, 6).

Machado used some aspects of the traditional structure of Hawaiian language poetic style. Poetic repetition, such as linked assonance, is common (Elbert and Mahoe 1970, 11). Here Machado uses 'ohu at the end of 3-07 and 'ohu at the beginning of line 3-08. Reduplications, according to Elbert and Mahoe (1970, 12), can be found in 'nearly every utterance and song of any length.' In line 3-08, the reduplicated word 'ohu 'ohu is emphatic indicating a heavy mist or shroud rather than 'ohu as a light mist.

Rhyme is not important in Hawaiian poetry. The focus or emphasis of the line is on the 'initials,' that is, the beginning word or word phrase (Elbert and Mahoe 1970, 13). Machado focuses on initials in two ways in this *mele*. First, in lines 3-01 to 3-08, the

initials are emphatic words or phrases, and second, in lines 3-09 to 3-11, the initials are place names. Both uses can be determined in all *mele pana* in the corpus.

The poetry is characterized as “short, terse carefully adjusted sentences; all matter that can be is thrown out that the principal idea may make the stronger impression” (Andrews, 1875, 30). Machado’s *mele* is the perfect example of this effect. Here is a look at the terseness of the first 12 lines of the *mele*, eliminating the few articles and conjunctions, etc.

3-01 adj + place name  
3-02 noun/adj + place name  
3-03 verb + noun  
3-04 noun/adj  
3-05 adj + place name  
3-06 noun/adj + place name  
3-07 noun + verb + noun  
3-08 stated verb + noun  
3-09 place name + verb  
3-10 place name + noun/adj  
3-11 place name + verb + noun/stative verb  
3-12 verb + noun

In 1926, Helen Roberts wrote in *Ancient Hawaiian Music* what could describe Machado’s poetry in this *mele* composed twenty years later. This indicates a continuity of the traditional poetic style though the Modern Period:

To the Hawaiian mind, the chief charm of the singing or chanting lay in the words, for their obvious meaning in many cases consisted of exquisite imagery, of word painting succeeding word painting describing the beauties, of natural scenery, used in a profusion bewildering to one accustomed to the restraints of most of our modern poetry (Roberts 1977, 57).

The profuse succession of terse word paintings in *KAULANA O HILO HANAKAHI* reveal a place famous for a well known chief (history) and its physical geography. Machado was born and raised in Honolulu although she uses the phrase ‘*O ku’u ‘āina hānau e.*’ In lines 3-13 and 3-14 she claims ‘there is much beauty in the land of my birth.’ There are two interpretations of this claim. First, Machado identifies with Hilo

and the entire Hawaiian archipelago as the ‘land of my birth,’ or second, she wrote the song as a gift to be sung by those who were born in the Hilo area. Composing *mele* as gifts is a spiritual transaction that continues as a traditional cultural practice today (Kanahele 1986, 330).

**KU‘U HOME I KEAUKAHA**

- 4-01 ‘Ike ‘ia i ka nani o Keaukaha
- 4-02 ‘Āina ho‘opulapula no nā Hawai‘i
- 4-03 Home uluwehiwehi i ka ulu hala
- 4-04 He nohea i ka maka o ka lehulehu
  
- 4-05 He makana kēia mai ke Ali‘i
- 4-06 Nou e nā kini pua no nā Hawai‘i
- 4-07 Mālama pono iho a he waiwai nui
- 4-08 ‘O ke ola no ia ka pu‘uhonua
  
- 4-09 Mahalo iā ‘oe e ke Ali‘i
- 4-10 ‘O Kalaniana‘ole nō kou inoa
- 4-11 E hana like kākou me ke aloha
- 4-12 I mau ke ea o ka ‘āina i ka pono

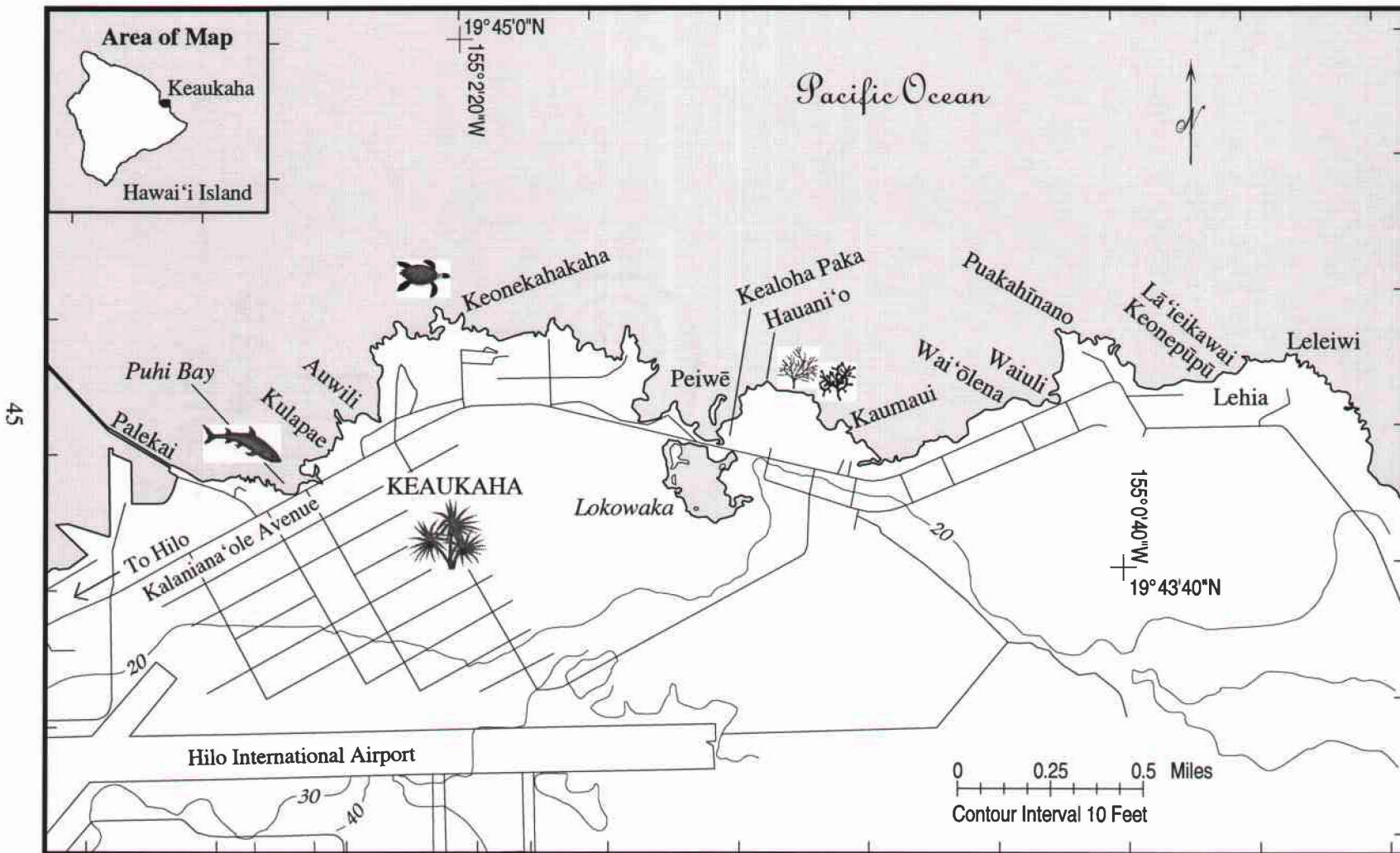
**MY HOME KEAUKAHA**

- The beauty of Keaukaha is seen
- Homestead land for the Hawaiians
- A home lush with pandanus groves
- Lovely in the eyes of the multitudes
  
- This is a gift from the Chief
- For you the children, for the Hawaiians
- Take care for it is a great treasure
- It is a refuge for the living
  
- We thank you o Chief
- Kalaniana‘ole is your name
- We shall work together with love
- So that the life of the land be perpetuated  
by righteousness

Translation: Sarah Quick

This *mele* does not speak of the rain-rustling *lehua* (2-14), rather, it speaks of the gratitude for the place, *ku‘u home* (my home). This song poignantly reflects the plight of the dispossessed indigenous Hawaiians. The lyrics do not say outright that the land was transferred from communal to private ownership in the *Mahele* (land division) of 1848 and Hawaiians suffered grievous losses because of it, only that Jonah Kūhiō Kalaniana‘ole made an effort to return some of the land to them. **Figure 3** illustrates all place names mentioned in the two Keaukaha *mele pana*.

From 1940 to 1953, Alfred Nahale‘a was the Hawaiian Homes Commission project manager and a resident of Keaukaha. After serving in the manager position he



**Figure 3: Nā Pana Kaulana o Ku'u Home i Keaukaha**

continued to live there with his family. At some time between 1940 and 1963 Nahale‘a wrote the popular *mele* *KU‘U HOME I KEAUKAHA*. He speaks of the beauty of the place and gives praise and thanks to Kalaniana‘ole for the *waiwai nui* (great treasure 4-07), this *pu‘uhonua* (place of refuge, peace and safety, 4-08). He proposes a community effort, *E hana like kakou me ke aloha*, (We shall work together with love, 4-11) with reference to Kauikeaouli’s statement, *I mau ke ea o ka ‘aina i ka pono* (the life of the land be perpetuated in righteousness, 4-12).

The widely accepted translation for that phrase, *I mau ke ea o ka ‘aina i ka pono*, the key word being *ke ea* (the life), is also the translation for the state motto. However, another meaning for *ke ea* is sovereignty. The lesser used translation is “the sovereignty of the land has been restored, as it should be”<sup>12</sup> (Herman 1999, 96). Perhaps Nahale‘a meant ‘let’s all work together with love, now that our land has been *returned* to us.’ A performance of this *mele pana* can create the feeling of resistance to Western domination.

This *mele* more than the others reflects native nationalism as the Hawaiians are praising and thanking their Chief Kalaniana‘ole for the use of exclusive space - their refuge. Praising chiefs or *ali‘i* is a time honored cultural practice in the tradition of *mele inoa* and *mele ko‘ihonua* (genealogy chant). Royal patronage as social process is emphasized in the *mele* rather than celebrating the natural environment by proceeding from place to place as in other *mele pana*.

The first listed recording of *KU‘U HOME I KEAUKAHA* in the Sinclair AV/C is on the 1963 phonodisc *Memories of Hawai‘i* by the Hilo Hawaiians. The most recent recording, produced in 2001, is by Willie K., *Awihilima: Reflections*. One recording, the 1997 rendition on *Ho‘olaua‘e* by the Kamalani Children’s Chorus, provides us here with an opportunity to glimpse the socialization process that perpetuates a culture. In the liner

notes for the compact disc the earnest dedication states: “we honor our *keiki* (children), *mākuā* (parents), and *kūpuna* (grandparents) as well as our beautiful island home.”

This chorus is trained at *Nā Pua No’eau*, the Center for Gifted and Talented Native Hawaiian Children. The music represents the hopes of that center in educating Hawaiian youth, “giving hope and fulfilling dreams of each child and the Hawaiian people (Kamalani Children’s Chorus 1997, ln.). The head office for the Center is at the University of Hawai‘i at Hilo with Outreach Centers at Maui Community College, Kaua‘i Community College, and the University of Hawai‘i at Mānoa. *Nā Pua No’eau* (talented flowers), describes the ‘children as flowers that learn to discover and share as they blossom.’

These children are singing about their land and wearing the *laua’e* quilt pattern on their outfits. The *laua’e* is a fragrant fern, but can also refer to a beloved person. *Ho’olaua’e* means to cherish, as a beloved memory. In the liner notes, the chorus director tells the children to strive to be:

**ha’aheo:** proud to be Hawaiian  
**kilakila:** standing majestically like our mountains  
of Mauna Kea and Mauna Loa  
**po’okela:** be the best you can be  
**ha’aha’a:** be humble for you have much to learn

Those inspiring words combined with inspiring lyrics, are a serious reversal of the teachings of the early Protestant Missionaries who claimed Hawaiians were ‘childlike,’ ‘savages,’ and ‘heathens.’ Remember, social engineering in the early part of the twentieth century included banning Hawaiian language from public schools. Today, inspired by the political and cultural movement towards self-governance and self-determination, Hawaiian children are enrolled in Hawaiian Language Immersion

(Kapono 1997, 13) programs throughout the state and are encouraged to excel in programs such as *Nā Pua No‘eau*.

The accompaniment form for this *mele* is referred to as ‘chalangalang,’ an ‘onomatopoetic descriptive term of the sound produced, that also describes a style of guitar playing that could be one of various strums’ (Stillman 1978, 27). This style has been characterized as ‘music as it was played at back-yard *lu‘au* (feasts) in the past’ (Stillman 1978, 27) and it differs remarkably from the ‘elitest’ sound of the Royal Hawaiian Band, for instance.

In her book, *Ku‘u Home I Keaukaha*, Rhea Akoi (1989, 2) acknowledges the Keaukaha School children, as having adopted this *mele* in early 1970’s and “in nearly every school program since then, one can sit in awe and reverence, listening to the children’s beautiful clear voices as they transmit to us in this music, their love for their ‘aina – Keaukaha.”

### The Contemporary Period

#### ***E HILO E***

5-01 *He malihini au iā ‘oe e Hilo e*  
 5-02 *Kamalei nani o Hawai‘i nei*  
 5-03 *He ‘āina piha me ke aloha*  
 5-04 *‘eala ‘e ala ‘e*

5-05 *E ‘ike i ka nani o Mauna Kea e*  
 5-06 *Kū kilakila i ka lani e*  
 5-07 *Me ka ‘ahu, hakea o Poli‘ahu*  
 5-08 *‘eala ‘e ala ‘e*

5-09 *Ha‘ele au ka ulu lehua e*  
 5-10 *Kū i ka ‘āina ka wahine e*  
 5-11 *Wahine naue ka honua*  
 5-12 *‘eala ‘e ala ‘e*

5-13 *Hoapili i ka ua o Pana‘ewa e*

#### **HILO**

I am a visitor to you Hilo  
 Beautiful child of Hawai‘i  
 Land filled with love

The beauty of Mauna Kea is seen  
 Standing majestically in the heaven  
 With the covering, whiteness of Poli‘ahu

I go to the *lehua* forest  
 Standing tall in the land of the woman  
 The Woman who shakes the earth

The rain of Pana‘ewa is a friend

5-14	<i>Ka maile lau nui ka liko lehua e</i>	The big <i>maile</i> leaf and the <i>lehua</i> bud
5-15	<i>Kahiko 'ia o ka 'āina</i>	Ancient is the land
5-16	<i>'eala 'e ala 'e</i>	
5-17	<i>Ha'ina mai ka puana e</i>	The story is told
5-18	<i>Aloha wau iā 'oe e Hilo e, Hilo e</i>	I love you Hilo
5-19	<i>Kamalei nani o Hawai'i</i>	Beautiful child of Hawai'i
5-20	<i>'eala 'e ala 'e</i>	

Translation: Donna Ku'ulani Downey

The Pandanus Club recording of *E HILO E* is a lively, spirited song praising the deities of two sacred places in the Hilo area (**Figure 1**, page 32). In addition to the traditional Hilo symbols, *lehua*, rain, beauty, this *mele* has an important nature theme not mentioned in the others, woman as space in the form of Pelehonuamea and Poli'ahu, the volcano and mountain deities of Hilo. In *Hawaii's Story*, Lili'uokalani (1985, 1) tells us that her great-grandaunt, Queen Kapi'olani:

...plucked the sacred berries from the borders of the volcano, descended to the boiling lava, and there, while singing Christian hymns, threw them into the lake of fire. This was an act which broke forever the power of Pele, the fire goddess, over the hearts of her people.

Both Kapi'olani and Lili'uokalani were Christian converts so they could accept this as a truth. There were two significant actions here to make them believe; throwing Pele's sacred berries into the lake of fire, associated with hell in Christianity, and singing Christian hymns. Despite her conversion, Kapi'olani acted in traditional ways using vegetation, here symbolizing the 'old' way of life, and singing, used on the same level as ancient forms of chanting, to celebrate the 'new Christian' life. And despite Kapi'olani's actions, worship of Pele and Poli'ahu did not end during the conversion to Christianity in the early nineteenth century.

The 1978 phonodisc *Ha'akui Pele I Hawai'i, Pele Prevails in Hawai'i!* by Edith Kanaka'ole and the 1987 compact disc *E Hula Mai* by the Pandanus Club affirm that Pele

and Poli‘ahu are not forgotten. These deities are strong signifiers of Hawaiian culture and their images continue to inspire art in many forms, including *mele*. Adherents of these deities travel to the Hilo district to show their reverence and leave *ho‘okupu* (offerings).

Here again we have post-colonial spaces of Hawaiian deity worship that differ from the Christian places of worship. Pele and Poli‘ahu are *akua wāhine* (female deities) of the volcanoes, the foundation of the Hawaiian Archipelago. In worshipping the *akua wāhine* Hawaiians are in essence worshipping the islands itself, their *‘āina aloha*. They are not, at the site of Kīlauea Crater, worshipping the Christian patriarchal sky father who lacks the divine earth mother partner. This compartmentalization of divinity within Christian narratives opposes the narratives of animism in which earth and sky are both sacred and vibrantly alive. Meyer (1998, 38) explains how nature is important to the ‘indigenous identity’ that engages in “new structures of discourse that include fact, logic, metaphor, and stories.” This personification of the landscape represents the ‘Hawaiian sense that all of life is alive and filled with meaning’ (Meyer 1998, 39). Believing this would validate *aloha ‘āina* and the worship of volcanoes with their associated deities.

The Pandanus Club members at the time of this recording were Kenneth Makuakāne, Chris Keliiaa, Roddy Lopez, Glen Smith, and Michael Koanui. The music for *E HILO E* was composed by Makuakāne and the lyrics were composed by non-club member Randy Ngum. The instrumentation includes the prominent ‘guitar-bass nucleus.’ The tempo is fast which makes the *mele* sound almost like Hawaiian rock and roll. However, because the lyrics are Hawaiian, this is ‘traditional/folk-like/popular music’ with a link to ancient chants. Stillman (1978, 44) describes the use of Hawaiian language in contemporary Hawaiian music, believing that ‘Hawaiianess of thought’ is important

and probably best achieved if the lyrics are composed in Hawaiian rather than being composed in English then translated into Hawaiian. Stillman (1978, 38) believes that “contemporary English-influenced Hawaiian language usage affects the continuity of traditional elements in Hawaiian poetry being composed today.”

*E HILO E* does appear to be originally composed in English and translated into Hawaiian, causing some to doubt the ‘Hawaiianess of thought.’ Although translating the lyrics was fairly easy, some ‘Hawaiianess of thought’ does characterize this *mele pana*, especially with the lines, ‘*Me ka ‘ahu, hakea o Poli‘ahu*’ (With the covering, whiteness of Poli‘ahu, 5-07) and ‘*Wahine naue ka honua*’ (The Woman who shakes the earth, 5-11). The literary practice of alluding to the honoree is included here with ‘The Woman who shakes the earth’ (5-11). Also, the composer alludes to the people in Hilo by stating ‘I am a visitor to you, Hilo, land filled with love’ (5-01, 5-03).

#### **NĀ PANA KAULANA O KEAUKAHA**

- 6-01 *Nā pana keia o Keaukaha*  
 6-02 *Mai ka palekai ā i Lelewi*  
 6-03 *Pā mau i ka meheu ā nā kūpuna.*
- 6-04 *Ha‘alele aku ‘oe i ka palekai*  
 6-05 *Kāhi māka‘ika‘i e nā selamoku*  
 6-06 *Lana malie ke kai ‘olu nā lawai‘a.*
- 6-07 *Huli aku iā Puhi*  
 6-08 *Kāhi pana heiau o ka manō niuhi*  
 6-09 *‘O Kulapae, pae i ke kula.*
- 6-10 *Ho‘olono ka ‘owē ā ke kai*  
 6-11 *‘O Auwili keia*  
 6-12 *Kūwili ka mana‘o ā ke aloha.*
- 6-13 *Hulali aku ‘o Keonekahakaha*  
 6-14 *Kāhi huaka‘i hele ā nā kūpuna*  
 6-15 *Ma‘alo mau ‘ia ke kupua honu.*

#### **THE FAMOUS PLACES OF KEAUKAHA**

- These are the famous places of Keaukaha.  
 From the breakwater all the way to Lelewi,  
 Resounding to the footsteps of our ancestors.
- You leave from the breakwater,  
 The place visited by sailors.  
 When the sea lies calm, the fishermen are  
 pleased.
- You turn toward Puhi,  
 The place of the *heiau* of the great shark.  
 At Kulapae, open fields are washed by the sea.
- Listen to the sound of the sea.  
 This is Auwili  
 With entrancing thought of love.
- Keonekahakaha’s sands glitter  
 The place frequented by the ancestors,  
 Where the turtle demigod always passes by.

6-16	<i>Au a'e 'oe e pā mokumoku</i>	You walk along the seashore and see islets.
6-17	<i>'O Peiwē pili me Lokowaka</i>	This is Peiwē, close to Lokowaka,
6-18	<i>Kapa 'ia 'o "Kealoha Paka", "Mile 'Eha".</i>	Called today "Kealoha Park" and "Four Mile".
6-19	<i>Kūnou mai 'o Hauani'o</i>	Hauani'o greet you,
6-20	<i>Ke kaha one hāuliuli</i>	A dark sandy strip.
6-21	<i>Alu ka pāhe'e me ka 'ele'ele.</i>	<i>Limu pāhe'e</i> and <i>limu 'ele'ele</i> are found here.
6-22	<i>Alu mai 'o Kaumau</i>	Kaumau,
6-23	<i>Wai'ōlena a 'o Waiuli</i>	Wai'ōlena and Waiuli are next encountered.
6-24	<i>'O Puakahīnano ō Malo.</i>	Then Puakahīnano where lived the Malo family.
6-25	<i>Pā aku nā wāwae iā Lehia</i>	Then your footsteps reach Lehia,
6-26	<i>Keonepūpū a 'o Lā'ieikawai</i>	Keonepūpū and Lā'ieikawai,
6-27	<i>Nā wāhine kaulana ō Leleiwi.</i>	Who were the three famous wives of Leleiwi.
6-28	<i>"Pehea nā wāwae ō kākou?"</i>	"How are our legs?"
6-29	<i>'Oia mau nō ka ikaika!"</i>	Still strong!"
6-30	<i>Puana ka huaka'i hele loa</i>	Tell the story of the excursion
6-31	<i>Nā pana kaulana ō Keaukaha</i>	To the famous places of Keaukaha,
6-32	<i>Mai ka palekai ā i Leleiwi.</i>	From the breakwater all the way to Leleiwi.
6-33	<i>Ho'i a'e ka mana'o i nā kūpuna.</i>	A remembrance of our ancestors.
6-34	<i>Aloha nō ka huaka'i hele i Keaukaha</i>	Beloved is the journey to Keaukaha and
6-35	<i>Nā pana kaulana ō Hawai'i.</i>	The famous places of Hawai'i.

Translation: Kalani Meinecke

In this *mele pana*, Aunt Edith Kanaka'ole guides the listener along a *huaka'i hele* (journey 6-34) from the Hilo Bay *palekai* (breakwater 6-02) to Leleiwi Point on the east side of Keaukaha (**Figure 3**, page 45). She stops at sixteen places along the coastline that are celebrated as famous in song. They were famous in the days when every part of the islands, however small, were known to Hawaiians for some spiritual, functional, recreational, or aesthetic purpose. Today, five of these famous places are county beach parks<sup>13</sup> still serving those purposes for the Keakaha residents.

Kanaka'ole (1979, In.) wrote *NĀ PANĀ KAULANA O KEUKAHA* to teach and "to memorialize the traditional and endearing associations and place names of the area."

This 'delightful song of educational excursion' or memory of the past, is an important cultural product in the struggle for self-determination. It is in the tradition of her ancestors, to give descriptive place names as 'memory markers' for special places along the coast, places that aren't on maps or otherwise have recorded place names. She is 'reclaiming' the spaces as part of her cultural legacy. This is part of the post-colonial strategies of indigenous peoples throughout the world, that is, to countervail the 'abstract space' of the dominating Western culture with the 'representational spaces' of their own cultures.

Again, we have a *mele* about Keukaha that does not include the famous rain-rustling *lehua*. Each place is connected somehow to a person or persons as she mixes past and present, i.e. sailors visited and fishermen fish at the *palekai* (6-04 to 6-06). Keonekahakaha is the place frequented by the ancestors and the turtle demigod (6-13 to 6-15). The popular place, Kealoha Paka, was originally known as Peiwē (6-17 to 6-18). Hauani'o is a good place to find *limu* (6-12). The connections between place and people are detailed in this perception of the landscape more so than in the other *mele pana*. To the composer the famous places of Keaukaha reveal a continuity of past with present for Hawaiians.

Aunty Edith Kanaka'ole, a teacher of many aspects Hawaiian culture from hula to ethnobotany, resided in Keaukaha for nearly six decades. The concept album, *Hi'ipoi I Ka 'Āina Aloha, Cherish The Beloved Land*, is dedicated to the visionary leaders of Hawai'i, King Kamehameha I, King Kamehameha III, King Kalākaua, Queen Lili'uokalani, Judge Joseph Nawahi, and George Helm who have been involved in the struggle for Hawaiian self-governance. It is also dedicated "to all who respect and

cherish the *‘āina* and who dedicate themselves to the continuing spiritual relationship to the land” (Kanaka’ole 1979, ln.).

Aunty Edith was fluent in *‘ōlelo Hawai‘i* (Hawaiian language) from childhood. With joyful spontaneity she composed this *mele pana* in a basement studio in ten minutes and it was recorded on the first take without any interruptions from airplanes passing overhead (Meineke 2002, per com). Aunty Edith is accompanied on this phonodisc by a group of loyal supporters, *Nā ‘Oiwī* (The Natives). For *NA PANA*, she sings and plays the *‘ukulele* with George Kahumoku on slack key guitar, Moses Kahumoku on bass, Kamailekini Akimseu with *‘ili‘ili* (stone castanets) and Kalani Meineke with *pu‘ili* (split bamboo stave) (Meineke 2002, per com). Here is another example of using traditional instruments as percussive accompaniment in the continued effort to create a uniquely Hawaiian sound (Stillman 1978, 25).

### **The Essence of Music**

‘The essence of music as a cultural system’, writes the ethnomusicologist, Bruno Nettl, ‘is both that it is *not* a...phenomenon of the natural world and also that *it is experienced as though it were*.’...we need to know, and indeed to go on telling ourselves as we listen to it, that music is *not* a phenomenon of the natural world but a human construction. It is, *par excellence*, the artifice which disguises itself as nature. That is what makes it not only a source of sensory pleasure and an object of intellectual speculation, but also the ultimate hidden persuader.

(Nicholas Cook, *Music* 1998, 131)

What is most noticeable in this sequential reading of the lyric texts is the continuity of the traditional style of the chant, “sequences of words concerning certain themes, artfully contrived” (Kanahele 1979, 296). Native Hawaiians continue to ‘evince a deep and genuine love of nature, and a minute, affectionate, and untiring observation of her moods’ (Emerson 1997, 263). These texts are representations of the Hawaiian music

culture that seek a disentanglement with the discursive practices of the dominant Western culture (Culler 1997, 126). Hawaiians compose and perform *mele pana* about their 'āina *aloha*, as if it still 'belongs' to them. The predominant message in each *mele pana* appears to be 'this is our land, the land of our ancestors.'

Each *mele pana* has served a unique purpose for this thesis. *A HILO AU* is the poetic prototype, that is, the Native Hawaiian traditional chant, for the following five *mele pana* composed for Western style instrumentation. *HILO MARCH* is a special case where the instrumental version is more popular than the vocal except for the Hiloans who sing the chorus as their anthem. *KAULANA O HILO HANAKAHI* is a *mele pana* that links the place to a noted chief of the past. *KU'U HOME I KEAUKAHA* also links the place to a chief, one who provided them with homestead land. The *E HILO E* composition honors the volcano deities whose influences in the physical and cultural geography effect the Hilo district. *NĀ PANA* is about a joyful excursion along the Keaukaha coast. These *mele pana* are an exemplary corpus for describing the place, Hilo and Keaukaha, and its importance to Native Hawaiians.

The four *mele pana* about Hilo use similar symbology with *lehua* the most recurrent. The Keaukaha *mele* describe a 'special place' in Hilo using lyrics that have an educational purpose, to remember *ke Ali'i* (the chief 4-05, 4-09) and *nā kupuna* (the ancestors 6-03, 6-14, 6-33). James Duncan (1990, 22) claims that "Traditions are either selectively maintained or invented for a variety of purposes, social, political, and religious...and they are a part of the narrative of social development which begins in the past and leads to the present." Duncan (1990, 22) relates that "representations of the past tend to minimize diversity and complexity, bestowing on past experience an overriding sense of unity." All six *mele pana*, as social constructions of selectively maintained

traditions, are representations of the past that apparently help provide that sense of unity for the Hawaiian community, in that they are an important way, either by producing or consuming, to identify oneself as Hawaiian.

Prince Kūhiō dedicated his life to helping Hawaiians gain some advantage in the Western dominated society. He was not fully successful for there have been many problems associated with the Hawaiian Home Lands; but in any case, it is his efforts that are praised today. At the dedication of Prince Kūhiō's statue in Waikīkī in January 2002, the *mele KU'U HOME I KEAUKAHA* was sung after the performance of ancient chant. Also, Edith Kanaka'ole (1978, 1979) made a great effort to teach Hawaiian language and culture to many students while she was alive and left a cultural legacy that included two phonodisc releases before her death.

All the composers and performers involved with the recording of this *mele pana* corpus have provided positive aspects in perpetuating the traditions of Hawaiian music culture. These *mele pana* 'represent the inexplicable mysteries of the deepest levels of physical and spiritual union in humankind and our relationship to nature' (Kanahele (1979, 53). As social narratives, these *mele pana* create a common sense of place among Native Hawaiians as expressed in this quote by 'Ilima A. Pi'ianai'a (1980, 51):

The tone of the songs is quite homogeneous in that there is a definite lack of negative or pejorative references. Good qualities are extolled and bad ones never mentioned. The expression of place is filled with affection and praise; landscape descriptions are based on beauty rather than barrenness or hostility. Grief, sorrow, despair and unpleasantness are not part of the poetry. There is an apparently common sense of place among Hawaiians. Place has a history and a meaning and incarnates the experiences and aspirations of the Hawaiian people.

It appears that the six *mele pana* composers intended their lyrics to persuade the audience to feel the *aloha 'āina* for Hilo (and Keaukaha) as a common sense of place. Feeling is an important element of the musical experience, according to Thomas Clifton

(Rao 1992, 57), “music involves a reciprocal relation - a ‘collaboration’ between the sounds and the listener...feeling is a foundational constituent of musical experience.”

In this case the composers have made clear their own feelings of *aloha ‘āina* concerning Hilo (and Keaukaha).

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End Notes

<sup>1</sup> Barbara B. Smith (1959, 50-55) has defined logogenic as “the music is dependent upon the words.”

<sup>2</sup> I have paraphrased Kong, she does not specifically discuss Native Hawaiians and their resistance to globalization, homogenization and commodification of culture.

<sup>3</sup> Transculturation involves selecting ideas and phenomena from another culture and creatively applying them within your own. Mary Louise Pratt (1992, 6) defines transculturation as such:

Ethnographers have used this term to describe how subordinated or marginal groups select and invent from materials transmitted to them by a dominant or metropolitan culture. While subjugated peoples cannot readily control what emanates from the dominant culture, they do determine to varying extents what they absorb into their own, and what they use it for. Transculturation is a phenomenon of the contact zone...the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and established ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict.

<sup>4</sup> This statement excludes the traditional chant recordings that do not have any Western style instrumentation.

<sup>5</sup> In contemporary performances only lines 1-6 are used. More is written about this on page 34-35.

<sup>6</sup> This information is from a typescript of an *A HILO AU* performance by Joseph Ilalaole in 1935, Bishop Museum Archives, Ms Grp 81 Box 7.21.

<sup>7</sup> Emerson’s (1997, 202) detailed description of this *mele hula pa‘iumauma* is:

...an energetic dance, in which the actors, who were also the singers, maintained a kneeling position, with the buttocks at times resting on the heels. In spite of the restrictions imposed by this attitude, they managed to put a spirited action into the

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performance; there were vigorous gestures, a frequent smiting of the chest with the open hand, and a strenuous movement of the pelvis and lower part of the body called *ami*. This consisted of rhythmic motions, sidewise, backward, forward, and in a circular or elliptical orbit, all of which was done with the precision worthy, of an acrobat, an accomplishment attained only after long practice. It was a hula of classic celebrity, and was performed without the accompaniment of instrumental music.

<sup>8</sup> Elbert and Mahoe (1970, 50) state the last verse (2-13 to 2-16) is “said to be a coda added in 1902.” As they did not explain the circumstances of adding the coda, I included the last verse for analysis in Chapter Three: The Geographic Imaginary.

<sup>9</sup> The two renditions that include the first verse and chorus can be found on these recordings: *Granny Goose Presents Nā Opio O Kuhio, Haili Church Choir* (1976) and *Songs from the Island of Hawai‘i* (Keali‘iwahamana 1970).

<sup>10</sup> Lena Machado did not provide a translation for this *mele*. This translation is a composite of two translations found in the Bishop Museum Archives: (1) Kawena Pukui, Ms Grp 81 Box 4.27 and (2) Kimo Alama, Kimo Alama Keaulana Mele Collection, Ms Grp 329 Box 3.88.

<sup>11</sup> Hanakahi was a contemporary of Kamehameha I; his son, Nā-ihe-kukui traveled to England with Kamehameha II, Liholiho (Kamakau 1992, 256).

<sup>12</sup> Herman is referring to the incident when, in 1843, the British Rear Admiral Thomas restored the sovereignty of the Islands, seized by Captain Paulet, to the Hawaiian Monarchy (see also Kame‘eleihiwa 1992, 184).

<sup>13</sup> They are Keaukaha, Keonekahkaha, James Kealoha, Leleiwi, and Lehia Beach Parks (see Glossary of Place Names, page 100).

### CHAPTER THREE THE GEOGRAPHIC IMAGINARY

There is an imaginary in music whose function is to reassure, to constitute the subject hearing it (would it be that music is dangerous - the old Platonic idea? that music is an access to jouissance, to loss, as numerous ethnographic and popular examples would tend to show?)...

(Roland Barthes, *Image – Music – Text* 1977, 179)

Representational spaces...need obey no rules of consistency or cohesiveness. Redolent with imaginary and symbolic element, they have their source in history - in the history of a people as well as in the history of each individual belonging to that people.

(Henri Lefebvre, *The Production of Space* 1991, 41)

#### Introduction

The imaginary is ‘the psychic register in which the subject searches for plentitude, for a reflection of its own completeness’ (Gregory 2000a, 300). In one sense, the imaginary exists only in the mind, it is not real. In another sense, the imaginary is the ability to form mental images or pictures and to use this ability in a practical or creative way. The imaginary is both mental and social construct, and in the *mele pana* corpus this construction is full of the symbolism of Hawaiian culture, past and present.

The lyrics depict a place of plentitude and it is the geography of the place, Hilo, that reflects completeness. The imaginary spaces of these *mele pana* are also representational spaces in that, “they are spaces as directly *lived* through its associated images and symbols” (Lefebvre 1991, 39) and have their source in history, the ancient history of the Hawaiian people and the Hawaiian individual.

In Hawai‘i, before contact with foreigners, place names and their associated physical features and resources were memorized in *mele oli* (chant) and *mo‘olelo* (stories)

and transmitted orally rather than recorded on maps or in books (Kawaharada 1999, 9). These *mele oli*, *mele hula*, and *mo'olelo* were “geography lessons that familiarized the listener with the landscape they lived in” (Kawaharada 1999, 9).

In keeping with that tradition, these *mele pana* reveal place after place praised for a special physical feature, resource, or some connection to one or more of the ancestors, *ali'i*, *'aumākua* (ancestral guardians), and *akua* (greater gods). Nature and its moods, such as ‘the woman who shakes the earth’ (5-11), and the calm sea that pleases the fishermen (6-06), speak of physical forces that potentially effect the economic and social reality of living in the Hilo district. Will there be a volcanic eruption with a destructive lava flow? Will the fishermen bring home fish? These are examples of historic and everyday occurrences that take place in Hilo.

In this chapter, I will reveal how the geographic imaginary is at work in this *mele pana* corpus. First however, I begin with a comparison of the poetic vocabulary in this corpus with that of a corpus collected in 1970 by Samuel Elbert and Noelani Mahoe.

### **Poetic Vocabulary in Hawaiian Mele**

In *Nā Mele o Hawai'i Nei: 101 Songs Hawaiian Songs* (hereafter referred to as *NMHN*), Elbert and Mahoe (1970, 20) provide a poetic vocabulary classification of the frequently used words and phrases found in traditional Hawaiian lyrics. It is important to establish whether or not the lyrics of this *mele pana* corpus have traditional themes as defined by Elbert and Mahoe. If so, I can then discuss these six *mele pana* as a sample representation of the geographical imaginary in Hawaiian music culture. In **Table 2**, the first column lists the fourteen themes included in the *NMHN* classification. The second

**Table 2: Poetic Vocabulary of the *Mele Pana* Corpus**

NMHN Traditional Themes	Hawaiian Lyrics, <i>Mele Pana</i> Corpus	English Translation	Text Line No.
Birds	<i>kula-manu</i>	forest of flocking birds	1-05
	<i>'iwi pōlena</i>	scarlet honey-creepers	2-11
Chiefs	Hilo Hanakahi	place of Chief Hanakahi	3-01
	Kalaniana'ole	Prince Jonah Kūhiō	4-10
Coolness	–	–	–
Fragrance	<i>māpuna</i>	source of fragrance	1-09
	<i>moani 'a'ala</i>	fragrance wafted	2-02
Fish and sea creatures	<i>manō niuhi</i>	great shark demigod	6-08
	<i>kupua honu</i>	turtle demigod	6-15
Height	<i>kuahiwi 'ohu</i>	mountain mist	3-07
	<i>lani</i>	heaven	5-06
Mist	<i>'ohu'ohu</i>	heavy mist, shroud	3-08
Flowers, plants, trees	<i>lehua, ulu lehua</i>	<i>lehua, lehua</i> groves	1-01, 1-04
	<i>hala</i>	pandanus	1-09
	<i>maile lau-li'i</i>	small-leafed <i>maile</i>	1-10
	<i>tuberose</i>	tuberose	2-01
	<i>lau vabine</i>	verbena leaves	2-03
	<i>lehua</i>	<i>lehua</i>	2-06
	<i>ka ua kani lehua</i>	the rain-rustling <i>lehua</i>	2-14
	<i>lehua nani</i>	beautiful <i>lehua</i>	3-02
	<i>lau niu</i>	coco palms	3-12
	<i>ulu hala</i>	pandanus groves	4-03
	<i>kini pua</i>	many flowers, children	4-06
	<i>lehua: ulu, liko</i>	<i>lehua</i> : forest, bud	5-09, 5-14
	<i>maile lau nui</i>	big <i>maile</i> leaf	5-14
	<i>pāhe'e</i>	<i>limu pāhe'e</i>	6-21
	<i>'ele'ele</i>	<i>limu 'ele'ele</i>	6-21
	Puakahīnano	<i>hīnano</i> blossom	6-24
	Lā'ieikawai	<i>lā'ie</i> vine of the fresh water	6-26
Love-making	–	–	–
Mountains	Mauna Loa	long mountain	1-08
	Mauna Kea	white mountain	3-06
	Mauna Kea	white mountain	5-05
Rains	<i>kilihune ua</i>	showers	3-04
	<i>ua</i>	rain	5-13
Sea	<i>kai</i>	sea	1-03, 1-12
	<i>awa</i>	harbor, bay	1-14
	<i>kai malino</i>	smooth sea	3-10
	Keaukaha	the passing current	4-01
	Keaukaha	the passing current	6-01
	<i>kai: mālie, 'awe</i>	sea: calm, sound	6-06, 6-10
Wetness	–	–	–
Winds	Makani Pu'ulena	Pu'ulena wind	2-09

column lists the Hawaiian lyrics from the *mele pana* corpus that fit the appropriate *NMHN* themes. The third and fourth columns give the English translation and the text line number for reference to the *mele pana* corpus presented in Chapter Two.

Forty four words and phrases from the six *mele pana* are traditional *NMHN* themes. Here, as in Elbert and Mahoe's 101 *mele*, the 'flowers, plants, and trees' theme is the most prominent. This is understandable for a people who traditionally lived immersed in an isolated island environment that provided everything they needed to survive and evolve into the thriving society that Captain Cook encountered in 1778. As Emerson (1997, 263) explains, the luxuriant vegetation is an "inexhaustible spring of joy, refreshment, and delight," and that continues to be communicated in Hawaiian lyrics from ancient to contemporary times.

The categories 'love-making,' 'coolness,' and 'wetness,' missing in the six *mele pana*, include words such as 'i'ini o loko (desire within), la'i ke kaunu (passion calmed), anu (cold), 'olu'olu (cool pleasant), huahua'i (spray), and wai noenoe (misty water) (Elbert and Mahoe 1970, 20). These themes allude to sexual intercourse as the sweethearts are often getting wet in the rain and the coolness is pleasurable after the desire within becomes passion calmed (Elbert 1962, 392). In this corpus there are no *mele ho'oipo* (love songs), hence, these themes are not found in the *mele pana*. Some *mele* may be both *mele pana* and *mele ho'oipo*, however in this corpus there are none.

To leave no doubt that each of the six *mele pana* are included in **Table 2** at least once, I constructed **Table 3** to show the numbers of *NMHN* traditional themes and their occurrences in each *mele pana*. *KAULANA*, composed in the Modern Period, includes the most themes. However, *A HILO AU* and *NĀ PANA*, composed one hundred and fifty years

**Table 3: Number of MNHN Themes and Occurrences for Mele Pana Corpus**

<b>Period</b>	<b>Mele No.</b>	<b>Mele Title</b>	<b>No. of Traditional MNHN Themes</b>	<b>No. of Theme Occurrences</b>
Monarchy	1	<i>A HILO AU</i>	5	10
	2	<i>HILO MARCH</i>	4	7
Modern	3	<i>KAULANA</i>	7	8
	4	<i>KU'U HOME</i>	3	4
Contemporary	5	<i>E HILO E</i>	4	6
	6	<i>NĀ PANA</i>	3	9

apart, have the most theme occurrences, ten and nine respectively. In these *mele pana* the composers included a few occurrences of the same themes. *KU‘U HOME*, with the lowest numbers in both columns, while still a *mele pana*, could be considered a *mele mahalo* (song of gratitude).<sup>1</sup> Every *mele pana* has at least three traditional *NMHN* themes and at least four theme occurrences. Satisfied that I had a *mele pana* corpus with lyrics consisting of traditional themes, I then proceeded to restructuring and analyzing the themes represented by my corpus.

### **Basic Themes and Tropes in the *Mele Pana* Corpus**

My themes are different from those in *Nā Mele o Hawai‘i Nei*. Each Hawaiian noun, pronoun, verb, and place name, is a sub-theme in the classification from which I have determined seven tropes. They are ‘Active Presence’ and ‘Communal Presence’ in the landscape, ‘Deity,’ ‘Fertility-Life,’ ‘Nature,’ ‘Referential Places,’ and ‘Sensuality.’

Originally, I had two groups of basic themes: (1) Primary Themes - action, aesthetics, people, vegetation and (2) Secondary Themes - artifact, birds, day/night, deity, value, and weather. The primary themes are present in all six *mele pana* and the secondary themes are found in at least one of the *mele*. Eventually, I came to understand that the secondary themes have their own story and are as important as the primary themes. Thus, my basic themes developed into these interpretive tropes:

<u>Basic Themes</u>	<u>Tropes</u>
action	Active Presence
people	Communal Presence
deity	Deity
vegetation	Fertility-Life
artifact, birds, day/night, weather	Nature
value	Referential Places
aesthetics	Sensuality

The tables are presented alphabetically by trope assuming no order of importance to them. They are structured by *mele* title in order of date of composition and a line divides each period: Monarchy (*mele* 1 & 2), Modern (*mele* 3 & 4), and Contemporary (*mele* 5 & 6). The sub-themes for each *mele pana* are sorted by text line number simply because I found it easiest to look at them according to their order of appearance in the original music texts.

In these *mele pana*, the *haku mele* or lyricist-composers (producers) describe what constitutes their reality of Hilo for themselves and their audience (consumers). Although each *mele* varies in content and context, examining them in reference to the tropes provides a way to discern the continuity in the poetic expression of the geographic imaginary, what Kanahale (1986, 325) refers to as the recognition of abundance. The individual and collective search for plentitude in these *mele pana* are part of the mental and social symbolic construction of the Hawaiian music culture. I am not generalizing from these six Hilo *mele pana* to all Hilo, or for that matter, all Hawaiian *mele pana*. My *mele pana* corpus is a small representative sample of Hawaiian music culture in which Kanahale's sense of place characterized by a recognition of abundance is apparent.

The continuity of poetic tradition depicting Hawaiian ontological reality is apparent in the four tropes found in each of the three periods; Active and Communal Presence, Fertility-Life, and Sensuality. The places mentioned are infused with meaning, describing people in various kinds of activities, something aesthetically pleasing to the senses, and vegetation symbolizing the fertility of the *'āina*. The other tropes, Deity, Nature, and Reverential Places, express a reconstituted identity with the place. The imagery and symbolic element found in these *mele* are traditional and yet they reveal, in various ways, an obvious response to loss of land, culture, and identity.

### ‘Active Presence’

There are two kinds of action (**Table 4**) that ‘takes place’ in the landscapes of these *mele pana*. The first kind concerns physical features, such as, *ke kula - wela i ka lā* (the plain quivers with heat 1-07), *holunape lau o ka nui* (the leaves gently sway 3-12), and *moani ‘a‘ala* (wafted fragrance 2-02). Some physical features are personified, for instance, *Mauna Kea - kū kilakila i ka lani* (standing majestically in the heaven 5-05, 5-06). *Kino lau* are the many forms taken by a supernatural body. Hawaiian geography includes many places named after, or having an attribute of, *akua* (deities) and ‘*aumākua* (deified ancestors). Mauna Kea has the white cloak (5-07) of Poli‘ahu as she stands majestically in the heaven.

The second kind of action, human activity, occurs in each *mele*, for example, *au - ho‘olulu ka lehua* (I rendezvous with the *lehua* 1-01) or *E hana like kākou* (we shall work together 4-11). Hawaiians did not see themselves as separate from nature therefore, their presence in the landscape was celebrated in song along with the physical features present. The Hawaiian worldview is founded on the belief that there is a kinship relationship between the islands, Papa (earth mother), Wākea (sky father), the *kalo*, (taro plant, the staple food of Hawaiians) and human beings (Herman 1999, 82). Ancient mythologies tell the story of the Native Hawaiian’s connection to the creation of the islands.

Two verbs, *noho* and ‘*ike*, both with a variety of meanings, appear in more than one *mele*. *Noho*, which refers here to both physical and human action (regarding a woman 1-13, birds 2-11, Mokuola 3-11), means to live, reside, inhabit, occupy (as land),

**Table 4: Active Presence**

<i>Mele Pana</i>	Place Name	Sub-Theme	Sub-Theme, English translation	Text Line no.
<i>A HILO AU</i>	Hilo	<i>ho'olulu</i>	to gather together; rendezvous	1-01
	Leleiwi	<i>'au</i>	swim	1-03
	Kala'e	<i>wela</i>	quiver	1-07
	Mākua	<i>holu</i>	wave action; to ripple	1-12
	Kīlauea Bay	<i>apo'ipo'i</i> <i>noho</i>	crouch occupy (as land), dwell	1-13 1-13
<i>HILO MARCH</i>	Hilo	<i>'auhea</i>	listen	2-01
		<i>moani</i>	wafted fragrance	2-02
		<i>'ike</i>	to see, know, feel	2-05
		<i>hi'i</i>	wear	2-07
		<i>aloha</i>	greet	2-09
		<i>noho</i>	to live, reside, inhabit	2-11
<i>KAULANA</i>	Pana'ewa Mokuola	<i>kau mai</i>	to place (in sunlight)	3-03
		<i>noho</i>	to dwell; nestle	3-11
		<i>holunape</i>	gently sway	3-12
<i>KU'U HOME</i>	Keaukaha	<i>'ike</i>	to see, know, feel	4-01
		<i>mālama pono</i>	take care	4-07
		<i>hana</i>	work	4-11
<i>E HILO E</i>	Mauna Kea	<i>'ike</i>	to see, know, feel	5-05
		<i>kū kilakila</i>	stand majestically	5-06
	Hilo	<i>kū</i>	stand (tall)	5-10
		<i>naue</i>	to shake, as the earth	5-11
<i>NĀ PANA</i>	palekai	<i>māka'ika'i</i>	visit	6-05
	Kulapae	<i>pae</i>	wash or drift ashore	6-09
	Auwili	<i>ho'olono</i>	listen	6-10
	Keonekahakaha	<i>huaka'i hele</i>	(ancestor's) journey	6-14
		<i>ma'alo mau</i>	always passes by ( <i>kupua</i> <i>honu</i> )	6-15
	Peiwē	<i>kapa 'ia</i>	rename	6-18
	Hauani'o Keaukaha	<i>kūnou mai</i> <i>huaka'i hele</i>	greet (your) journey	6-19 6-34

dwell, sit, nestle, etc. This verb emphasizes the ‘presencing of the place’ as does *‘ike*, although, in a different way. *‘Ike* (2-05, 4-01, 5-05) means to see, know, feel, perceive; to know sexually; to receive revelations from the gods; sense, as of hearing or sight; sensory, perceptive, vision, etc. Both verbs appear subtle, but in fact are important kinds of action; to be there - dwelling, living - and to perceive - the landscape - the place.

*NĀ PANA* has neither *noho* nor *‘ike*. Instead, there is the verb *huaka‘i hele* (journey 6-14, 6-34) as the main action sub-theme. This *mele pana* represents a journey of the present and the past, walking along learning the place names of the ancestors who walked there before. There is also the active presence of the turtle demigod who always passes by (6-15) at the place frequented by the ancestors (6-14). The place names themselves also indicate active presence, i.e., Keaukaha (the passing current 6-01) and Keonekahakaha (glittering sand 6-13).

There may be questions about some of the verbs included in this theme, for instance, *kapa ‘ia* (rename 6-18). What kind of action is that? It’s the kind of action that ‘claims the land by naming’ (Smith 1999, 81) In this case, it appears to be acceptable to the composer in that Peiwē is now named after a Hawaiian man, James Kealoha, rather than someone involved in the overthrow of the Monarchy in 1893, for instance.

### **‘Communal Presence’**

In each *mele pana* there is a narrator making a reference to either *au* or *ku‘u* (I or my), *‘oe* (you), and *kākou* (we), in addition to, the people mentioned by their name, a common noun, or symbolized as a place name (**Table 5**). In each of the six *mele pana*

**Table 5: Communal Presence**

<i>Mele Pana</i>	Place Name	Sub-Theme	Sub-Theme, English translation	Text Line no.
<i>A HILO AU</i>	Hilo	<i>au</i>	I	1-01
		<i>au</i>	I	1-03
		<i>au</i>	I	1-06
		<i>au</i>	I	1-07
	Kīlauea Bay	<i>wahine</i>	woman	1-13
<i>HILO MARCH</i>	Hilo	<i>'oe</i>	you	2-01
		<i>malihini</i>	visitors	2-07
<i>KAULANA</i>	Hilo	Hanakahi	Chief Hanakahi	3-01
	Hilo	<i>ku'u</i>	my	3-14
<i>KU'U HOME</i>	Keaukaha	<i>nā Hawai'i</i>	the Hawaiians	4-02
		<i>lehulehu</i>	multitudes	4-04
		<i>Ali'i</i>	Chief	4-05
		<i>kini pua</i>	many blossoms	4-06
		Kalaniana'ole	Kalaniana'ole	4-10
		<i>kākou</i>	we	4-11
<i>E HILO E</i>	Hilo	<i>malihini au</i>	I (am a) visitor	5-01
		<i>'oe, Hilo</i>	(to) you, Hilo	5-01
		<i>au</i>	I	5-09
		<i>Wahine</i>	Woman	5-11
<i>NĀ PANA</i>	Keaukaha palekai	<i>kūpuna (meheu)</i>	ancestors (footsteps)	6-03
		<i>'oe</i>	you	6-04
		<i>selamoku</i>	sailors	6-05
		<i>lawai'a</i>	fishermen	6-06
	Puakahīnano	Malo	Malo family	6-24
	Lehia	<i>wahine kaulana</i>	famous wife	6-25
	Keonepūpū	<i>wahine kaulana</i>	famous wife	6-26
	Lā'ieikawai	<i>wahine kaulana</i>	famous wife	6-26
	Leleiwi	<i>nā wāhine</i>	Leleiwi's wives	6-27

the narrator describes explicitly a communal presence of people in, or reflecting on, the landscape as a means to claim the place. Each *mele pana* narrator communicates that the persons referred to are a vital part of the place and that human interaction in the environment is a vital part of social life.

In *A HILO AU*, the narrator has a rendezvous with the *lehua* (possibly representing a woman) in Hilo (1-01), then finds himself in a series of places until he reaches Kaua‘i. There he finds a woman sitting on the shore by Kīlauea Bay (1-14). The importance of the woman is not known to us. The fact that the narrator encounters her, that there is communal presence at this place, is important, in that it is being celebrated in song.

*KAULANA*, with its renewed popularity evident in the recent recordings, mentions *Hilo Hanakahi, ku‘u ‘āina hānau* (land of Hanakahi, land of my birth 3-01, 3-14). Here is a *mele pana* that provides a strong emotional link between the chief *Hanakahi* with the narrator and her/his birthplace, Hilo. Because Hanakahi was noted for being a peaceful chief, the lyrical effect of the ‘communal presence’ is heightened. The geographic imaginary, in this *mele pana*, presents Hilo as an exemplary place of beauty/peacefulness and communal land/presence. In *KU‘U HOME*, Kalaniana‘ole is an important figure associated with Keaukaha.

The two Keaukaha *mele*, *KU‘U HOME* and *NĀ PANA*, include more people than the Hilo *mele*. These *mele* are specifically about the people in the place. Homestead land for the Hawaiians and the ‘place where the ancestors journeyed’ are emphasized in an effort to construct community. The phrase, ‘*E hana like kākou*’ (we shall work together 4-11), suggests the desire for a chance to make a better life for themselves in their Hawaiian community.

In the Hawaiian world-view the *'ohana nui* (extended family) is the most important social unit. At a time when the abundance from the land was shared in a communal social system the *'ohana nui* would be needed to organize day-by-day living. The communal sense of place is evoked in these *mele pana*, along with a “spiritual ecology,” according to Herman (1999, 83), that is the “network or relationships between the spiritual world and the material world in Hawaiian cosmology.” The *maka'āinana* (common people) had their place in the cosmos along with the *ali'i*, *'aumakua*, *akua*, and *kino lau* (manifestations of plants, animals, and phenomena) (Herman 1999, 83).

### 'Deity'

*E HILO E* and *NĀ PANA* were composed within 20 years of the start of the Second Renaissance in 1970. In this corpus, shown clearly in **Table 6**, there is an increased interest in deities with the contemporary *mele pana* lyrics in the corpus.<sup>2</sup> Including deities in the contemporary *mele pana* could be an influence on the composers which can be attributed to the Second Hawaiian Renaissance. Having reverence for the land through deification of the physical geography is a cultural practice that provides a common sense of place for the Hawaiian community, that in Basso's (1996, xiv) words, “render their places meaningful and endow them with social importance.”

In 1881, the High Chiefess Ruth Ke'elikōlani chanted to Pele at the edge of a lava flow that was approaching Hilo town (Zambucka 1992,58). The lava stopped flowing that night. One hundred years later, *mele pana* were written praising deities as life forces in nature, i.e. *Wahine naue ka honua* (woman who shakes the earth 5-11) and *manō niuhi* (great shark deity 6-08). The current generation, according to Edward and Pualani

**Table 6: Deity**

<i>Mele Pana</i>	Place Name	Sub-Theme	Sub-Theme, English translation	Text Line no.
<i>A HILO AU</i>	–	–	–	–
<i>HILO MARCH</i>	–	–	–	–
<i>KAULANA</i>	–	–	–	–
<i>KU'U HOME</i>	–	–	–	–
<i>E HILO E</i>	Mauna Kea	Poli'ahu	cold bossom; Poli'ahu-snow deity	5-07
	Hilo	Wahine	Woman; Pele-volcano deity	5-11
<i>NĀ PANA</i>	Puhi	<i>manō niuhi</i>	great shark deity	6-08
	Keonekahakaha	<i>kūpuna</i>	ancestor (guardians)	6-14
		<i>kupua honu</i>	turtle demigod	6-15
	Lokowaka	Lokowaka	Waka's pond	6-17
		'Wakakeakaikawai'	Waka of the shadowy water; lizard demigod	

Kanahele (1998, 202), has revived the *'aumāku*a [ancestral guardians] practices, importantly, through the processes involved in contested land issues.

There has also been a revived interest in *mo'olelo* (story, myth, history, literature, legend). Contemporary Native Hawaiian scholars are researching the Hawaiian language newspapers of the nineteenth century for *mo'olelo*, and of course, many of these involve dieties. Lokowaka, the large pond in Keaukaha, is the place where Wakakeakaikawai (lizard demigod 6-17) escapes Pele's wrath.

This *mo'olelo* is an elaborate tale that presents a fantastic explanation of the lava flows in Puna; "Pele followed Waka and her companion relentlessly burning before and behind, moving lava rocks before her with great speed" (Ho'omanawanui 1997, 212). As the story ends, "Waka staggered down below Keaukaha where she was shoved into a large pond there and changed into stone" (Ho'omanawanui 1997, 212). The place name, Lokowaka, is a memory marker or 'survey peg' which can "trigger the memory and recall the events, history, and traditions of a place" (Oliveira 1999, 11).<sup>3</sup>

The Native Hawaiian's *mele pana* and *mo'olelo* affirm their *aloha 'āina*.<sup>4</sup> Here is a description, written by Noa E. Aluli and Davianna P. McGregor (1994, 206) concerning the Hawaiian way of *aloha 'āina* (my emphasis):

...love, respect, caring for, and responsibility for our land. The *'āina* and all of nature is the source of existence, not only as the origin of humanity, but also as the source of natural resources for day-to-day subsistence. The Hawaiian related to the land as an ancestor and dear friend, giving its various natural forms and features descriptive names just as they named their own children. *They honored and worshiped the life forces of nature as gods.* They did not possess or own the land or its abundant resources. Instead, they maintained stewardship over it—planting and fishing according to the moon phases and the changes from rainy to dry seasons.

### 'Fertility-Life'

A *HILO AU* is the only *mele* that mentions all three of the plants, *maile*, *hala*, and *lehua* (Table 7). These plants “were an essential part of every ritual, bringing the life of the *wao akua* (hinterland of the gods) into the home, and making it delightful for the gods and guardian spirits, as for the people there” (Handy and Pukui 1993, 114).

They were used in many kinds of rituals, not just those celebrating new homes as discussed in Handy and Pukui’s *The Polynesian Family System in Ka’u, Hawai’i*. In general, plants were and continue to be *kino lau* (embodied forms) of the deities, for instance, the *lehua* blossom as the embodiment of Pele. Flowers often symbolize people, children, friends, loved-ones, and sweethearts, as well as the deities, but the crucial symbolic content is life itself.

The two Keaukaha *mele* differ in that they don’t mention *lehua*, Pele’s icon and the endearing symbol of Hilo rain. Keaukaha has *hala* (4-03) and *limu* (6-21), two practical plants<sup>5</sup> used by ancient Hawaiians and by some Hawaiians today. Keaukaha, by the nature of its creation as a homestead, is exclusive space for Hawaiians. Residents of Keaukaha feel they are in a ‘special’ place (Meineke 2002) that is a part of Hilo; a city that has expanded to include many others with their own ethnic identities. This sense of place of Keaukaha as a separate entity in Hilo is alluded to in the *mele* lyrics that embrace *hala* and *limu* and not the famous icon, *lehua*.

In 1909, Emerson (1997, 203) describes Pana’ewa as “a forest region in Ola’a much mentioned in myth and poetry.” The place is mentioned in three of the four Hilo *mele pana*. Today, Pana’ewa is a forest reserve south of Hilo. This place name is another good example of a memory marker or ‘survey peg’ that triggers the memory, in

**Table 7: Fertility-Life**

<b>Mele Pana</b>	<b>Place Name</b>	<b>Sub-Theme</b>	<b>Sub-Theme, English translation</b>	<b>Text Line no.</b>
<i>A HILO AU</i>	Hilo	<i>lehua</i>	<i>lehua</i>	1-01
	Pana'ewa	<i>ulu lehua</i>	<i>lehua</i> groves	1-04
	Nihoa	<i>hala</i>	pandanus	1-09
	Ko'iahi	<i>maile lau li'i</i>	small leafed <i>maile</i>	1-10
<i>HILO MARCH</i>	Hilo	<i>tuberose</i>	tuberose	2-01
		<i>lau vabine</i>	verbena leaves	2-03
		<i>lehua</i>	<i>lehua</i>	2-06
		<i>ka ua kani lehua</i>	rain-rustling <i>lehua</i>	2-14
<i>KAULANA</i>	Pana'ewa	<i>lehua</i>	<i>lehua</i>	3-02
	Mokuola	<i>lau nui</i>	coconut palm leaves	3-12
<i>KU'U HOME</i>	Keaukaha	<i>ulu hala</i>	pandanus groves	4-03
<i>E HILO E</i>	Hilo	<i>ulu lehua</i>	<i>lehua</i> forest	5-09
	Pana'ewa	<i>maile lau nui</i>	big leaf <i>maile</i>	5-14
		<i>liko lehua</i>	<i>lehua</i> bud	5-14
<i>NĀ PANA</i>	Hauani'o	<i>pāhe'e</i>	<i>limu</i> , edible seaweed	6-21
		<i>'ele'ele</i>	<i>limu</i> , edible seaweed	6-21

this case, of Pana‘ewa as the legendary home of the *mo‘o* (lizard) who was destroyed by Hi‘iaka (Pele’s younger sister) (Pukui et al., 1974, 178). There is more to the place, Pana‘ewa, than *lehua* and a forest reserve.

### ‘Nature’

This trope evolved from four basic secondary themes, artifact, birds, day/night, and weather (**Table 8**) that I could not discount. They reveal phenomena that are characteristic of the various places mentioned in the *mele pana*. With the single exception of the *palekai* (breakwater 6-02) these sub-themes were either in the landscape or a common physical occurrence, day after day, in Hilo, before foreigners arrived. As for the *palekai*, it is now considered to be a boundary marker of Keaukaha, described in *NĀ PANA* as ‘from the *palekai* to Leleiwi’ (6-02).

*A HILO AU* has three artifacts that reflect the fact that this *mele pana* was composed at a time when the landscape was still predominantly Hawaiian in human construction characteristics. None of the other *mele pana* mention the *lua kanaka* (pit where people fall in 1-02) by the Wailuku River. During the 1820s the Wailuku River was still an important place as trade fairs were being held on the banks. The *ala-kahi* (one highway 1-06) and *lua ko‘i* (adze quarry 1-08) on Moloka‘i were still culturally significant during the 1820s. *NĀ PANA* includes, as it consistently does so with other tropes, the past and present by including such phenomena as the ancient *heiau* (alter 6-08) and the modern day Hilo Breakwater,<sup>6</sup> *palekai* (6-02), built in 1929. *HILO MARCH* has the most famous of all Hawaiian ‘artifacts’, the ephemeral flower *lei* given as an expression of *aloha*, love, gratitude, and respect.

**Table 8: Nature**

<i>Mele Pana &amp; Basic Themes</i>	<i>Place Name</i>	<i>Sub-Theme</i>	<i>Sub-Theme, English translation</i>	<i>Text Line no.</i>
<i>A HILO AU</i>				
Artifact	Wailuku	<i>lua-kanāka</i>	pit, cave, robber-den	1-02
	Moloka'i	<i>ala-kahi</i>	one path	1-06
	Mauna Loa	<i>lua ko'i</i>	ax quarries	1-08
Birds	Haili	<i>kula-manu</i>	bird gathering place	1-05
Day/Night	Kala'e	<i>lā</i>	sun, sun heat	1-07
<i>HILO MARCH</i>				
Artifact	Hilo	<i>lei</i>	<i>lei</i>	2-07
Birds		<i>'i'iwi pōlena</i>	scarlet honey-creepers	2-11
Day/Night		<i>ano ahiahi</i>	evening time	2-02
Weather	Pu'ulena	<i>makani</i>	wind	2-09
<i>KAULANA</i>				
Day/Night	Pana'ewa	<i>lā</i>	sun, sun heat, sunlight	3-03
Weather	Pana'ewa	<i>kilihune ua</i>	sprinkling showers	3-04
	Mauna Kea	<i>'ohu</i>	mists	3-07
	Kūhiō Bay	<i>kai malino</i>	smooth sea	3-10
	Mokuola	<i>la'i</i>	quiet, calm, stillness	3-11
<i>KU'U HOME</i>				
	–	–	–	–
<i>E HILO E</i>				
Weather	Pana'ewa	<i>ua</i>	rain	5-13
<i>NĀ PANA</i>				
Artifact	Keaukaha	<i>palekai</i>	breakwater	6-02
	Puhi	<i>heiau</i>	place of worship	6-08
Weather	palekai	<i>kai lana malie</i>	calm sea	6-06

The birds occur only in the Monarchy Period which may be due to the fact that many endemic birds are now extinct or on the verge of extinction. Ecological imperialism is one factor; introducing predator species thought to benefit immigrating foreigners in some way. Urban development is another factor in that it destroys the endemic bird's natural habitats. The *kula-manu* (1-05) may no longer be at Haili, a place inaccessible to the public as indicated by the 'no trespassing' signs posted there (Trimillos 2002). The composer of *A HILO AU* would be doubly disappointed if he were to go there today.

References to the weather are few, but effective. In *KAULANA*, Machado uses Hanakahi, the peaceful chief, and four soothing, alluring descriptions of the weather, *kilihune ua* (3-04), *'ohu* (3-07), *kai malino* (3-10), and *la'i* (3-11) to describe a peaceful place. The enchanting lyrics are enhanced with the ascending and descending slides as vocal techniques in the melody.

*KU'U HOME* does not have any sub-themes that fit into my criteria for the Nature trope. That means there are four sub-themes not included in the lyrics of this *mele pana*. Instead, Nahale'a expresses an inspiring gratitude for the homestead land, the *'āina ho'opulapula*. Rather than describing various phenomena in the landscape this *mele pana* considers royal patronage as a tradition; gift from the Chief (4-05), for the children (4-06), to perpetuate the life of the land with righteousness (4-12).

### **'Reverential Places'**

The 'Reverential Places' trope (**Table 9**) evolved from the 'value' basic theme which includes those things with the quality of being useful, worthwhile, or important.

**Table 9: Reverential Places**

<i>Mele Pana</i>	Place Name	Sub-Theme	Sub-Theme, English translation	Text Line no.
<i>A HILO AU</i>	–	–	–	–
<i>HILO MARCH</i>	Hilo	<i>‘āina o makani</i>	land of famous wind	2-10
		<i>kaulana home</i>	home (of honey-creepers)	2-11
<i>KAULANA</i>	Hilo Hanakāhi	<i>kaulana</i>	famous (land of Hanakahi)	3-01
	Hilo	<i>‘āina hānau</i>	birthplace	3-14
<i>KU‘U HOME</i>	Keaukaha	<i>‘āina ho‘opulapula</i>	homestead land	4-02
		<i>home</i>	home	4-03
		<i>makana</i>	gift	4-05
		<i>waiwai nui</i>	great treasure	4-07
		<i>ke ola</i>	the living	4-08
		<i>pu‘uhonua</i>	refuge	4-08
<i>ea o ka ‘āina</i>	life of the land	4-12		
<i>E HILO E</i>	Hilo	<i>‘āina aloha</i>	land (filled with) love	5-03
		<i>‘āina wahine</i>	land (of the) woman	5-10
		<i>‘āina kahiko</i>	ancient land	5-15
		<i>aloha</i>	love of Hilo	5-18
<i>NĀ PANA</i>	Keaukaha	<i>huaka‘i hele aloha</i>	beloved journey	6-12
		<i>nā pana kaulana</i>	the famous places	6-31
		<i>kūpuna (mana‘o)</i>	ancestors (memories)	6-33

Obviously, some of the artifacts from the Nature trope would be considered useful, i.e. the *lua ko'i* (ax quarries 1-08). Other themes would also be considered valuable, such as *pua* or *limu*. However, the themes included in **Table 9** convey the Native Hawaiian sense of *minamina* (to prize greatly, value greatly, especially of something in danger of being lost) as it relates to a sense of place.

What is known today as The Mahele, the division of land from communal to private property ownership, occurred during Kauikeaouli's reign. The five *mele* composed after the 1848 land conversion in which so many Hawaiians were displaced from their *aloha 'āina*, reflect that loss with the appreciation expressed for the things of 'value.' Nahale'a describes Keaukaha as a *waiwai nui* (great treasure 4-07) and a *pu'uhonua* (refuge 4-08) for the surviving Hawaiians. Could there be a more poignant expression of loss of land, culture, and identity than in this *mele pana*? Expressions of *minamina* and a reconstituted sense of place are more pronounced in *KU'U HOME*, because of the *mahalo* and royal patronage themes, but are noticeable in the others as well.

*A HILO AU* has none of the sub-themes identified in **Table 9**. Composed around the time of Kauikeaouli's birth in 1823 there would still have been a prevailing sense among Hawaiians of 'communal stewardship' of the islands. In these lyrics nothing in particular is explicitly considered as valuable. The words *'āina aloha* (beloved land), *pana kaulana* (famous place), and *makana* (gift) are not used. Considering the events that have occurred since Kauikeaouli's birth, the lyrics seem almost naïve in their beautifully simplistic worship of the various places mentioned. All other *mele pana* have the 'value' basic theme, some things are explicitly appreciated, the famous place, the gift

of homestead land, and the ancestors and traditions, that form the sense of place describing Hilo and Keaukaha as referential places.

Different conceptions of the *‘āina* appear in four *mele*. In *HILO MARCH*, Hilo is the land of the famous wind from Pu‘ulena (2-10). In *KAULANA*, Hilo is the famous land of Hanakāhi (3-01) and the birthplace (3-14). *KU‘U HOME* describes the homestead land and concern for the ‘life of the land’ (4-12). *E HILO E* characterizes *‘āina* as filled with love (5-03), of the woman (5-10), and ancient (5-15). *NĀ PANA* relates a journey to the various famous *pana* (places) of Keaukaha.

### ‘Sensuality’

As a trope, Sensuality (**Table 10**) was derived from my basic primary theme ‘aesthetics’ used here in its root meaning from Greek *aisthesis*, ‘perception by the senses.’ In its contemporary usage the term specifically defines the visual appearance of art (Williams 1983, 32) which indicates the ‘privileging of the visual’ in Western society in general (Gregory 1994). I do not attempt to define Hawaiian concepts of beauty and taste in visual art, rather, I use the term to describe what Hawaiians ‘perceive by their senses’ as appealing in the landscape and how that perception is reflected in their *mele pana*.

*Nani* (beauty, glory, splendor) is the most common sub-theme for this trope. However, *A HILO AU* and *NĀ PANA* do not mention the beauty of anything in particular (one of several peculiar similarities between these two *mele*). Besides the obvious visual aesthetic considerations of the beautiful landscape, some are not so obvious. For instance, *one ‘ōpipio* (1-11), *one hulali* (6-13), and *one hauliuli* (6-20), describe sand as

**Table 10: Sensuality**

<i>Mele Pana</i>	Place Name	Sub-Theme	Sub-Theme, English translation	Text Line no.
<i>A HILO AU</i>	Nihoa	<i>māpuna</i>	source (of hala fragrance)	1-09
	Mākua	<i>one 'ōpio</i>	fresh, newly washed sand	1-11
<i>HILO MARCH</i>	Hilo	<i>'a'ala</i>	fragrance	2-02
		<i>hoene</i>	soft, sweet sound (singing)	2-04
		<i>nani</i>	beauty	2-05
		<i>uluwehiwehi</i>	decorative growth	2-06
		<i>kono</i>	bird call	2-08
<i>KAULANA</i>	Pana'ewa	<i>lehua nani</i>	beautiful <i>lehua</i>	3-02
	Mauna Kea	<i>kuahiwi nani</i>	mountain beauty	3-06
		<i>puakea 'ili</i>	snow covering	3-08
	Waiānuenuē	<i>ānuenuē pipi'o nei</i>	rainbow arches	3-09
	Hilo	<i>nani</i>	much beauty	3-13
<i>KU'U HOME...</i>	Keaukaha	<i>nani</i>	beauty	4-01
		<i>nohea</i>	lovely	4-04
		<i>uluwehiwehi</i>	decorative growth	4-03
<i>E HILO E</i>	Hilo	<i>kamalei nani</i>	beautiful child	5-02
	Mauna Kea	<i>nani</i>	beauty	5-05
		<i>'ahu hakea</i>	snow covering	5-07
<i>NĀ PANA</i>	Keaukaha	<i>pā mau</i>	resounding	6-03
	Auwili	<i>'owē</i>	sound, murmuring (surf)	6-10
	Keonekahakaha	<i>one hulali</i>	glittering sand	6-13
	Hauani'o	<i>kaha one hāuliuli</i>	dark sandy strip	6-20

fresh/newly washed, glittering, and dark. *Puakea 'ili* (3-08) and *'ahu hakea* (5-07) are basically the same expression of Poli'ahu's white cloak. Many aspects of the landscape appealed to the Hawaiian geographic imaginary, i.e., a deity's cloak symbolizing a snow covered mountain peak.

The sensuality trope also speaks of things appealing to the senses of smell and sound. *'A 'ala* (fragrance 2-02) is common in Hawaiian poetry because the sense of smell is an important part of experiencing a place. Hearing, *hoene* (soft, sweet singing 2-04), *pā mau* (resounding 6-03), and *'owē* (murmuring surf 6-10) also help to heighten the awareness of place. These lyrics give primacy to aurality as an alternate way of experiencing the landscape. Native Hawaiians sing about the place identifying with the sensual geographic imaginary of the aesthetic. The composer describes the place as if her/his senses are fully engaged in experiencing the place. This experience is related in the lyrics and the sound of the lyrics combined with the music.

### **Place-Making and Identity**

Relationships to places may also find expression through the agencies of myth, prayer, music, dance, art, architecture, and in many communities, recurrent forms of religious and political ritual. Thus represented and enacted—daily, monthly, seasonally, annually—places and their meanings are continually woven into the fabric of social life, anchoring it to features of the landscape and blanketing it with layers of significance that few can fail to appreciate. Deliberately and otherwise, people are forever presenting each other with culturally mediated images of where and how they dwell. In large ways and small, they are forever performing acts that reproduce and express their own sense of place—and also, inextricably, their own understandings of who and what they are.

(Keith H. Basso, *Wisdom Sits in Places: Landscape and Language Among the Western Apache* 1996, 109-110)

This *mele pana* corpus that I have presented here belongs to the Native Hawaiian Community as part of their heritage and their contemporary sense of place. The *mele* contribute to a lyrical dialogue that perpetuates the symbology of Hawaiianess and identity with place. Place-making is the process of ‘constructing the past and social traditions, and thus, personal and social identities...we are, in a sense, the place-worlds we imagine’ (Basso 1996, 6). The *mele pana* composers were ‘place-making’ following the tradition of Hawaiian lyric poetry while they created new *mele pana* for the ongoing dialogue of their specific ‘textual community or social group that clusters around a shared reading of a text’ (Duncan and Duncan 1988, 117).

For Jay Appleton (1994, 108) the ‘world-making process’ involves exploring individual perception as well as a communal geographic imaginary. He (1994, 108) describes the process as such:

It seems to exist independently of my observation or interpretation of it, but the problem is that everything I can know about the world has, before I can know it, already passed through the process of perception, my perception, and in doing so has already become ‘remade’.

How have the composers perceived and interpreted Hilo? First, it may be easiest to point out that what is missing in the lyrics are images of the built environment. Hilo is the second largest city in the Hawaiian Archipelago, and indeed there is development, yet this is not mentioned in the Modern or Contemporary Period *mele pana*. The ‘search for plentitude’ barely incorporates the mostly Western influenced built environment, instead, the symbology alludes to what is of the past and present for Native Hawaiians, i.e. the *heiau* (6-08) and the *palekai* (6-02, 04, 32). Each *mele pana* composition is a description of the individual composer’s perceived physicality and spirituality of the various places

visited by the narrator with attributes as historical entities, rather than the contemporary reality of urban growth.

The composer's 'habits of perception and the formation of their taste in landscapes' (Appleton 1994, xi) are revealed in their lyrics. These habits of perception bring about emotional responses to the landscapes (Appleton 1994). The functional geographic imaginary reassures, constitutes the subject hearing the lyrics; and for Native Hawaiians that would empower their self-identity.

In his book *Kū Kanaka, Stand Tall*, George Kanahēle (1986, 181) states that, the Hawaiian's self-identity and self-esteem were [and still are] inseparably linked with a sense of place. He (1986, 181) states, "...his attitudes, instincts, perceptions, feelings, and values were shaped and moulded by that place." While today, this would be true to varying degrees with each individual Native Hawaiian, with this *mele pana* corpus we have a glimpse of how that sense of place is constructed by the geographic imaginary and symbolic expression.

The social-political movements (cultural renaissance, right of self-governance and self-determination) that began in the early 1970s are, in a sense, "the cultural laboratories, arenas for the creative work of deconstructing and recombining the materials, or resources, of traditions" (Eyerman and Jamison 1998, 41), including the musical heritage of which these six *mele pana* belong. Eyerman and Jamison (1998, 42-43) further explain the importance of tradition:

The worldview assumptions, the underlying beliefs, are articulated as much through art and music as through more formalized written texts. In particular, singing and songs, as bearers of traditions, are powerful weapons in the hands of social movements. They contribute to the "structures of feeling" that Raymond Williams identified as central to cultural formations.

**Table 4** and **5** reveal a perceived active and communal presence in the landscape. Nineteen of the thirty-seven place names mentioned in this *mele pana* corpus are signified with these two tropes. Clearly, in their *mele pana*, Hawaiians take delight in linking people and action to a specific place as a means to identify with that place. Three important action verbs, *noho*, *'ike*, and *huaka'i hele* describe a unique Hawaiian 'presencing of the place.' Other kinds of action describe the physical setting or what humans are doing in the landscape. In all but *E HILO E* the human action is prevalent, informing the audience that Hawaiians portrayed as active in the landscape are an important part of place-making and identity.

The nature of ancient Hawaiian society was communal and this is reflected in the chant, *A HILO AU*, written during the Monarch period. The narrator is active in place after place from Hawai'i Island to Kaua'i. In the last stanza, s/he arrives at Kīlauea Bay where a woman is present indicating a common link between the narrator, the woman, and the place. This communal presence as a traditional theme has continued through the modern and contemporary periods of lyric composition.

**Tables 7, 8** and **10**, Fertility-Life, Nature, and Sensuality, indicate the importance of the environment in the place-making process. Vegetation and other things in the landscape are a necessary part of the Hawaiian world in *mele pana*. Flowers, plants, and trees are traditional themes in poetic vocabulary that continue to be important in *mele pana*. Only *KU'U HOME* is missing a 'Nature' trope, perhaps because of the overriding *mahalo* and royal patronage themes.

Kanahele was concerned about topics such as the 'roots of identity,' 'nomenclature of place' and the 'metaphor of Earth Mother.' Rootlessness is a common occurrence in today's modern world, but in the past, most Hawaiians lived their entire

lives in one *ahupua'a*, and their 'sense of place was inseparably linked with self-identity and self-esteem' (Kanahele 1986, 181). Kanahele states that (1986, 181):

Thus, his attitudes, instincts, perceptions, feelings, and values, were shaped and moulded by that place...To have roots in a place meant to have roots in the soil of permanence and continuity. It meant security, status, creditability, the warmth and succor of friends and relatives, the protection given by a chief, an automatic inheritance of a lineage, and a guarantee of a legacy, all the assurances of acceptability in this life and in the next.

Hawaiians had place names for islands, island districts, and *ahupua'a*, all the way down the geographic scale to trees, rocks, and small patches of earth that may have held endearing memories of, for example, ancestors or important events. Is it any wonder then, that "Hawaiians glorified places by using place names in their chants, proverbs, and stories to a far greater degree than any modern society does?" (Kanahele 1986, 183). This cultural practice continues today as exemplified by the *mele pana* corpus. With the loss of their land came the loss of culture and identity, yet Hawaiians continued to express their culture and identity through their *mele pana*, as well as other kinds of narratives.

For the Reverential Places trope represented in **Table 8** the contemporary *mele pana* are explicit in linking deities with a place. This is a crucial concept that Hawaiians repeatedly raise as an issue in their fight for self-governance and self-determination. The 'āina is sacred, and thus, places and landscapes abound with representations of the divine. In *E HILO E* the perceived environment is exemplified by female deities that are strong and dominate the landscape with their corresponding physical attributes, mountains and volcanoes. In *NĀ PANA* the *honu* and *mano 'aumakua* are not genderized but portrayed as strong and constant in the ocean.

Carlos Andrade (2001, 270) promotes a Hawaiian geography as:

...an expression of desire for a geography that is essential to the continued survival and extension of the Hawaiian people as a unique, valuable and productive asset in contemporary life and to the perpetuation of the rich and diverse expressions of their lifeways that are recorded in language, spirituality, customs and practices that are found on land, sky, sea and in the people.

*Mele pana* is a substantial part of this Hawaiian geography in that place after place is linked to the *maka'āinana* (commoner), *'ohana* (family), *ali'i* (chief), *mo'i* (king), *mo'i wahine* (queen), *'aumākaua* (ancestral deities), *akua* (deities) *kino lau* (embodied forms), essentially, the entire traditional Hawaiian universe.

Livingstone and Withers (1999, 87), in *Geography and Enlightenment*, describe how, in the eighteenth and nineteenth centuries, 'Paradise in the Pacific' was perceived as "a nature bountiful and unincorporated, a sense related to the idea of paradise as a physical and moral condition lost to the Old World since before the Fall and lost because of human folly." Hawaiians, on the contrary, considered their *'āina* to be 'sacred geography' and it was definitively inscribed by *mele pana*, *mele oli*, *mo'olelo* and other modes or genres of communication as a 'catalogue of place names with specific details about the setting' (Kawaharada 1999, 92). *Mele pana* is but one form of cultural knowledge that Hawaiians continue to circulate in traditional and innovative ways of reflecting the Hawaiian geographic imaginary that represents the active and communal presence, deity, fertility-life, nature, and reverential places in the landscape, as well as, the sensuality of place.

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End Notes

<sup>1</sup> *Mele mahalo* is one of several categories of *mele* listed in *Hawaiian Music and Musicians* (Kanahele 1979, 56)

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<sup>2</sup> Again, I am not generalizing from this corpus of six *mele pana* to all *mele pana*.

<sup>3</sup> Kapa Oliveira refers to the “focus on place names as landscape linkages to the past” discussed in the book *Nga Tohu Pumahara: The Survey Pegs of the Past* (Davis et al. 1990). Place names as memory markers are the survey pegs of the past.

<sup>4</sup> *Aloha ‘āina* is like “topophilia,” a term that Yi-Fu Tuan (1974, 93) describes as “a neologism, useful in that it can be defined broadly to include all of the human being’s affective ties with the material environment.”

<sup>5</sup> *Hala* leaves are used for weaving, mats, bags, etc., and the two species of *limu* mentioned in *NĀ PANA* are edible.

<sup>6</sup> The Hilo Breakwater, *palekai*, was completed in 1929 during what I have designated as the Modern Period. See *Hilo Bay: A Chronological History, Land and Water Use in the Hilo Bay Area, Island of Hawai‘i*, (Kelly et al. 1981, 178-193).

## CHAPTER FOUR CONCLUSION

Events and accounts which focus on the positive are important not just because they speak to our survival, but because they celebrate our resistances at an ordinary human level and they affirm our identities as indigenous women and men.

(Linda Tuhiwai Smith *Decolonizing Methodologies* 1999, 145)

### Symbolic Resistance/Celebrating Survival

'Rituals are stylized, formulaic patterns of behavior frequently conducted in a religious context', in which the 'participants often see them as celebrating, maintaining and renewing the world' (McLeish 1995, 644). Rituals, as a 'system of communication,' have psychological, social, and symbolic dimensions as they both assert and renew basic social values dealing with relationships *between individuals*, and *between humans and the environment*, including the supernatural world' (McLeish 1995, 645; my emphasis). In examining ritual in its 'broadest secular sense, i.e. military salute, courtroom decorum, presidential pomp', Kanahale (1986, 102) confirms that "our modern society is just as much bound by it as was any primal culture."

The six *mele pana* in this corpus were recorded or re-released in the Contemporary Period. The lyrics and the sound continue to resonate with the Hawaiian cultural-political movements since the Second Renaissance. Kawaharada (1999, 92) explains that the fascination with place names, in the past, was a way of "expressing affection for the land which provides sustenance, and as essential reminders of the character and resources of each place." As in the past, the performance of *mele pana* expresses spiritual and emotional attachment for the 'āina and can be considered "recurrent forms of religious and political ritual" (Basso 1996, 109).

If Hawaiians believe their *'āina aloha* is sacred, then their *mele pana* music sung in reverence to the *'āina* is ritualistic behavior, and it follows then that they are ritualistically resistant to the dominant Western ideology that views land and nature as an economic resource without the presence of the divine. For myself, singing and dancing to a *mele pana* is prayer ritual as *mele oli* and *mele hula* are from the religious and political traditions of ancient Hawaii.<sup>1</sup> It is a spiritual experience, and I feel a connection, temporally and geographically, with the place.

George Kanahale (1986, 176) discusses the life-affirming values of the Hawaiian as it relates to their spatial sense. He states:

We must rank this sense of place together with the Hawaiian's sense of awe for the sacred, his sense of rhythms attuned with the cosmos, his intuitive sense that leaped the high walls of empiricism, his sense of ritualism and symbolism, and his sense of harmony with nature.

In essence, when Hawaiians listen to *mele pana* they are ritualistically reaffirming their beliefs in the sacred *'āina*. This small Hilo corpus is a good sample with the deity trope that includes *Wahine, Poli'ahu, manō nuihi, kūpuna, kupua honu, and Wakakeakaikawai*. The contemporary composers understand that the affirmation of Native Hawaiian culture and identity, in part, depends upon the recognition of Hawaiian deities and their associated sacred sites. As well, the other tropes derived from this Hilo corpus, active and communal presence, fertility-life, nature, referential places and sensuality all suggest a landscape imbued with a vital life force. These *mele pana* provide a symbolic resistance to other worldviews, such as those of the colonizer in which the *'āina* is considered to be atomized measurable abstract space with no meaning or history, without a Hawaiian geography. Nature is not external to society, it does not exist without social meaning (Fitzsimmons 1989, 111).

Doug Herman (1999, 94) states that “the beautiful (but uncomprehended) Hawaiian music...is an integral part of the tourism landscape of the ‘Aloha State.’” The ‘trio’ sound of the *‘ukulele*, steel guitar and slack-key guitar accompanying the uncomprehended lyrics is what tourist will hear most of the day at Ala Moana Shopping Center, for instance. In this context, the lyrics are meaningless and there is little appreciation or awareness on the part of the tourist just how significant this music is for Native Hawaiian ethnic identification.

The tourist represents the ‘capitalistic economy,’ that crucially began with the Mahele in 1884, that has taken much from the Native Hawaiians and given very little in return. The contexts of listening to Hawaiian music at Ala Moana and listening to the music at some function for Hawaiians couldn’t be more different. For the tourist the sound of the music is merely an incentive to shop. For the Native Hawaiian the sound is linked to a time and place where there were no tourist, when Hawaiians had communal ownership of the islands and the subsistence economy produced what was needed.<sup>2</sup>

In *Decolonizing Methodologies*, Linda Tuhiwai Smith (1999, 146) describes indigenizing as a project involving the “centering of landscapes, images, languages, themes, metaphors, and stories in the indigenous world.” Contested land issues are the focus of self-governance and self-determination movements of indigenous peoples all over the world. An indigenizing project would certainly include these *mele pana* that link Native Hawaiians to the land, centers them, as prominent features in their landscape. Performances of these *mele pana* are an integral part, albeit not legally, in contestations over power, domination, ideology, and land issues.

Smith believes it is important to counteract non-indigenous research that documents the demise and cultural assimilation of indigenous peoples. Celebrating

survival is important in that it accentuates “the degree to which indigenous peoples and communities have successfully retained cultural and spiritual values and authenticity ...[and] come together to celebrate collectively a sense of life and diversity and connectedness” (Smith 1999, 145). These *mele pana* are certainly a way to celebrate survival with *KU‘U HOME* being a prime example. Nahale‘a emphasized how Hawaiians have retained, as indigenous peoples in an exclusive space, their cultural and spiritual values and authenticity.

The *mele pana* corpus focuses on positive events and accounts in the Hilo area. A *HILO AU*, the traditional chant that spanned the archipelago, includes images of a landscape before it was transformed into a ‘Puritan New England town,’ and images of the primary ritual plants, *hala*, *lehua*, and *maile*. *HILO MARCH* is an anthem sung by ‘Big Islanders’ or a chance for musicians to give virtuoso performances with the transculturated instruments, ‘*ukulele*, slack key and steel guitar. *KAULANA* is a *mele* about a beautiful, peaceful place, carefully constructed with potent symbology. *KU‘U HOME* concerns royal patronage and community through shared values and identity. *E HILO E* focuses on the two revered mountain deities. *NĀ PANA* describes a past and present journey through Keaukaha with *kūpuna* and ‘*aumakua*.

Having been separated from the land during the Mahele and with the overthrow of the Monarchy, Native Hawaiians are gaining a better appreciation of the place names, i.e. in *mele pana*, that are the memory markers of their history and geography. And each time they perform or listen to the *mele pana* they are reaffirming their attachments to the ‘*āina*. This *mele pana* corpus is a good example of what Lefebvre claims as the “everyday life” that “also contains traces and memories of spatial practices that were untouched by modernity’s estrangements” (Gregory 1994, 363).

*Ha'ina Mai Ka Puana...*  
*(The Story Is Told...)*

...it is the view that landscapes and places are constructed by knowledgeable agents who find themselves inevitably caught up in a web of circumstances – economic, social, cultural and political – usually not of their own choosing. Every landscape is thereby a synthesis of charisma and context, a text which may be read to reveal the force of dominant ideas and prevailing practices, as well as the idiosyncrasies of a particular author.

At the same time, landscapes are read as well as made, and the act of reading is not an unproblematic act either. Each reader, like each author, brings a past biography and present intentions to a text, so that the meaning of a place or landscape may well be unstable, a multiple reality for the diverse groups who produce readings of it.

Consequently, any presentation of a landscape, whether popular or scholarly, is best thought of as a *representation*, that is, a construction that is contingent, partial and unfinished.

(David Ley and James Duncan, “Epilogue” in *place/culture/representation* 1993, 329)

In this thesis I have examined a select and limited corpus of place-specific music, *mele pana*, composed for Hilo, Hawai'i. I addressed concepts of place-making and identity, symbolic resistance, and celebrating survival as they concern issues of the Native Hawaiian's loss of land, culture, and identity brought about by Western hegemony, colonization and imperialism. *Mele pana* is perhaps the most significant feature of the Native Hawaiian's culture, one that addresses directly their cultural and physical geography. The geographic imaginary provides continuity in which Native Hawaiians, through their lyrics and music, may conceptually view their landscape and place as their ancestors did in ancient times.

The characteristics of Hilo that influence the geographic imaginary in this *mele pana* corpus are the themes described by Elbert and Mahoe: birds, Chiefs, fragrance, fish and sea creatures, height, mists, flowers/plants/trees, mountains, rains, sea, and winds. In addition, I have specified tropes that provide a broader characterization of the place:

active and communal presence in the landscape, deity, fertility-life, nature, referential places, and sensuality.

Why is place-making and identity so important to the Hawaiian socio-political movements? As Mitchell claims, the cultural is political. What part has music played in the Hawaiian's effort to create forms of community in response to social transformations –the trauma of modernization?

In the discussion of the six *mele pana*, we can deduce that music has indeed played a leading role in efforts to create the 'structure of feeling' linked to place and community. From the anonymous lyricist's gift of a birth chant to Kauikeaouli, to the trip to Hawai'i Island in 1891, with the RHB accompanying Princess Lili'uokalani, to the delightful journey along the Keaukaha Coast with Aunty Edith, Hawaiians have been expressing their community involvement through music. Lena Machado wrote two mele about the Hilo area to express her gratitude to the community for their aloha.<sup>3</sup> Albert Nahale'a praised Prince Kūhiō for his efforts in creating the Hawaiian Homes Commission. Randy Ngum praised the mountain deities who reside in the Hilo area, his manifest expression of the sacredness of the *'āina*, a catalytic issue in the movement for self-governance and self-determination. In Gibson's(1988) view, the construction of a distinct cultural apparatus which surrounds Hawaiian music culture is necessary to provide genuine empowerment practices for contesting Western hegemonic ideology.

What I have done is follow the evolution of Hawaiian traditional/folk-like/popular music with a limited corpus with lyrics about Hilo, Hawai'i. These *mele pana* lyrics are an expression of Native Hawaiian identity with place, and the recordings, as consumer products, are components in the process of the construction of individual and community identity. Simply understanding the cultural as political is transgressive of the policed

boundaries that are meant to govern the lives of the less powerful, subaltern groups in society (Mitchell 2000, 158-159). These *mele pana* maintain and renew the Hawaiian traditional worldview with each performance. The Monarchy and Modern Period *mele pana* have been re-contextualized in the Contemporary Period to signify ideologic resistance and cultural affirmation.<sup>4</sup>

There is little doubt that the lyrics discussed here are integral to the Hawaiian geographic imaginary in their ‘sensitivity towards the significance of place and space, landscape and nature in the constitution of their social life’ (Gregory 2000, 298). The place, Hilo, is a ‘negotiated reality, a social construction where a sense of belonging and identity are created and maintained around actual or fictitious memorised (and sometimes memorialized) space’ (Lovell 1998, 6).

These *mele pana* tropes were interpreted from the traditional Hawaiian poetic vocabulary as defined by Elbert and Mahoe (1970). They are presented here to show how the composers are a notable link in constructing the social traditions associated with place. Sixty years of devastating changes for Native Hawaiians occurred between the dates of composition of the first two selections, *A HILO AU* (1823) and *HILO MARCH* (1881). *A HILO AU* was composed during a time when the Hawaiian geographic imaginary reflected the “ethos of *aloha ‘āina* in its most unselfconscious and primordial expression among the sample” (Trimillos 2002). There is a conscious search for plentitude in the latter *mele pana* that can be connected to feelings of loss of land, culture, and identity.

On first hearing *E HILO E*, the lyrics ‘*Hilo...He ‘āina piha me ke aloha*’ (Hilo...land filled with love 5-01/03) sounded banal, but it becomes an exceptional reference to a revered place with communal presence in the landscape as a symbolic

element that pleases more and more. And in the *mele pana* with the richest text, *NĀ PANA KAULANA O KEAUKAHA*, Aunty Edith<sup>5</sup> shapes a marvelous view of landscape at Keaukaha – a coastal strip on the outskirts of Hilo, while leaving a valuable legacy for generations to come.

Though little thought is given today as to the meaning or function of music within society, the civilizations of former times were usually very conscious of music's power. This was especially true of the pre-Christian era. In fact, the further back in time we look, the more people are found to have been aware of the inherent powers locked within the heart of all music and all sound.

It has been easy for modern man, born and raised within a society permeated with the philosophy of materialism and reductionism, to fall into the trap of regarding music to be a non-essential and even peripheral aspect of human life. And yet such a viewpoint would have been regarded by the philosophers of antiquity to be not only irrational, *but also, ultimately, suicidal*. For from ancient China to Egypt, from India to the golden age of Greece we find the same: the belief that there is something immensely fundamental about music; something which, they believed, gave it the power to sublimely evolve or to utterly degrade the individual psyche – and thereby to make or break entire civilizations.

Something immensely fundamental about music...

(David Tame, *The Secret Power of Music* 1984, 13-14)

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#### End Notes

<sup>1</sup> In a recent *National Geographic* article, Puna Dawson reveals her feelings about the hula which are similar to mine. She states that “hula is really a prayer, a visual expression of one thought” (quoted in Theroux 2002, 38).

<sup>2</sup> I am not suggesting that all Native Hawaiians would like to return to a subsistence economy. I'm merely emphasizing the fact that Hawaiians had what was needed to live in good health and happiness before their land, culture, and identity was taken away from them.

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<sup>3</sup> I am referring here to *HILo HANAKAHI* and *Kamalani o Keaukaha*, which was not chosen for this mele pana corpus. Machado's Keaukaha mele was the first mele written about the place and one of the first recorded, in 1935 (Machado 1997, ln.).

<sup>4</sup> Mele composition continues as indicated by the recent *Haku Mele* conference in Hilo on 27 September 2002 with talented composers and musicians present.

<sup>5</sup> For information on the Edith Kanaka'ole Foundation write to the foundation at 1500 Kalaniana'ole Ave, Hilo, Hawai'i 96720-4914; Tel. (808) 961-5242, Fax (808) 961-4789 or go to the website at [www.edithkananaolefoundation.org](http://www.edithkananaolefoundation.org)

## GLOSSARY OF PLACE NAMES

This glossary of place names includes an English description and translation and the *mele pana* text line numbers. The information is from three sources:

- HPN Hawai‘i Place Names: Shores, Beaches, and Surf Sites (Clark 2002)  
 HD Hawaiian Dictionary (Pukui and Elbert 1986)  
 PN Place Names of Hawai‘i (Pukui et al. 1976)

<u>Place Names</u>	<u>English description, translation</u>	<u>Text Line no.</u>
Auwili, Āwili	Bay, fishing site, Keaukaha, Hawai‘i. Lit., swirl. (HPN 19)	6-11
Ha-ili, Haili	Forest area near Hilo, Hawai‘i; timber was brought from here to build a church of the same name, said to have been built by Kuakini. Lit., loving memory. (PN 35)	1-05
Hauani‘o, Hauanio	Point, Keaukaha, Hawai‘i. Point that protects Peiwe or Scout Island. (HPN 95)	6-19
Hilo	City, park, bay, district, harbor, and ancient surf area, Hawai‘i. Perhaps named for the first night of the new moon or for a legendary Polynesian navigator. (PH 46, HPN 102)	1-01 2-05 3-01 3-16 5-01
Hilo Hanakahi	Hilo district, section of Hilo. Named for an ancient chief of Hilo whose name was used in poetry to designate the Hilo district. Three sections of Hilo town are: Hilo-one (Hilo sands), near the sea; Hilo-Hanakahi, an inland section toward Ke-au-kaha; and Hilo-pali-kū (Hilo of the upright cliff), east of the Wai-luku River. (PN 46, HD 56). Lena Machado designates a larger area for Hilo Hanakahi in her song.	3-01 3-05
Kala‘e	Village and land area in Kaha-nui, north central Moloka‘i. Where the taboo breakers dwelt. Lit., the clearness. (PH 72)	1-07
Kaumaui	Point, Keaukaha, Hawai‘i. Point that houses the picnic pavillions in Leleiwi Beach Park. (HPN 169)	6-22
Kealoha Paka	Kealoha Park, Keaukaha, Hawai‘i. In 1963 named for James Kealoha, the first elected lieutenant governor of the State of Hawai‘i. Also known as Mile ‘Eha. (HPN 177)	6-18

Keaukaha	Hawaiian homestead area, waterfront park and residential district, Hilo, Hawai‘i. Lit., the passing current. (PN 104) Beach park on the rocky shore of Puhi Bay fronting the community of Keaukaha. Lit., the desolate one. (HPN 179)	4-01 6-01 6-31 6-34
Keonekahakaha, Onekahakaha	Beach park, Keaukaha, Hawai‘i. Large calcareous sand-bottomed cove that is protected from the open ocean by a breakwater. Small sheltered beach, popular for family recreation. Lit., drawing sand. (HPN 272) 6013	6-13
Keonepupu, Keonepūpū	Shore, Keaukaha, Hawai‘i. Large open grassy field on the shore of Lehia Park. Lit., the sand beach with shells. Keonepūpū was a legendary person, one of the three famous wives of Leleiwi. (HPN 188)	6-26
Kīlauea	Active volcano on the flank of Mauna Loa, Puna district, nearly continuously active 1823-1894 and 1907-1924; eruptions began again in 1952 and still continue. Lit., spewing, much spreading (referring to volcanic eruptions). (PN 111)	5-11
Kīlauea Bay	Bay, Kīlauea, Hanalei district, Kaua‘i. Large bay east of Mōkōlea Point off Kīlauea Stream (HPN 191-192)	1-14
Ko‘i-ahi, Ka‘iahi	Land section at Mākua, Ka‘ena qd. Waianae, O‘ahu, where finest <i>maile-lau-li‘i</i> formally grew. Lit., fire adze. (PN 115)	1-10
Kūhiō Bay	Bay, Hilo, named for Prince Jonah Kūhiō Kalaniana‘ole (1871-1922), delegate to congress and father of the Hawaiian Homes Commission Act (PN120)	3-10
Kulapae	Point, Keaukaha. Eastern section of Keaukaha Beach Park where the ruins of Hale ‘Āina, a former public pavillion for the Keaukaha Community, are located. Lit., (canoe) landing field. (HPN 203)	6-09
La‘ieikawai, Lā‘ieikawai	Pools, Keaukaha, Hawai‘i. Cluster of sand-bottomed, brackish-water pools that are used as swimming pools in the Lehia Beach Park. Lā‘ieikawai was a legendary person, one of the three famous wives of Leleiwi. Lit., ‘ie vine of the fresh water. (HPN 207) The traditional birthplace of the sacred princess Lā‘ie-i-ka-wai (Lā‘ie in the water). The princess was taken to the mythical paradise Pali-uli (green cliff) on Hawai‘i. (PN 127)	6-26
Lehia	Beach park, Keaukaha, Hawai‘i. Coastal Park at Leleiwi Point	6-25

	at the east end of Kalaniana'ole Avenue. The shore is rocky consisting of low lava sea cliffs. Two sections of the park are known as Keonepūpū and Lā'ieikawai. Also known as Pu'u Maile. Lit., skilled. (HPN 215) One of the three famous wives of Leleiwi.	
Lele-iwi, Leleiwi	Cape, beach park, and point, Keaukaha. A fish heiau (heiau ho'olulu 'ia), named Pū-hala (pandanus tree) once was near here. Lit., bone alter; symbol of disaster or anger. (PN 131) Rocky shore consisting of ponds, inlets, and coves fronted by small rock islets. (HPN 216)	1-03 6-02 6-27
Lokowaka, Loko Waka, Lokoaka	Fishpond, Keaukaha, Hawai'i; at 60 acres the largest of the fourteen fishponds on the shores of Waiākea and Keaukaha; across the highway from Kealoha Park; the pond is famous for its mullet (HPN 218). Lit., Waka's pond (Waka, a mo'o, dived into the pool to escape Pele who was jealous of Waka's interest in a man) (PN 134)	6-17
Lua-Kanaka, Lua Kanaka	A deep and dangerous crossing at the Wailuku river, which is said to have been the cause of death by drowning of very many.	1-02
Mākua	Land section, surfing beach, O'ahu; the traditional haunt of expert lua fighters. Lit., parents. (PN 143)	1-11
Mauna Kea	Highest mountain in Hawai'i (13796 ft), Mauna Kea qd., Hawai'i. Lit., white mountain (often the mountain is snowcapped). (PN 149)	3-06 5-05
Mauna-loa, Mauna Loa	Shield dome containing two separate peaks, one of which, Pu'unānā, is the highest point (1,381 feet) in west Moloka'i; the area was anciently famous for adze quarries, hōlua sliding, and the trees from which kālai-pāhoa sorcery images were made. Lit., long mountain. (PN 149)	1-08
Mile 'Eha	Kealoha Park, Keaukaha, Hawai'i. In 1963 named for James Kealoha, the first elected lieutenant governor of the State of Hawai'i. (HPN 177)	6-18
Mokuola	Island, Hilo Bay, Hawai'i. Lit., healing island. Also known as Coconut Island. People came here for spring water believed to have healing qualities. (PN 156)	3-11
Moloka'i	One of the eight major Hawaiian Islands.	1-06

Nihoa	Coastal land section, north Moloka‘i. Lit., firmly set. (PN 165)	1-09
palekai	Hilo Breakwater; extends 1.9 miles; completed in 1929 (HPN 102)	6-04
Pana-ewa, Pane‘ewa	Land division, Hilo district, ; legendary home of mo‘o destroyed by Hi‘iaka. Poetic: Pana‘ewa nui, moku lehua (great Pana‘ewa, lehua groves). (PN 178)	1-04 3-02 5-13
Peiwē, Pe‘ewē	Island, Keaukaha, Hawai‘i; small flat rock island off Kealoha Park; Scout Island; Lit., drupe shell (HPN 289). Named Mahikea Island on the USGS Hilo Quadrangle.	6-17
Puakahīnano	Point, Keaukaha, Hawai‘i. East point at Leleiwi Beach Park that forms the bay (HPN 306). Lit., the male pandanus (hala) blossom.	6-24
Puhi	Bay, Keaukaha, Hawai‘i. Keaukaha Beach Park is on the shore of the bay. The bay was named for a blowhole, on the western side of the bay, that has since been destroyed. Lit., blowhole (HPN 309).	6-07
Pu‘ulena	Pit crater, Ka‘ū district, USGS Quad: Kalapana. A wind from here has the same name. Lit., yellow hill.	2-09
Waiānuenuē	Waterfall, Hilo, Hawai‘i. Also known as Rainbow Falls. Lit., rainbow [seen in] water. (PN 221)	3-09
Wai-luku	River, Lit., water of destruction. (PN 225) From northwest of Hilo the river runs into Hilo Bay.	1-02
Waiuli	Spring on the point fronting Leleiwi Beach Park, Keaukaha, Hawai‘i. Perhaps Lit., blue-green water (HPN 385).	6-23
Wai‘olena, Waiolena, Wai‘ōlena	Beach, Eastern shore of Leleiwi Beach Park, Keaukaha, Hawai‘i. (HPN 383). Lit., yellow water	6-23

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Note: The Sinclair AV/C call numbers are listed after the recording label. The types of recordings are PD – phonodisc, AC - audio cassette, and CD - compact disc.

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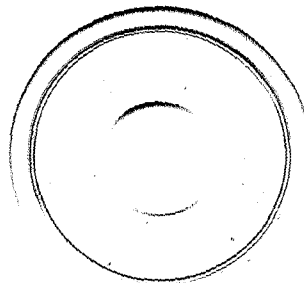
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