

# Small Town Big Art

## Relevance of Hawaiian Cultural Stories in Teaching Today

by Leilehua Yuen

*Aloha! You will find a short bibliography and some links at the end. Please feel free to use them, and to contact me any time. Me ke aloha, Leilehua*

### The Purpose of Stories

Stories touch all of us. Using stories to share experience goes back to the beginnings of humans as social beings. Stories hold our shared experience, and allow us to share new experiences.

In English, when we speak of literature, we generally classify works as fiction or nonfiction - made up or true. But, how does one define true? Sometimes, a story that does not adhere to quantifiable data, but draws on emotion and archetype conveys more truth than a recitation of data can. Often, we call such stories myths.

The late mythologist Joseph Campbell wrote ". . . there are two totally different orders of mythology. There is the mythology that relates you to your nature and to the natural world, of which you're a part. And there is the mythology that is strictly sociological, linking you to a particular society."

Myths are part of a society's common attempt to explain humanity's role in the universe. Campbell also wrote, "Myth makes a connection between our waking consciousness and the mystery of the universe. It gives us a map or a picture of the universe and allows us to see ourselves in relationship to nature"

Legends serve a different purpose. Legends are told as history and often emphasize characteristics of individuals they portray in order to teach moral legends.

Both myths and legends, especially legends, may be based on actual people and events.

Mo'olelo, generally translated to English as "story," usually is told with a purpose, to teach, explain, or record something. Myth is often mo'olelo.

Ka'ao, a less well-known term, is a bit more narrow in concept. Often told for entertainment, ka'ao may be more fanciful and romantic than mo'olelo. Legends tend to be constructed more like ka'ao, though they often are used like mo'olelo.

Mo'olelo, ka'ao, myth, and legend enfold Maunakea like the clouds that wreath the great mountain. Their words, like raindrops, bring life to the landscape of the mind. Some stories, like the mists, conceal, and then reveal what has been before us all along.

Sometimes they are told simply, other times they are told in all their depth and complexity. There are many stories, for each migration brought its own traditions and understandings. And,



the stories evolved, for each generation built on the traditions and history of its forebears. Each 'ohana tells the stories in its own way to bring the understanding of the past to the future.

## What Stories Teach

Hawaiian mo'olelo and ka'ao include love stories, children's fables, and how-to manuals. All these can be found in the body of oli and mele.

Often, we think of stories just in terms of entertainment, but encoded within these entertaining tales is information on the meteorology, geology, oceanography, biology, and effects of our unique environment on human physiology.

### Kahānaiaeakua

For example, in the story of Kahānaiakeakua, the young chief falls in love with Lilinoe, a mist akua. In the version I learned, his romance with her is described in detail. As he pursues Lilinoe up the slope of Mauna Kea, he becomes breathless. He experiences chills and goosebumps. At first, he attributes these to the physiological experience of love. As he goes higher up the mountain, he grows colder. She finally relents and wraps her arms around him to warm him. He releases, his breathing slows, he is suffused with the warmth of her love and starts drifting off to sleep. She drifts away from him. He manages to fight his way through the mental fog and make his way home, where his family cares for him, and nurses him back to health. For those who know human physiology, what he experienced was hypothermia.

### 'Ōhi'a and Lehua

The story of 'Ōhi'a and Lehua teaches us not only about love and sacrifice, but about the natural history of *Metrosideros polymorpha*, the correct harvesting of the blooms, the rainforest weather systems, and through the interaction with the akua Pele, the signs of an incipient eruption.

### The Courtship of Kuna

In the story Kuna courting the kapa making akua Hina, we learn the signs of flash floods, and to be wary of the power of the Wailuku River. We also learn to be wary of unintended consequences of our actions. <http://www.kaaholehawaii.com/rainbow-falls-wailuku-river/>

## Decolonizing Language

Notice, I am now using the term "akua," rather than "deity" or "goddess." I want to decolonize the language when we speak of cultural constructs. If we can borrow and understand terms such as "umami," "shaman," and "cappuchino" because they are more precise than the English word, we can certainly use words like "akua" and "kahuna" because they are more precise. Just as a kahuna is NOT a shaman in the English sense of the loan-word, An akua is NOT a deity in the English sense of the word. You will find in a lot of my previous writing that I still use the English terms. Going forward, I am using the Hawaiian terms, and defining them. We all are evolving.



## E Pele, E Pele

The hula "E Pele, E Pele," is a great example of this thought: Pele, as I was taught, is not "a goddess OF the magma," but she IS the magma, and is expressed in all the natural phenomena associated with the magma, the volcano, and the eruptive events. In understanding her, we understand volcanism.

### E Pele, E Pele

E Pele e Pele ka`uka`ulī ana	O Pele o Pele, moving along
E Pele e Pele hua`ina hua`ina	O Pele o Pele, bursting forth
E Pele e Pele `oni luna `oni luna	O Pele o Pele, moving upward
E Pele e Pele `oni lalo `oni lalo	O Pele o Pele, moving downward
E Pele e Pele a`o kuli pe`e nui	O Pele o Pele, creeping, hiding your big knees
Ha`ina ka inoa no Pele la ea	In the name of Pele
Eala eala ea, a i e a	Tra la la
He inoa no Pele	In the name of Pele

As "pele" can be translated as both the name of the akua and as "magma," because Pele, as an akua, IS the magma, not a goddess OF the magma, whichever way you translate the mele, it is accurate.

## Stories of Mauna Kea

On Mauna Kea, we like to tell the stories of the akua Poli`ahu, and her sisters. When we look for the knowledge encoded within them, we find a deep understanding of the hydrologic systems of our mountain.

The Hawaiian language newspapers, many of which are now available on-line through resources such as *nupepa.org* and the University of Hawaii's *libweb.hawaii.edu* Hawaiian newspaper collection are a fascinating way for people to find mo`olelo and ka`ao about almost any place in the islands, and those which relate to their own family stories, as well.

In the July 20, 1836 edition of *Ke Kumu Hawaii*, we find that the "poe kahiko, olelo lakou ua hanau maoli mai no keia pae aina, na Wakea laua o Papa, e like me ka hanau keiki ana." *The people of ancient times said that the birth of the Hawaiian archipelago was from the joining of Wākea and Papa, the same way children are born.*

In the January 31, 1912 edition of *Ke Au Hou*, John H. Wise discusses a genealogical chant for Kauikeaouli. One line says, "Hānau ka mauna, he keiki mauna na Wakea." *The mountain is born, a child from Wākea.* The beautiful poetry references the legendary birth of the mountain from the mating of Wākea and Papa.

## The Birth of the Islands

Long, long ago, when the world was new, Wākea, the Sky Father, looked down and saw the beauty of Papa, the Earth Mother. Her ocean garment flowed about her body, moving gracefully, and the bioluminescence glimmered like the stars above in Wākea's kīhei of night.



From this love was born mountains which rose high above Papa's waves, reaching up, touching the face of their father. He placed a beautiful lei of clouds on their heads, and Papa placed a beautiful lei of sea foam on their necks.

Over time, other children were born to Papa and Wākea. Coral children, fish children, and seaweed children were born. Grass children, tree children, and bird children were born. Four legged children that crept and ran across the ground were born. At last, two legged children were born to live on the great sea mountains and tell their stories.

### Akau of Mauna Kea

Most famous of the akua of Maunakea probably is Poli‘ahu, the beautiful snow goddess who makes the summit her home. But she has sisters who are equally important.

In the March 27, 1862 edition of *Ka Hoku o ka Pakipika*, Kahauanu wrote about a trip up Maunakea. ". . . a hiki ma kahi i kapa ia o Poliahu, nui loa ke anu, a manoanoa no hoi ke ku ana o ka hau malaila, aole o kana mai. Ua noho iki no malaila, e kilohi ana ma o, a maanei o ka mauna, a e nana aku ana ia Maui. . . e nana mai ana ia Hilo nei, i ka waiho kahela ae i ka malie. . . . ma e imi i kela kiowai i kapa ia o Kahoupokane, ma kahi kokoke no i Poliahu, kahi hoi a Lilinoe i noho ai, kela wahine noho i ke anu o Maunakea, a lawa pono ka makemake."

*We came to the place called Poli‘ahu. It was very cold, the ice was numbing. It was incomparably cold. We rested a bit there, gazed here and there at the mountain, we were looking at Maui. . . we were looking at Hilo that was spread out before us in the calm. . . . then sought that pool of water called Kahoupokane, close by Poli‘ahu, the place where Lilinoe lived, that woman who dwells in the chill of Maunakea, sufficient in their preference.*

In the 22 February 1862 *Ka Nupepa Kuokoa*, a mele inoa (name chant) for Keanolani (One of Princess Ruth Ke‘elikōlani’s names), mentions Lilinoe, younger sister to Poli‘ahu. "Kokohi mai o Lilinoe, ka wahine noho i Poliahu." *The fine mists of Lilinoe darken, the woman who dwells in Poli‘ahu.*

These beings embody the forces of the mountain itself. The battle between Pele, goddess of the volcano, and Poli‘ahu created the dense basalt of the mountain, as the magma was cooled by glaciers.

As beautiful, nurturing, unforgiving, and deadly as nature, the stories encode lessons and warnings. They show that Hawaiian people had a deep understanding of the geological, meteorological, and hydrological forces which shaped these islands and their ecology, though the ka‘ao and mo‘olelo often describe them in terms of romance. The most famous of these stories, the courtship of Aiwohikupua, is part of the longer mo‘olelo, *The Romance of La‘ieikawai*.

### Aiwohikupua

This Lothario of Kauai pursued the Puna chiefess, Laieikawai. She rejected him. On his way home, he followed the Hamakua coastline. Passing Laupāhoehoe, he saw a beautiful chiefess surfing and proposed marriage to her. She exchanged her snowy kīhei for his ‘ahu ‘ula before he set sail for home to prepare for their wedding.





On his way home to Kauai, he stopped at Hāna, Maui, and met Hinaikamalama. He played kilu with her, and lost. As he, himself, was the forfeit, he had to agree to marry her. However, he delayed the wedding on the excuse that he had to make a journey. But the journey was to fetch Poli‘ahu.

When Hinaikamalama learned of the wedding, she traveled to Kauai and joined the wedding celebrations. At a game of kilu she demanded her right to speak, and told how Aiwohikupua had cheated her. Poli‘ahu, infuriated, returned to Maunakea. Aiwohikupua agreed to fulfill his vows to Hinaikamalama, and took her to the wedding house. But each time they took each other in their arms, Poli‘ahu would cover them with either the icy cold of her snows or the searing heat of the summit sun. At last Hinaikamalama could not take it any longer and returned to Maui. Because of his infidelity, Aiwohikupua was left alone.

Perhaps the cold and heat flowing from Maunakea and then receding encode memories of periods of glaciation and warming in the Pacific Basin?

Less famous today, the story of Kahānaiakeakua teaches an important lesson about the Wao Akua, the high alpine regions of Maunakea reserved for the gods. Though the language of ancient Hawai‘i had no word for "hypothermia," it was a recognized physiological effect. Kahānaiakeakua was lucky. In other stories, the young man is found in the spring, after Poli‘ahu removes her kapa of snow.

### [Kahānaiakeakua](#)

Before humans learned to be more than just another kind of animal, they had no ali‘i. The first ali‘i was the son of Kū and Hina, and was reared by Kāne and Kanaloa, and given the name Kahānaiakeakua. He was married to his sister, Paliula. One day while hunting on the slopes of Maunakea he became lost in the mist. Every which way he turned, he felt he was traveling farther and farther upslope. The ferns and small creeping plants seemed to cover his path and prevent his return to lower ground.

Finally, he broke out of the forest onto stony ground where he was met by a beautiful woman. He was instantly overcome with desire for her. Though he had been cold as he walked, he now felt warm. He felt lightheaded, and strange in his stomach. His vision became black around the edges, and all he could see was the white and glowing beautiful woman ahead of him. When she embraced him, his body felt numb, and when they began to honi, it was as if she inhaled all of his breath, and he became faint. Losing all sense, he simply followed her about, desiring only to be near her. At last she tired of him, and returned him to the forest from which he finally made his way to the home of his parents who nurtured him back to health. He became a very knowledgeable kahuna in sorcery and sacrifice. Paliula finally forgave him for his infidelity and they were reunited.

### [Kahoupoakane](#)

She is the goddess of Hualalai, and a master kapa maker. When the heavy rains come from the mountains, she is throwing water on her kapa as she beats it. When thunder rolls, that is the sound of beating the kapa. The flash of lightning is when she flips the bright new kapa over to beat the other side. The morning after a storm, her kapa can be seen drying on the mountains,



shining in the sunlight. On a sunny day, when there is thunder and a fine misty rain, but no clouds, you know she is pounding their summer garments. One of her kinolau is the ephemeral stream near Pu‘u Poli‘ahu and the adz quarry.

### Kalauakolea

A sister of Poli‘ahu, she is a musician and chanter, and sometimes sings and plays with Lilinoe. Her kinolau are the many plants and animals associated with the Makahiki rains: Kolea bird, ‘akolea fern, kolea tree, kahuli snails, and the moisture trapped in the humas, mosses, and lichens of the rain forest.

### Kūkahau‘ula

Kū, as he appears in the red of the rising sun. He pursued Poli‘ahu and is identified with the highest peak of Maunakea. The name also is identified with a chief of Waimea, Kohala, who married a Ka‘ū woman named Lilinoe. When his people did not like her, the couple retired to Maunakea where they lived in a cave. The bodies were seen and identified by Kauikeaouli, Kamehameha III. After that discovery, the bodies were hidden away by their family's last surviving retainer, Pohe‘epali.

### Lilinoe

Akua of fine mist. She also is associated with Hale‘akala, dead fires, and of desolation. She dresses Poliahu’s hair so that it is soft and fine, and floats like a cloud about her. In some stories, she was married to Nana-nu`u, the mortal who survived the great flood, and made his home in a cave high on the slopes of Mauna Kea. The name also is identified with a woman of Ka‘ū who married a Waimea, Kohala chief named Kūkahau‘ula.

### Mo‘oinanea

This great ancestress lizard or dragon is the progenitress of a vast clan of fresh-water-dwelling beings. She sometimes participates in arranging marriages for chiefly children, and in the story told by Ahu‘ena Taylor, was the intermediary for the courtship of Kūkahau‘ula and Poli‘ahu.

### *Poli‘ahu*

Poli‘ahu, whose name means “cloaked bosom,” or “temple bosom,” is a legendary daughter of Wakea who dwells at the summit of Mauna Kea. As the chill akua identified with snow, she is the antithesis of her fiery arch-rival, Pele. Her kinolau include water in all of its solid states.

It is Poli‘ahu who spreads her beautiful white kapa across the summit of Mauna Kea in the winter, and adorns the mountain with her pink and gold cloak in the summer.

She is the akua of Mauna Kea's snow, ice, and cold. The summit of Mauna Loa also is hers, though she occasionally still has arguments with Pele regarding that. She is the eldest daughter of Kane. Her younger sisters are her ladies in waiting. Many men have pursued her, but she always ends up alone. Perhaps this is a warning that the summit is not a place where humans are meant to remain.



## Waiau (*Waiaie*)

She is the guardian of the lake which bears her name. She bathes Poli‘ahu and the other sisters, and refreshes their hue wai, their drinking gourd, with sweet water which she can fetch by using her bird form to fly from place to place.

## Applications to Instruction

I am formatting my study aids and educational packets for upload to my [TeachersPayTeachers store](#).

### Science

**Science** (from the [Latin](#) word *scientia*, meaning "knowledge")<sup>[1]</sup> is a systematic enterprise that builds and organizes [knowledge](#) in the form of [testable explanations](#) and [predictions](#) about the [universe](#). (*Wikipedia*)

The ancestors of today's Hawaiians made predictions of how their actions would affect their world, and tested these predictions, organizing their empirical knowledge within a matrix of chants and stories so that the knowledge could be passed on to future generations.

### Natural Science

[Natural science](#) is concerned with the description, prediction, and understanding of [natural phenomena](#) based on [empirical evidence](#) from [observation](#) and [experimentation](#).

### Astronomy

The study of physics in traditional Hawaiian culture is largely devoted to astronomy and earth science. A large body of knowledge was collected, especially in the practical application of astronomy for navigation and agriculture, and in the studies of volcanology and meteorology.

### Meteorology

Poli‘ahu and her sisters, as well as akua such as La‘amaomao and Hekili, can be used to discuss weather systems and phenomena. Hundreds of hula reference specific winds, rains, and weather systems. The most common is "Kahula Aku, Kahuli Mai," a popular hula now taught as a children's hula, which describes the signs of the coming of the rainy season and Makahiki (New Year).

### Marine Science

Traditional Hawaiians were among the world's foremost aquaculturists, developing the largest fishponds on Earth. Once built, they were managed through sustainable practices to provide a protein resource to support a large population.

### Geology

Pele, ‘Ailā‘au, and other volcanic akua offer opportunity to discuss geology, volcanology, plate tectonics, and other aspects of geology. Many hula depict geologic process. "E Pele, E Pele" is probably the best known.

### Chemistry

Most chemistry in traditional Hawaiian culture is devoted to compounding medications, to dye-making, and to the development of varnishes for wood such as canoes.



### Botany/Biology

Stories about 'Ōhi'a and Lehua, the Maile Sisters, the kukui tree, and many others can be used to discuss concepts of botany. Hundreds of hula can be found which are applicable to botanical studies. The hula "Ka Ua i Hāmākua," a mele ma'i, describes the reproductive migration of the 'ōpae 'ula (red shrimp) up and down the streams.

### Social Science

[Social science](#) is concerned with [society](#) and the [relationships](#) among [individuals](#) within a society.

Hawaiian stories and chants cover all aspects of Human relationships, and are an excellent way to introduce discussions. Traditional social dynamics can be seen, as well as exceptional behaviors.

### Anthropology

By examining stories and chants, we can learn about behavior patterns, and cultural meaning, norms, and patterns. By comparing and contrasting them to our own today, we can learn more about ourselves.

### Archaeology

Stories and chants give us clues as to where the events mentioned took place, allowing us to go to these places and see the effects of human activity in the area. They also give us clues as to the uses of the structures and artifacts we find.

### Communication

We can compare and contrast oli, mele, and hula, and traditional oratory (echoes of which can be found in many of the Hawaiian language newspaper articles now on-line) with modern communication styles and techniques, and with the communications styles and techniques of other cultures.

### Economics

The study of economics gives valuable insights to a community's values and structures. Capt. Cook's arrival in Hawai'i changed caused rampant inflation, which was one of the factors that altered the social structure of our islands.

### History

The body of oli, mele, and hula tells the history of the Hawaiian people.

### Geography

Travel and settlement patterns are recorded in the oli, mele, and hula.

### Jurisprudence

References are made in the oral tradition to the laws and social order of Hawai'i. This can be compared and contrasted with other cultures and today's practice.

### Linguistics

By studying the evolution of the chants we can understand how the language and thought processes of our ancestors have been both preserved and have evolved over the generations.

### Political Science

Many of our mo'olelo, oli, mele, and hula from ancient times, through the monarchy era, and even today discuss political thoughts, political activity, and political behavior, and describe systems of governance which have been used in our islands over the generations.

### Psychology

Our oral tradition delves into the psychology of human behavior, and even gives examples of the repercussions of anti-social behavior.





## Public Health

Hawaiian tradition emphasizes, and the oral tradition discusses, methods for perserving public health through sanitation practices, such as making sure that human waste is buried well away from homes and water sources.

## Sociology

In the oral tradition, we can see the social order of Hawai'i, patterns of social relationships, order, change, and evolution.

## Technology

Technology ("science of craft", from [Greek](#) τέχνη, *techne*, "art, skill, cunning of hand"; and -λογία, *-logia*<sup>[2]</sup>) is the sum of [techniques](#), [skills](#), [methods](#), and [processes](#) used in the production of [goods](#) or [services](#) or in the accomplishment of objectives, such as [scientific investigation](#). (*Wikipedia*)

Essentially a Neolithic culture, traditional Polynesians developed a complex society utilizing effective technologies and engineering techniques to successfully modify their environment.

## Voyaging

Considered one of humanities greatest technological achievements, the Polynesian Voyaging Canoe allowed humans to explore and settle the land masses of the largest ocean on Earth. This achievement required technological expertise, social organization, and the coordination of many different disiplines and skill sets.

## Construction

From wooden thatched homes to massive stone temples, traditional Hawaiian people developed engineering technologies consistent with their resources and environment. Among their accomplishments were the world's largest aquaculture developments.

## Engineering

Engineering is the use of [scientific principles](#) to design and build machines, structures, and other items, including bridges, tunnels, roads, vehicles, and buildings. (*Wikipedia*)

Using Neolithic technologies, Hawaiians and their Polynesian ancestors built the world's largest aquaculture systems, developed double-hulled sailing vessels capable of traversing the world's largest ocean, and constructed heiau which rank among the largest temples in the world. They built highways to cross land efficiently, and built boatramps to allow access to shore not otherwise available.

## Mathematics

Mathematics (from [Greek](#) μάθημα *máthēma*, "knowledge, study, learning") includes the study of such topics as [quantity](#) ([number theory](#)),<sup>[1]</sup> [structure](#) ([algebra](#)),<sup>[2]</sup> [space](#) ([geometry](#)),<sup>[1]</sup> and [change](#) ([mathematical analysis](#)).<sup>[3][4][5]</sup> It has no generally accepted [definition](#).<sup>[6][7]</sup> (*Wikipedia*)

Traditional Hawaiians used a variety of mathematical systems. Base 10 was common, but 4 and 12 also provided foundations for numeric systems. Music is predominantly on a four-beat. Four also is a sacred number, with counting akua as 4, 40, 4000, 400,000. The kuka'a, a role of bundle of products such as lau hala, is counted in 40s. Anahulu, the days of the month, are counted in tens.

Rather than listing an assortment of jobs that one can do with a Hawaiian cultural perspective, I would suggest that any job that one loves can be approached from a Hawaiian cultural perspective. In 1992, I began working with Space Age Publishing Company. I was hired, in part, to bring a Hawaiian cultural perspective to the corporate culture of that company, and to space industry. One of my goals since that time has been to help people understand that one need not



leave culture behind to work in today's world. A strong cultural foundation will inform any work one chooses to do.



## Resources

### ***Nānā i nā Hōkū - Look to the Stars:***

A Patreon blog on Hawaiian perspectives of Astronomy

<https://www.patreon.com/HawaiianStars>

### **Ka‘ahele Hawai‘i:**

***Leilehua's Hawaiian culture resource website***

<http://www.kaahelehawaii.com/>

***Leilehua's Teachers Pay Teachers store***

<https://www.teacherspayteachers.com/Store/Kaahele-Hawaii>

### **Amazon Books:**

The Legend of ‘Ōhi‘a and Lehua

<https://amzn.to/36vzANZ>

👉 *New books are uploaded periodically*

### **Magazine Articles**

Myths and Legends of Mauna Kea

<https://keolamagazine.com/culture/myths-legends-mauna-kea/>

### **Best On-Line Dictionary**

Wehewehe.org

<http://wehewehe.org/>

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## Glossary

**‘Ahu ‘ula:** Feather cloak worn by certain ranks of ali‘i.

**Akua:** A complex concept of be-ing. Wehewehe.org says: *1. vs. God, goddess, spirit, ghost, devil, image, idol, corpse; divine, supernatural, godly. Akua might mate with humans and give birth to normal humans, mo‘o, or kupua (Na\_na\_23). Children of Ka-mehameha by Ke-opu-o-lani were sometimes referred to as akua because of their high rank. Kauā, or outcasts, were sometimes called akua because they were despised as ghosts. Kona akua, his god. Akua nō kona ‘ike, his knowledge is indeed divine. ‘Ai akua, to have a prodigious appetite, as though possessed of gods [as youthful heroes in legends]. Nāna nō i hā‘awi i ke akua, through her given to the god [death by sorcery, cursed]. ho‘ā.kua To deify, make a god of; godlike, supernatural, extraordinary, divine. Cf. hoa kua. Ho‘ākua noho‘i kāna hana, his deeds are marvelous. Ho‘ākua ke kai, a dangerous sea (PPN‘atua.)*

**Ali‘i:** A hereditary title somewhat comparable to "chief."

**Ha‘a:** Sacred traditional dance of the Hawaiian Islands, generally performed within the confines of the heiau.

**Heiau:** A traditional form of temple. There were many types of heiau for many purposes, ranging from agriculture to war. Human sacrifice was performed only at a few specific heiau.

**Hula:** Traditional dance of the Hawaiian Islands.

**Ka‘ao:** Legend, tale, novel, romance, usually fanciful; fiction; tell a fanciful tale. ho‘o.ka‘ao To tell tales; story telling. [*wehewehe.org*]

**Kīhei:** A cape or shawl usually worn over one shoulder and under the other arm.

**Kilu:** A gambling game played by ali‘i. The forfeit was often sexual favors.

**Kinolau:** Body form, a visible, audible, or other manifestation of an akua. Snow, ice, and hail are kinolau of Poli‘ahu. Lake Waiau is a kinolau of Waiau. Mist is a kinolau of Lilinoe.

**Kupua:** Culture heroes, supernatural beings, and anything of exceptional mana may be a kupua. (Not to be confused with "kupuna," elder.)

**Legend:** A story coming down from the past; *especially* : one popularly regarded as historical although not verifiable [*merriam-webster.com*]

**Mana:** Spiritual power, divine power.

**Mele:** Chant which is danced to, or a song.

**Mele Ma‘i:** Usually described in English as a "genital chant," these chants are prayers for the continuance of the genealogical line. Many are exquisite poetry describing natural phenomena.





**Mo'olelo:** Story, tale, myth, history, tradition, literature, legend, journal, log, yarn, fable, essay, chronicle, record, article; minutes, as of a meeting. (From mo'o 'ōlelo, succession of talk; all stories were oral, not written.) [*wehewehe.org*]

**Myth:** A usually traditional story of ostensibly historical events that serves to unfold part of the world view of a people or explain a practice, belief, or natural phenomenon  
[*merriam-webster.com*]

**'Ohana:** Family, usually including extended family.

**'Oli:** Chants which are not danced to. Often, but not always, they are prayers.

**Papa:** The Earth as female universal force, often called the "Earth Mother," though the Earth Mother concept is more narrow than Papa.

**Wao Akua:** Realm of the Akua, a place inhospitable to humans.

**Wākea:** Male universal force, often called the "Sky Father," though the Sky Father concept is more narrow than Wākea.



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**Nupepa;**

[http://ulukau.org/collect/nupepa/index/assoc/HASH0152/4948d89a.dir/090\\_0\\_003\\_004\\_028\\_01\\_ful\\_19120131.pdf](http://ulukau.org/collect/nupepa/index/assoc/HASH0152/4948d89a.dir/090_0_003_004_028_01_ful_19120131.pdf)

**Nupepa;**

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