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- **INCLUSIVE STAKEHOLDER DECISION MAKING.** The program seeks to include all stakeholders, including teacher union representatives and retired teachers from the area in the core planning team's decision-making process.
- **ONSITE CORE PLANNING TEAM.** Key stakeholders who can help guide/shape Kahua's development and implementation serve as an onsite core planning team.
- **ONSITE/ISLAND PROJECT COORDINATOR.** A community person serves as a liaison between HDOE and Kamehameha Schools, ensures program components remain intact, and helps to generate community interest in supporting Kahua.

E LAWE I KE Ō: AN ANALYSIS OF JOSEPH MOKUOHAI POEPOE'S ACCOUNT OF PELE CALLING THE WINDS

Noenoe K. Silva

This article explores the ways in which winds are used as literary devices in Hawaiian literature. The case study is the calling of the winds by Pele, ke Akua Wahine o ka Lua, the Divine Woman of the Volcano, in the mo'olelo (story) written by Joseph Mokuohai Poepeo. The author examines the uses of the calling of the winds in the story, some common and unusual types of wind names, and some metaphorical uses of wind names. The restoration of Native Hawaiians' well-being as Kānaka (people) is enhanced by recovering the knowledge of kūpuna (elders) as intellectuals and literary artists, and treating their works of literature *as literature* to be appreciated and studied.

CORRESPONDENCE MAY BE SENT TO:

Noenoe K. Silva, Department of Political Science, University of Hawai'i—Mānoa
Saunders Hall 640, 2424 Maile Way, Honolulu, Hawai'i 96822
Email: noenoe@hawaii.edu

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This article is an analysis of some of the ways winds are used as literary devices in Hawaiian language and literature. The case study is the calling of the winds by Pele, ke Akua Wahine o ka Lua, the Divine Woman of the Volcano. (For English translations and explanations of the Hawaiian words used in this article, refer to the glossary in Appendix A.)

First, let us consider the relevance of such a project to Native Hawaiians' well-being. The harms to Kānaka Hawai'i resulting from the loss of 'ōlelo Hawai'i have been well documented and addressed by efforts to recover the language in education arenas from preschool through university. For the purposes of this article I wish to highlight that the loss of our 'ōlelo has resulted in the lack of acknowledgment of our kūpuna as intellectuals, artists, and authors who produced works of history, geography, politics, and literature, just to name a few genres of their writing. Because most Kānaka Hawai'i during the 20th century could not read the books and especially the newspapers written in Hawaiian, and because education was a primary site of socialization into American culture (Benham & Heck, 1998), we have collectively lost the sense of our kūpuna in these capacities. Our mo'olelo are most often characterized as springing from the oral tradition, which is true to an extent. However, mo'olelo (and mele, mo'okū'auhau, etc.) have been written down since the advent of writing in the 1820s. Literature in Hawaiian was consistently produced well into the 1930s. Why then should we characterize mo'olelo as oral when our access to it is through the written and printed word? It could be argued that the skipping over, the invisibilizing of mo'olelo and other genres of writing, is part of a discourse of savagery and primitivism that represents "true" Kānaka Hawai'i as only existing in the past. Writing is a part of modernity forever withheld from the "real" native.

It was the promulgation of the English tongue and the relegation of the study of Hawaiian writing to ethnology that invisibilized and thus disrespected the work of these kūpuna. A case in point is the book *The Unwritten Literature of Hawaii* (1909/1972) by Nathaniel B. Emerson, one of the cabal that overthrew Mō'iwahine Lili'uokalani. In her recent study of the Pele literature, ku'ualoha ho'omanawanui (2007) noted,

Instead of upholding Hawaiian cultural values in a way meant to exhibit cultural artistic achievement, Emerson's text justifies the ongoing colonial project in Hawai'i. Penned

for an English-speaking, primarily American audience, it [was meant to provide] insight into the indigenous culture of the newly acquired U.S. possession, the Hawaiian Islands. (p. 17)

This argument is validated by the fact that Emerson's book was originally published by the American Board of Ethnology, an organization responsible for the promotion of scientific racism (Baker, 1998). Much of what Emerson included in his book had, in fact, been written and published in the Hawaiian-language newspapers. Research remains to be done to identify exactly which mele were published, where, and when.

The fact is that hundreds of kūpuna produced thousands of works of written literature in many different genres. Our lack of knowledge of who they are, what they wrote, and how they influenced events in the 19th and early 20th century harms us because we do not collectively have a sense of ourselves as having an intellectual and literary tradition. Thus the harm of language loss has been that many Kānaka Hawai'i have felt uncomfortable or even injured by this American schooling that has devalued the intellectual achievements of our kūpuna. The restoration of our well-being as Kānaka is enhanced by recovering the knowledge of our kūpuna as intellectuals and literary artists, and treating their works of literature as literature to be appreciated and studied.

This article, then, is part of a larger project to map our intellectual history and to honor the literary work of our kūpuna, particularly as it is accessible in the Hawaiian language newspapers (see Silva, 2008, 2009). This is a study of Joseph Mokuohai Poepoe's version of Pele's calling of the winds, as he wrote it in "Ka Moolelo Kaa o Hiiaka-i-ka-Poli-o-Pele," which was published in the political newspaper *Kuokoa Home Rula* between January 10, 1908, and January 20, 1911. *Kuokoa Home Rula* was the newspaper of the Independent Home Rule party, which Poepoe supported for many years. I foreground the study with historical and literary contextualization, followed by some general observations about winds in Hawaiian language and literature.

CONTEXTS

This mo'olelo, penned by Poepoe, is one of the later versions of the epic, the first complete version of which was published in 1861–1862 by Kapihenui in *Ka Hoku o ka Pakipika*. The first lengthy study of the various versions as literature was produced by ho'omanawanui (2007). Kānaka Hawai'i produced literature from the advent of writing but lacked venues for publication until they themselves took control of the press around 1860–1861. One mo'olelo Hawai'i was published in 1834 in *Ka Lama Hawaii*, the school newspaper of Lahainaluna, and no other was published until Richard Armstrong relinquished control of the government paper, *Ka Hae Hawaii*, in 1860. The first mo'olelo published were short renditions of portions of the Hi'iakaikapoliopole cycle (Hauola, 1860; Kalaiohauola, 1860).¹ When the newspaper *Ka Hoku o ka Pakipika* was established the following year, literature in our 'olelo kumu seemed to spring full-blown into publication (see ho'omanawanui, 2007). This indicates that Kānaka were writing mo'olelo down beforehand, probably for years, and awaiting a site for publication. From that time until the Hawaiian language newspapers ceased publication in 1948, literature was continually published. Hawaiian authors from all islands contributed mo'olelo of many different genres, from short wahi pana, such as that by Kuapuu (1861) in *Ka Hae Hawaii*, to these lengthy epics by Kapihenui, Poepoe, and others.

The newspaper in which this particular mo'olelo was published was associated with the 'Ao'ao Kū'oko'a Home Rula or Independent Home Rule political party. Poepoe had been active in the Home Rule party for some years. He had been the editor of *Ka Na'i Aupuni* (1905–1908), a paper also associated with this party. That paper published a version of the epic by Hooulumahiehie in 1905–1906 (republished in 2006 in modern orthography with a translation by M. Puakea Nogelmeier and his team of students; see Ho'oulumāhiehie, 2006a, 2006b). These two versions share some similarities, including the section of the calling of the winds, but are written in different styles and are by no means identical (see, e.g., ho'omanawanui's [2007, pp. 440–494] comparison of the mele in each version). Both *Ka Na'i Aupuni* and *Kuokoa Home Rula* published important works of literature, including the biography of Kamehameha I by Hooulumahiehie and “Moolelo Hawaii Kahiko” by Poepoe in *Ka Na'i Aupuni* in 1906, and “Ka Moolelo Hiwahiwa o Kawelo” by Hooulumahiehie-i-ka-oni-malie-a-pua-lilia-lana-i-ka-wai in *Kuokoa Home Rula* in 1909–1910.²

WINDS IN LITERATURE AND LANGUAGE

What importance do wind names have in Hawaiian literature and language? First, Poepoe himself explained why he included this section of the calling of the winds in the writing of the mo'olelo. Poepoe said that this recitation or publication of the wind names performs a “kulana panoonoo” or remembering function. He wanted to make sure this was done for the benefit of readers and future generations. He explained,

A maanei ke nonoi nei ka mea kakau i ka hoa'loha heluhelu, e haawi mai i kana mau hoomanawanui ana no keia nee ana aku o ka moolelo o Hiiaka-i-ka-poli, oi ai e nee aku ana keia mahele o ka moolelo ma na inoa aina a me na inoa makani a puni o Kauai; a he kulana panoonoo no ia o ka moolelo; aka, aole hiki i ka mea kakau ke alo ae i keia haawina, no ka mea, ua hookumui keia moolelo mamuli o ka manao ana o ka mea kakau e pau pono na mea a pau—ke au-nui a me ke au-iki—o keia moolelo, no ka pomaikai o ka hanauna hou o Hawaii nei ma keia hope aku. (Poepoe, 1908, April 24)³

Here the author asks the reader to give her or his patience at this movement of the mo'olelo of Hi'iakaikapoli, because this portion of the mo'olelo is moving to the place names and the wind names all around Kaua'i; this is a remembering function [position, quality] of the mo'olelo, because this mo'olelo was begun as a result of the author's idea to include everything completely—the big current and the small current—for the benefit of the new generations of Hawai'i in the future.⁴

Why would Poepoe desire so strongly that we remember these place and wind names? According to John Charlot (2005), the calling or chanting of winds was part of the essential vocabulary-building of classical Hawaiian education. In classical Hawaiian times, as Charlot termed them, our kūpuna observed the nexus of power and knowledge: “Human beings...use their knowledge to turn the elements to their advantage, as their sails use the winds” (p. 10). Charlot explained further:

The intensive use of vocabulary in Hawaiian culture is demonstrated by its size and precision, a result of close observation: colors of the water, states of the ocean, parts of plants, emotions, and so on, are minutely differentiated by the words applied to them....Knowledge of vocabulary was clearly practical, but it was also considered a participation in the wisdom of the past and accomplishments of the ancestors. **Vocabulary was a treasure to be valued and transmitted to future generations.** (p. 14)

Charlot (2005) termed the “wind chants...prime examples of list chants” (p. 16) that were used to preserve and perpetuate knowledge in organized ways. Although Charlot was writing about the past here, clearly Poepoe felt the same way, as do I, and so this cherishing of knowledge is not confined to the past but continued into Poepoe’s time, the early 20th century, and continues now into our time as well. (Also note that although Charlot referred to the list of winds as chants, in this mo’olelo they are consistently called the kāhea or hea [calling], not oli [chant] or any other term.)

In the other most outstanding example of use of wind names, the mo’olelo of Pāka’a and Kūapāka’a, known in English as *The Wind Gourd of La’amaomao* (Nakuina, 1902/2005), **knowledge and ability to call the names of the winds confer the decisive power in the narrative.** As in the Pele mo’olelo, the winds respond to the calling of their names and accomplish what the caller desires: in Pāka’a’s case it is to detain his ali’i on Moloka’i.

In Mary Kawena Pukui’s (1983) collection of *‘Ōlelo No’eau* are many sayings containing wind names or references to winds in general that give us further insight into the literary uses of winds. **Many are metaphors for anger,** for example:

Ha’u ka makani, hā’ule ke onaona, pili i ka mau’u.

When the wind puffs, the fragrant blossoms fall upon the grass.

When there is an explosion of wrath, people quail before it.

(Pukui, 1983, p. 58, no. 487)⁵

Winds and wind names are used for arguments and hurt feelings, as in these examples:

Ho’okahi nō makani ‘ino ‘o ke Kalakala’ihi Kalalōa, he ho’onuinui ‘ōlelo.

There is only one bad wind, the Kalakala’ihi Kalalōa, which creates too much talk.

Said of nasty words that start dissension and argument. A play on kalakala (rough) and kala loa (very rough). First uttered by the lizard goddess Kilioe, who was trying to stir Pele to wrath by her insults.

(Pukui, 1983, p. 115, no. 1080)

‘Eha ana ‘oe lā i ka makani ku’i ‘o ka Ulumano.

You will be hurt by the pounding of the Ulumano breeze.

One is hurt by the sharp words spoken. This is a line from an old chant.

(Pukui, 1983, p. 33, no. 270)

Some winds are metaphors for those who talk too much or too loudly or metaphors used to ridicule those who brag:



He puhi wale nō na ka makani.

Only a blowing of the wind.

All talk. (Pukui, 1983, p. 100, no. 931)

Winds can be used to praise those with good qualities such as beauty or strength, to chide others for weakness, or simply to observe someone’s exhaustion:

Pōhai ka neki lewa i ka makani.

Surrounded by the reeds that sway in the breeze.

Said of one handsome and graceful of movement.

(Pukui, 1983, p. 292, no. 2668)

He kumu kukui palahuli wale i ka makani Kona.

A kukui tree, easily toppled over by the Kona wind.

Said of one who is easily vanquished by a stronger opponent.

(Pukui, 1983, p. 79, no. 712)

Nāpelepele nā pali o Kalalau i ka wili a ka makani.

Weakened are the cliffs of Kalalau in being buffeted by the wind.

Said of one who is worn out. (Pukui, 1983, p. 249, no. 2287)

Besides these metaphorical uses, practical knowledge of the winds is crucial to Hawai'i's island environment. According to a study by Sydney Lehua Iaukea (2009), "If you knew the name of the *makani* (wind) that blew through a particular area, you were never lost, both geographically and...epistemologically" (p. 48). She explained further, "To know the winds of a particular place was to know one's precise location, to understand the deities that existed therein, and to be sensitive to the differences in the landscape and seascape in that space" (p. 49).

Iaukea's (2009) study of what she called *makani* discourse invites us to consider "reorienting ourselves ideologically" toward "a Hawaiian sense of place" through recuperating the worldview of our kūpuna, for whom "there is no separation between nature and self" (pp. 49–50). She asserted that we are now "separated from the natural environment, both physically and ideologically, through contemporary spatial orders," and she wondered "how can something like *knowing the wind close this gap by recovering a sense of place and well-being?*" (p. 50).

With this poetic, cultural, and political background in mind, I now turn to Poepoe's mo'olelo and examine how one 20th-century author presented this particularly rich portion of the mo'olelo of Hi'iakaikapoliopole.

PELE'S CALLING OF THE WINDS

In this part of the mo'olelo, Pele, the volcano, in spirit form, has traveled to Kaua'i, following the sound of pahu hula, the sacred hula drums. She sees the beautiful young ali'i, Lohi'au, playing the pahu and dancing hula. She appears to him as an

equally beautiful young woman, draped in the greenery of her home on Hawai'i. He is immediately smitten with her, as she is with him, and they soon retreat to his house for several days of love-making (Poepoe, 1908, March 13, 20, 27).

When Lohi'au becomes hungry, they go outside and join the people of Lohi'au's circle for a meal. Kilioeikapua and Kalanamainu'u, two mo'ō wahine of the area, show up and are invited in by the kama'āina to eat. **Mo'ō in the Pele epics are usually dangerous, powerful, lizardlike creatures that often appear as young women.** These two are wearing lei mokihana and lei pahapaha (the limu), the two famous lei of the island of Kaua'i. They are beautiful except for "ke ano na-nanakea o ko laua mau ili" (the paleness of their skin; Poepoe, 1908, April 3). They move to sit close to Lohi'au and Kauakahiapaoa, Lohi'au's aikāne (closest friend), in order to flirt with them (Poepoe, 1908, April 10).⁶ Pele uses her powers to obscure the vision of the mo'ō; she has already placed the kāmāwai kai-'okia on Lohi'au, the "separate sea" law that means he is not to sleep with anyone else until she lifts it (Poepoe, 1908, April 3). After eating, Lohi'au and Kauakahiapaoa take up their pahu and demonstrate their hula knowledge. This causes the mo'ō to have a shuddery sensation on their heads ("pii ka okala ma ko laua mau poo"). Lohi'au then asks Pele to dance; the term used is 'aumakua: "Ua aumakua koke mai la no o Lohiau i ka wahine (ia Pele)." This is his way of asking:

Komo i ka ulu hala hinano o Pookaholu,
Oia nahele hala makai o Kahuku,
Heaha ka hala i kapu-hia ai o ka leo—
E hookuli ai i ka uwalo e—
E uwalo aku a—u,
E hea mai ka leo e—
I leo ho—i
(Poepoe, 1908, April 10)⁸

Enter the Hinano hala grove of Po'okaholu,⁹
That hala forest ma kai of Kahuku,
What is the hala (wrong) that has forbidden the voice,
To be deaf to the call,
Should I call out,
The voice should call to me,
[Give me] a voice.

We should first note the imagery in this mele: The hinano is the “male pandanus [hala] blossom” (Pukui & Elbert, 1986, p. 71), a frequent metaphor for male sexual prowess. The word *hala*, besides the plant, connotes wrongdoing, as in the third line, and also of something or someone passing, into death or simply going away. The word *uwalo* (ualo) that is repeated is often used for an appeal for help or in conjunction with *akua* (Andrews, 2003, p. 102; Pukui & Elbert, 1986, p. 374). These words work to indicate Pele’s divine status, although Lohi’au does not know this at this point in the mo’olelo, and to foreshadow the passings that are to come (the mo’o wahine being forced from the scene, Pele returning to Hawai’i, and Lohi’au dying). The attention to the voice in the final two lines points to the importance of verbal communication in Hawaiian culture and to the necessity of voice in hula. Pele responds that she is not withholding her voice, but instead of a “mele olioli” (chant) or a “hula maoli” (real hula), she will call the wind guardians (“na kiai makani”) from Nihoa to Kaua’i. Kilioekapua and her group become jealous of Pele’s beauty, and Kilioe does not quite believe that Pele has this knowledge/power: “E! Hele no hoi a pau na makani ia oe mai Nihoa mai a ia nei, alaia, he kamaaina oe no nei mau paemoku, a he malihini makou” (If you get all the winds from Nihoa to here, then you are the kama’aina of these islands, and we are malihini). Then Pele begins her long calling (kāhea) of the winds, beginning with Nihoa. She begins with a warning: “A i hea au i na makani o keia mau mokupuni, mai noho oukou a molowa i ka loihi loa o ka’u kuauhau ana. A i hai aku hoi au ia oukou he la ino keia” (When I call the winds of these islands, do not be lazy because of the extreme length of my recitation of the tradition [kū’auhau]. I tell you [plural], this is a stormy day; Poepoe, 1908, April 10).

Poepoe had Pele call an astounding 273 or so winds (depending on how one counts).¹⁰ My count does not include some lines of verse interspersed into the kāhea, such as: “Lele ka Iwa, malie kaikoo” (The ‘Iwa [frigate bird] flies, the strong sea is calm).¹¹

Besides the recording of place and wind names, Pele’s kāhea serves several functions at once in the mo’olelo. First, it is a love song to Lohi’au. Pele begins and ends with a reference to Waialoha—the first is to the name of a wind of Nihoa and the closing one is to a roaring wind at the place named Waialoha. Waialoha (Aloha Water) is a common place name used in love songs, for obvious reasons. In the calling of the winds of Lehua are these lines:

- 1 He Moae ka makani o Lehua,
The wind of Lehua is a Moa’e (trade),
- 2 Hooheno a ka Ua Naulu i ka wai huna a ka paoo
The love/affection of the Nāulu rain for the hidden water of the pao’o¹²
- 3 He Moe-aau ka makani o Lehua
The wind of Lehua is a Rippling/Moving/Wandering Sleep
- 4 Hoolaaau ka makemake i ka ipo
The desire for the lover is insistent
- 5 He Wai-panoo ka makani o Lehua
The wind of Lehua is a Pāno’o Water [pāno’o, a kind of ‘o’opu, is the same as pao’o]
- 6 Noonoo ana i ke kai-okia
Thinking about the kai-’okia (Separate Sea)
- 7 He Hu’akai ka makani o Lehua
The wind of Lehua is a Sea Foam
- 8 Pulu au i ka hunahuna kai a ke aloha
I am drenched in the sea spray of aloha
- 9 He Papaainuwai ka makani o Lehua
The wind of Lehua is a Dry, Water-Drinking wind
- 10 Paa ia kuu aloha me oe
My aloha is bound fast to you
- 11 He Kai-halelo ka makani hoopuni aina o Lehua
The wind of Lehua that surrounds the land is a Yellowish Sea
- 12 Mai puni aku oe i ka mali leo
Do not be deceived by the voiced flattery
- 13 A Ni’ihau au i ka moena pawehe
And then (or until) I am at Ni’ihau at the pāwehe mat
(Poepoe, 1908, April 17)

Poepoe created a nice double entendre here: In line 4 the word *ho'olā'au* means insistent, but it is also a term for a male erection. Other elegant touches are the allusion to the yellowish nature of mo'o in line 11, which also includes the word *ho'opuni*, to encircle, which can also mean to deceive. The last line, "A Ni'ihau au i ka moena pawehe," is a common epithet for Ni'ihau, famous for "colored geometric motifs" on mats and other materials (Pukui & Elbert, 1986, p. 322). Here specifically we might discern another double entendre in the words *moena* (a sleeping mat), *pā* (touch), and *wehe* (open). The kai 'okia in line 6 is a foreshadowing of Pele's placing the kapu on Lohi'au's body called the *kānāwai kai 'okia*. This hints to the mo'o wahine that this kapu is forthcoming and that they pursue Lohi'au at their peril. This is just a sample of lines in the long recitation that allude to Pele's love for Lohi'au.

Her love for Lohi'au is accompanied by her desire to literally blow away her rivals for his affection. Pele uses the *kāhea* to foreshadow the storm she is bringing forth. She calls to Kāne: "E Kane e! Hui la! Hui ka makani!!! Holomio o Kilohana!!!" (Kāne! The winds gather!!! Holomio the wind of Kilohana!!!), asking the deity to assist her in bringing the winds together (Poepoe, 1908, April 24).¹³ Shortly thereafter, she says, "Noho na makani a Kane, lawe ke o" (The winds of Kāne come and stay, get food for a journey; italics in the original), implying that the winds will stay, but the mo'o wahine will be going on a journey; this saying also figuratively means to prepare for a storm (Poepoe, 1908, April 24).¹⁴ She continues: "Naha ka makaha, lele ka upena a na akua o Kane a me Kanaloa" (The sluice gate is smashed, the net of the gods Kāne and Kanaloa flies); "Kahe ka wai-ula kuakea ka moana" (Red water flows, the sea is evaporated); "Lawe Keau-miki me Keau-ka" (Keaumiki and Keaukā [billows] carry), also indicating that storm winds are brewing (Poepoe, 1908, May 1). It is good to notice here that while we often think of Pele as separate from Kāne and Kanaloa and the other major male deities, she and Hi'iaka often pray or call to them in the mo'olelo; they are all related.

Not long afterward, Pele commands the winds themselves, "E ala! E ala!" (Arise! Arise!!; Poepoe, 1908, May 1). In the midst of calling the winds of the eastern (windward) side, she says, "Olelo ke kupa o ka aina, ua malie" (The native of the land says it is a calm day) and then calls certain winds by name, with affection:

E ala Kahaumuo makani aloha,
Rise up Kahaumu'o, beloved wind,

E ala Kahaumao makani aloha,
Rise up Kahauma'o, beloved wind,

E ala ke Paniwai makani aloha,
Rise up the Paniwai, beloved wind,

E ala! E ala!! E kuu mau hoa o Waikae,
*Rise up! Rise up! My companions of Waikae,*¹⁵

E ala e Lihaupua Koolau
Arise Lihaupua Ko'olau

kuu makani aloha
My beloved wind
(Poepoe, 1908, May 1)

These lines make those that follow ambiguous as to whether Pele is calling to the winds or to her lover Lohi'au:

O oe kuu hoa he ipo
You are my companion, a beloved

aloha na'u—
sweetheart belonging to me—

E malama i ka olelo i loa kou kuleana
Heed what is said to obtain your kuleana (right, responsibility, authority, or relative),

E kipa mai ai i o'u nei
To visit me,

Ua pumehana no e—
[It is or it has become] warm.
(Poepoe, 1908, May 1)

This kind of ambiguity turns the wind-calling into poetry; we can derive satisfaction and pleasure from being able to read the lines both ways. This is an excellent example of *kaona* (Pukui & Elbert, 1986).

When Pele begins calling the 32 winds of the small land of Wainiha, she again foreshadows the coming storm:

A Wainiha au i na mano wai kupani o ka uka
Now I am at Wainiha at the windblown ("kū pani" also means closing off) water dams of the upland

E huai ana ka wai, huai pu no me ka makani
The water will gush out, and the wind will gush out with it

O na makani a Laa i ka he i, i ke oawa
The winds of La'a in the "he i" in the valley (he i could be either hei: a heiau; water oozing from a cliff; or hē'i, a papaya, a sweet potato, or a banana)

I na mana wai koieie i ke ka [kai?]
To the stream branches rushing to the sea

No ke kai ka wahine
The woman [Pele] comes from the sea

No uka ka wahine
The woman comes from the upland

Paio lua ka makani o Wainiha
The wind of Wainiha struggles/fights in two directions

I na hono o na kuahiwi o Kamawaelulani
On the brows of the cliffs of the mountains of Kamāwaelulani (i.e., Kaua'i)

Kiekie ka lele o ke ao i ka lani
The flight of the clouds is high in the sky,

Ua hapaiia e ka makani o ka aina
Carried by the wind of the land

Aina aloha o Wainiha ae nei e—
Beloved land of Wainiha.
 (Poepoe, 1908, May 1)

It is important to note that Pele alludes to La'amaomao (in the third line), the wind goddess of the Pāka'a epic mentioned earlier. La'amaomao is a native of Kapa'a, Kaua'i. In that mo'olelo, the winds are called when the main character wishes to delay the ali'i, Keawenuia'umi, also by causing stormy weather (Nakuina, 1902).

Besides creating the storm, Pele calls the winds of Hā'ena to catch Lohi'au, presumably to keep him from the mo'o:

He Kolokini ka makani heenalua o Kahuanui a Lohiauipo,
 i Haena
The surfing wind of Kahuanui of Lohi'au the lover, at Hā'ena is a Kolokini

He Unukupua ka makani lawe leo a Lohiau-ipo i Haena
The voice-taking wind of Lohi'au the lover at Hā'ena is a Unukupua (kupua altar)

He Kanaenae ka makani kaili aloha a Lohiau i Haena
The love-snatching wind of Lohi'au at Hā'ena is a Kānaenae (a supplicating prayer chant)

He Kilauea ka makani lawe aloha a Lohiau-ipo i Haena
The love-carrying wind of Lohi'au the lover at Hā'ena is a Kilauea (the name of Pele's home crater)

He Ipo noenoe lauae ka makani kii wahine a Lohiau-ipo
 i Haena
The woman-fetching wind of Lohi'au the lover at Hā'ena is an Ipo noenoe laua'e (laua'e-scented, misty lover)

Aloha wale o Lohiau-ipo kuu ipo i Haena e!
So beloved (or Too bad for) Lohi'au the lover, my lover at Hā'ena ē!
 (Poepoe, 1908, May 15)

And at the end, she commands:

E, haehae ka makani o Kaulehua¹⁶
The wind, Kaulehua, tears to bits,

Eia la he i—no he makani
Here comes a storm, a wind

Ke haluku nei iluna o Waialoha
Clattering above Waialoha

Lele oina ka maka—ni
The wind flies, swaying¹⁷

He makani io no—
 Makani la—
*A real wind,
 Wind.*

(Poepoe, 1908, May 15)

The dashes inside the words *ino* (storm) and *makani* (wind) above indicate a lengthening of the sound for emphasis. Then the storm arrives:

Na ka makani ka pa puhili ana iluna o ka aina, popoi halulu hoi ke kai makai, ku ka puna-kea i kahakai, a o ka haule iho la no ia o ka ua, ka'i ne-i nakolokolo ka hekili a olapa ae la hoi na elelo manamana o ka uwila—aole i kana mai o ua mea he ino.

Ke kokolo mai la ka ohu i na pali, ke haluku mai la na waikahe i ke alo o na pali, hele ka Wailua i kai, a hakukoi kupikipikio ka opu o ka moana. (Poepoe, 1908, May 15)

It was the wind that was blowing every which way over the land, the sea was loudly crashing, the white coral appeared on the beach [flung from the sea by the storm], then the rain fell straight down, the thunder was rumbling and crashing, and the branched tongues of lightning flashed—this storm was unparalleled.

The fog was crawling on the cliffs, the flowing waters were rushing to the faces of the cliffs, the Wailua river ran to the sea, and the stomach of the ocean surged turbulently.

And with that storm, we hear no more of the mo'o women, until they make another evil appearance at the end of the epic.

Besides the literary use of the wind-calling to dramatize the love, jealousy, and power of Pele in the mo'olelo, I would like to note a few other outstanding features of this wind-calling. First, Poepoe mentioned several winds associated with surfing. One is "He Hauola ka makani he'e nalu o Kalehuawehe" (The surfing wind of Kalehuawehe is a Hauola, a Living Hau).¹⁸ Although here this refers to a place name on Kaua'i, John R. Kukeakalani Clark (2002) noted that Kalehuawehe is also the name of the site of the biggest surfing waves of Waikiki. Identical place names are sometimes linked by such features or stories. Also notable is the name Hauola because in another mo'olelo, near Kalehuawehe, Waikiki is the 'Āpuakehau stream, which is said to be the birth place of Haumea (a manifestation of Papa), named for the red hau near the stream (Poepoe, 1906, May 26). Hau is a common term used in the wind names for cold winds, as it means snow and ice as well as the hau plant and flower. Another surfing wind is "He Hoolua hee nalu ka makani o Makaiwa" (The wind of Makaiwa is a surfing Ho'olua). Ho'olua means to do twice or over and over again, and Ho'olua winds are said to be strong north winds (Pukui & Elbert, 1986). Finally, at Hā'ena, "He Kolokini ka makani heenalua o Kahuanui a Lohiauipo" (The surfing wind of Kahuanui of Lohi'au the lover is a Kolokini). This wind derived its name from the mo'olelo: Much later in the epic, Lohi'au has to be revived from death, and the final part of the ceremony to bring him back to life is his act of surfing. Karin Ingersoll's (2009) dissertation reminds us that, besides voyagers and fisherpeople, surfers also have a close relationship and deep knowledge of winds.

One other important feature (and surely not the only one) is Pele's expression of affection for some pōhaku (stones) in this wind-calling. Pele herself is an akua who produces stone in her volcanic explosions, and she thus symbolizes the close relationship between the 'āina, akua, and human beings. In the wind-calling, she notes the ali'i birthing stones at the heiau on the Wailua river, saying, "He kapu na pōhaku hanau alii" (The ali'i birthing stones are sacred). She then links those birthing stones to the birth of our islands: "He wa nui hoi keia o na pōhaku hanau

alii” (This is an important time of the ali’i birthing stones); “Hanau o Hawaii moku nui o Keawe” (Hawai’i was born, great island of Keawe); “Hanau o Kauai nui o Kamawaelualani” (Great Kaua’i was born, called Kamāwaelualani); and “Hanau o Wailua nui Hoano” (Wailua Greatly Revered was born; Poepoe, 1908, May 1). Here she is linking the birthing stones to the cosmogonical origin of the islands: The islands are the divine offspring of Papahānaumoku and Wākea and their other mates. Doing so emphasizes the identification of people (ali’i) with the islands themselves. Poepoe (and Pele), by including these lines, remind us that our kūpuna identified closely with their homeland, and they do not want us to forget to take care of sacred places like the birthing stones on the Wailua river.

CONCLUSIONS

Besides highlighting Joseph Poepoe as a talented writer and this particular text as a literary treasure, study of this text includes valuable information. Among what I found here are 64 place names of this island group that do not appear in the reference works on place names (Clark, 2002; Pukui et al., 1974; Wichman, 1998; see Appendix B for the list). Some of these are found in other mo’olelo and in mele. This could form the basis for a more complete collection of place names for Kaua’i and the surrounding area.

More important, studies of our kūpuna’s literature bring us closer to understanding their worldviews (see Wong, 2006) and, thus, to decolonizing our minds and actions, which will lead to enhancing our collective well-being. Treating this literature seriously through analysis and critique represents one facet of re-viewing our recent past through the intellectual work of our recent ancestors. Poepoe, in “Moolelo Hawaii Kahiko,” wrote:

Aia maloko o ko kakou Moolelo Kahiko na Mele ame na Pule
Wanana, na mele ha’i-kupuna a kuauhau hoi....a ua kapaia
aku hoi ia mau mea e ka poe e noho ana iloko o na olino
ana a ka naauao, he mau hana pouli, hupo, hoomanamana
a Pegana hoi. Aka nae, o ka mea oiaio; he mea pono ke
malamaia kekahi oia mau ike o ke au kahiko o na kupuna

o kakou...A i ka hoakoakoa ana i keia mau mea apau me ka
hoomaopopo ana i na olelo e hoike ana i ko lakou ano, ka
lakou hana ame ko lakou waiwai i’o e loa ai he moolelo.
(Poepoe, 1906, February 1)

In our Mo’olelo Kahiko are mele (poetic works) and prophetic prayers, poetry that tells of our ancestors and genealogies...and these things have been called, by people living in the light of civilization, dark works, ignorant, superstitious, and pagan. However, the truth is, it is pono (beneficial) that some of this knowledge of the ancient world of our kūpuna be preserved....And in collecting all these works and understanding the language [within them] that tells of their nature, their acts, and their true value, we obtain [our] story.

Poepoe thus provides us with an example of Kanaka ‘Ōiwi scholarship in his collecting, writing, analyzing, and studying of the mo’olelo kahiko. His belief in the value of the mo’olelo led him to collect and publish many works for us to read, study, and enjoy. He acts as a role model for us and, especially, for young Kānaka Hawai’i who wish to pursue an intellectual life.

I hope that this short analysis of the calling of the winds is able to generate interest in further study of the wind names (and other aspects of our ‘ōlelo kumu) and encourage others to learn more of the wind names in the places they live, visit, and love in Hawai’i nei. We could also fairly easily memorize some of the ‘ōlelo no’eau having to do with winds and thus further elevate our fluency and honor the wisdom and artistry of our ancestors. It is possible, too, that the winds themselves remember their names, so e lawe i ke ō: Be prepared if they are called.

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ABOUT THE AUTHOR

Noenoe K. Silva was born on O'ahu, raised in California, and returned home to learn Hawaiian. She has a BA in Hawaiian language, a master's in library and information studies, and a PhD in political science. She teaches courses in Hawaiian and indigenous politics and in Hawaiian language at the University of Hawai'i-Mānoa. Her current research interest is Hawaiian intellectual history.

NOTES

1 These are the same author: He signed his name as B. Kalaiohauola on the first mo'olelo and as B. K. Hauola on the second.

2 Hooulumahiehe and Hooulumahiehe-i-ka-oni-malie-a-pua-lilia-lana-i-ka-wai may or may not be the same author. Nogelmeier (Ho'oulumāhiehe, 2006b) suggested they are the same, but their writing styles differ substantially. The style in which

the Kawelo mo'olelo is written is closer to Poepoe's style in Hi'iaikaipolipoele than it is to Hooulumahiehe's style in his/her Hi'iaikaipolipoele. Nogelmeier presented persuasive evidence, however, that Hooulumahiehe is a pen name that Poepoe used when he combined many sources to produce the version in Hawaii Aloha and *Ka Na'i Aupuni* (Poepoe, 1905, in Ho'oulumāhiehe, 2006b).

3 In published documents, the spelling of Hawaiian words and names is rendered differently, depending on the editorial preferences of the time period. In this article, when quoting from various documents, I replicate the spelling of that publication. I use what are considered modern Hawaiian spellings with diacritical marks (kahakō or macrons and 'okina or glottal stops) in my own writing.

4 Translations are mine unless noted otherwise.

5 I have regularized the spelling of the 'ōlelo no'eau. The translations and explanations are direct quotations from the Pukui text.

6 The word *aikāne* sometimes is used to describe a homosexual relationship between ali'i, but there is no explicit mention of that in this mo'olelo.

7 The more common usage of the term *'aumakua* is for personal or family deities, often deified ancestors, sometimes in the shape of animals, birds, plants, clouds,¹ and so forth.

8 It should be noted how indirectly Lohi'au asks her, through this mele. Nowadays we do not ask people to hula in that way, but it would be wonderful if we learned to do so.

9 This place name is not in Pukui, Elbert, and Mookini (1974), Clark (2002), or Wichman (1998).

10 To see the full text of the wind-calling, see <http://www2.soc.hawaii.edu/css/dept/pols/faculty/silva/nsilva.htm>

11 Mary Kawena Pukui (1983, p. 213) recorded this as an 'ōlelo no'eau.

12 Pāo'o are several types of 'o'opu, called goby fish in English. According to Pukui and Elbert (1986): "Pāo'o figure prominently in legends and for some are 'aumākua" (p. 316). The phrase "ka wai huna a ka pāo'o" is often used in songs about these islands, for example, "E hoi ke aloha i Ni'ihau" (Bishop Museum Archives).

13 “Hui la!?” resists translation: Hūi is a call used to alert people to one’s presence when approaching their house or to get someone’s attention from a short distance away. Pukui and Elbert (1986) gave “Halloo” as a translation (p. 86), which does not seem fitting here. “Holomio o Kilohana” is a figurative way of asking Kāne’s help quickly. “Holo” is to run or sail; “mio” is to disappear quickly; and Kilohana is a place name on Kaua’i and elsewhere, as well as a figurative way of saying that someone or something is excellent or the best (see Pukui, 1983, p. 59, no. 496 and p. 63, no. 536)

14 Pukui (1983) recorded this ‘ōlelo no‘eau: “Noho nā makani a Kāne, lawe i ke ō. When the winds of Kāne blow, carry your food along. When one doesn’t know what to expect, it is better to be prepared. On windy days, fruits fall and vegetable crops are lashed and beaten” (p. 253, no. 2327).

15 This place name is not in Pukui et al. (1974), Clark (2002), or Wichman (1998).

16 The newspaper texts appear clearly as “E, haehae ka makani e Kaulehua,” which may or may not be a misprint. I have changed the “e” to “o” to make sense of the line but do not discount the possibility that another sense was intended that I do not have the knowledge to grasp at the moment. The phrase “ka makani o Kaulehua” implies that Kaulehua is either the name of the wind or of a place, which is not in the current reference works; “e Kaulehua” would be an address to someone named Kaulehua.

17 I have translated the word *oina* as “swaying,” guessing that it is formed by adding the nominalizer *-na* to the word *oi*. It could also be ‘*oi* + *-na*. Neither word appears in either Andrews (2003) or Pukui and Elbert (1986).

18 ku‘ualoha ho‘omanawanui (personal communication, March 24, 2009) added: “Hauola is also a healing stone within the walls of Hikinaakalā heiau.”

APPENDIX A PARTIAL GLOSSARY OF HAWAIIAN WORDS AND PHRASES

Aikāne Closest friend; lover of the same sex

‘Āina Land

Akua Deity (male or female); divine

Akua Wahine o Ka Lua The Divine Woman of the Volcano

Ali‘i Usually translated as chief; genealogically determined ruler

‘Aumakua To ask someone to hula; family or personal gods

Hala Wrong; pandanus tree; to pass

Hau A lowland tree; cool, ice, snow

Hawai‘i nei This [beloved] Hawai‘i

Heiau Place of worship

Hinano Male pandanus blossom

Ho‘olā‘au To insist; insistent

Ho‘olua To do twice, repeat, do over and over

Ho‘opuni To surround, to encircle; to deceive

Hula maoli Real hula

‘Ino Storm

Kāhea Calling; to call

Kalakala Rough

Kala loa Very rough

Kama‘āina Native-born, host

Kanaka Person; Hawaiian

Kānaka Plural of kanaka

Kānaka Hawai‘i Hawaiian people

Kānaka ‘Ōiwi Native people

Kānāwai kai-‘okia “Separate sea” law

Kapu Taboo; sacred; set apart for the ali‘i or akua

Kulana panoonoo (Kūlana pāno‘ono‘o) Remembering function

Kūpuna Elders, ancestors

Ma kai Toward the sea

Makani Wind

Malihini Foreigners

Mele Song, poem

Mele olioli Chant

Moena Sleeping mat

Mō‘iwahine Queen

Mo‘o Lizard, reptile, water spirit

Mo‘okū‘auhau Genealogy