

# 琉球大学学術リポジトリ

【《UH・UR合同シンポジウム》報告】 Hi ‘iakaika  
poliopele & Pele : Mele & Mo ‘olelo, Song &  
Story

メタデータ	言語: 出版者: 琉球大学国際沖縄研究所 公開日: 2014-12-25 キーワード (Ja): キーワード (En): 作成者: Basham, Leilani メールアドレス: 所属:
URL	<a href="http://hdl.handle.net/20.500.12000/30140">http://hdl.handle.net/20.500.12000/30140</a>

《UH・UR 合同シンポジウム》報告

## **Hi‘iakaikapoliopole & Pele: Mele & Mo‘olelo, Song & Story**

Leilani Basham \*

### **Abstract**

Among the world’s dances, hula is quite unique in that almost all dance is accompanied by a text vocalized as chant or song. These texts are grounded in history and politics, as well as religious and cultural values and practices. They are mele (song, chant, poetry) and they are mo‘olelo (story, history, tale).

In this presentation, I will explore the intersections between the mele and mo‘olelo of Hi‘iakaikapoliopole and Pele. Hi‘iakaikapoliopole is the youngest sister of Pele, who is the deity of fire and volcanoes in Hawai‘i. While Pele creates new land, Hi‘iaka embodies the growth of new life and plants on that landbase. Hula (dance) and oli (chant) are interwoven throughout the literature of these two powerful female deities, affirming the relationships between mele and mo‘olelo, as well as their relationship to each other and to the islands of the Pacific and Hawai‘i.

Specifically, I will share two mele, “Ka Huaka‘i a Pele” and “A ka Luna o Pu‘uonioni,” analyzing their contents and contexts within the larger narrative. The first mele describes Pele’s preparation for her journey to Hawai‘i from Polapola and the various roles that her siblings and other deities played, including Hi‘iakaikapoliopole. The second mele describes Hi‘iaka’s departure from Kīlauea, the volcanic crater, on her journey to find Pele’s lover, Lohi‘au. Part of my analysis will explore the manner in which these mele are a part of the larger mo‘olelo of Hi‘iaka and Pele as powerful, female deities, as chanters and dancers, as storytellers and sojourners.

---

\* Associate Professor, University of Hawai‘i at West Oah‘u    ハワイ大学ハワイ太平洋学部准教授

## 1. Introduction & Background

### Ka Huaka'i a Pele

Mai Kahiki mai ka wahine 'o Pele,  
Mai ka 'āina o Polapola,  
Mai ka pūnohu a Kāne,  
Mai ke ao lalapa i ka lani, mai ke ao  
'ōpua.

Lapakū i Hawai'i ka wahine 'o Pele.  
Kālai i kona wa'a Honua-i-ākea,  
Kō wa'a, e Kamohoali'i, holoa mai ka  
moku.  
Ua 'okī, ua pa'a ka wa'a o ke akua,  
Kō wa'a, e Kālahonuamea,  
Holo mai ke au.

Hele a 'a'e a'e 'o Pelehonuamea,  
'A'e a'e kalani 'ai punia mai ka moku.  
'A'e a'e kini o ke 'kua.

Iā wai ka uli, ka hope o ka wa'a, e nā  
hoa 'li'i?  
Iā Pelea'ehu, a Menehune,  
Kā 'ia ka liu, ho'onoho 'ia kāu hoe i  
luna o ka wa'a  
'O Kū mā lāua 'o Lono.

Holo ai ka honua 'āina kau i ho'olewa  
moku,  
'O Hi'iaka no'eau he 'kua.

Hele a'e a kōmi i ka hale o Pele.  
E huahua'i i Kahiki, lapa uila e Pele,  
E hua'i, e hua'ina ho'i a.

From Kahiki came the woman Pele,  
From the land of Polapola,  
From the rising reddish mist of Kāne,  
From clouds blazing in the sky,  
horizon clouds.

Restless desire for Hawai'i seized the  
woman Pele,  
Ready-carved was the canoe, Honua-i-  
Ākea,  
Your own canoe, Ka-moho-ali'i, for  
sailing to distant lands.  
Well-lashed and equipped, the canoe  
of high gods,  
Your canoe, Kālahonuamea,  
Stood ready to sail with the ocean  
current.

Pelehonuamea embarked  
The heavenly one stepped aboard to  
sail round Kahiki island,  
Multitudes of gods came aboard.

O royal companions, who handled the  
steering paddle at the stern?  
Pele-the-redhead herself was  
helmswoman, ruler of the  
Menehune.  
Kū and Lono bailed out the bilge  
water,  
Carried paddles, placed them in  
station.

Hi'i-aka, the wise sister, next  
embarked,  
Boarded the craft to dwell with Pele in  
her sailing quarters,  
Close to Pele on the long voyage.

Jets of lava gushed from Kahiki.  
Pele hurled her lightning,  
Vomit of flame, outpouring of lava  
was the woman's farewell.

Welina ke aloha mai kākou, e nā kānaka ‘ōiwi o nei ‘āina, nā kūpuna, nā mākuā a me nā ‘ōpio nō ho‘i. Aloha nui nō kākou, e nā kānaka e kūpa‘a nei no ka pono o ko ‘oukou ‘āina, ko ‘oukou ‘ōlelo, me ko ‘oukou loina. Mahalo nui i ko ‘oukou ho‘okipa ‘ana mai ia‘u a me ko ‘oukou ho‘olālā ‘ana mai i nei papahana waiwai loa. (*Translation: Greetings to the native people of this land, the elders, women, men, and youth as well. To you who are steadfast in seeking the continued life of your lands, your language, and your cultural practices, I extend my aloha—my love, affection, and respect—and my mahalo—appreciation and admiration—for inviting me to participate in this conference and welcoming me so warmly.*)

Hula is a practice steeped in tradition, passed from teacher to student and from grandparent and parent to child over many generations. It is grounded in the Hawaiian language, evidenced by the fact that very, very little dance happens without the accompaniment of text performed through chant and song. In truth, the hand gestures or motions that accompany hula only exist as a reflection of the text itself. They cannot and do not exist without the text. Yet, there are texts that are so significant that very little gesture occurs, simply because the text has so much power and is the real focus.

In close association with the text, hula is also grounded in mo‘olelo (histories, stories, literary texts) —mo‘olelo of our Akua (deities) and our Ali‘i (royalty, chiefs), as well as mo‘olelo that relate to specific historical events. Our ‘āina (land) and wahi pana (place names) are also essential to the practice of hula. Many mele are written in honor of specific places and the people and events that occurred there, grounding them to our islands and districts. As practitioners, we also adorn ourselves with the plants of our ‘āina and use plants and other physical manifestations of our ‘āina, such as ‘ili‘ili (small rocks), as accompaniment to our hula. Through these connections with our ‘āina, our mana (spiritual and physical power) is enhanced and increased.

Hula is also a journey —across both time and space. Many mele describe some form of journey, whether a physical journey from one place to another or a spiritual journey of growth. The learning and practice of hula is its own journey —a journey of seeking and gaining knowledge. When practitioners are cognizant of all of these aspects—language, history, land, and the journey towards knowledge —we can attain a state and space of ceremony and power. We feel this ceremony in our innermost beings; we see this ceremony in the manifestations of the physical and spiritual world. We receive symbols and signs from our Gods and our ancestors that affirm our path and inspire us to learn more, know more, and achieve even greater heights of ceremony and power.

My own journey of hula began over 20 years ago. I began dancing as a student of Māpuana de Silva and her hālau (hula academy), Hālau Mōhala ‘Ilima. I was a student for 15 years, attending classes, dancing in competitions, helping with children’s classes, travelling with the hālau as a dancer and a chaperone of children and teenagers, and also teaching Hawaiian language. I graduated in an ‘ūniki ‘ailolo (ceremonial graduation) in 1997 as an ‘ōlapa (accomplished dancer) and in 1999 as a kumu hula (teacher, source of

knowledge). In 2001, I established my own hālau with a focus on education of the various aspects of hula —the dances, chants, as well as the histories, stories, language that form the foundation of the dances and chants —and taking my students on the physical journeys of our mele so that they can experience the ceremony and power of our chants and dances, our histories, and our language.

For this paper and presentation, I will be sharing two mele, analyzing their contents in terms of the fundamental aspects of language, history, and place as described above. My intent is to highlight the inherent interconnections that exist between our mele (songs, chants) and our mo‘ōlelo (histories, literary texts), our ‘āina (land) and our ‘ōlelo (language).

## **2. Ka Huaka‘i a Pele ( The Journey of Pele)**

The mele (song, chant, poetry) that I began my presentation with is entitled “Ka Huaka‘i a Pele” (“The Journey of Pele”) and embodies each of these aspects described above. Pele is the name of our deity of fire and volcanoes. She is a female deity of great power, who uses her fire to create new land for our people and our islands. The chant is filled with historical detail and cultural information about Pele, her family, and their journey to Hawai‘i.

According to Mary Kawena Pukui, this mele was intrinsic to the telling of the history of Pele and her family. Pukui wrote:

“Old Hawaiian chanters and storytellers, when reciting the Pele and Hi‘iaka legends, would on occasion insert into their narratives a chant in the singing (oli) style, a flashback review of Pele’s migration from Kahiki with members of her family, with a description of the building of the canoe, the gods who accompanied the party, and incidents of the journey from the homeland.” [Pukui, Mary K. & Korn 0000: pp.52-54].

Specifically, this mele describes the journey of Pele from her place of origin in Kahiki (or Tahiti) and Polapola (or Borabora). While Kahiki is, for Hawaiians, a general reference to a foreign place, it is also a specific reference to Tahiti. The mele makes reference to another island as well, named here as Polapola, but known as Borabora. In addition, the mele makes reference to Pele’s origin as being in a reddish mist and in the cloudbanks. In my interpretation, these references show that Pele is grounded in our earth, but also in our skies, showing her relationship to humans as well as Gods. This is very representative of a Hawaiian worldview which recognizes the connection between earth, sky, the physical and the spiritual, and where our Gods have human and Godly characteristics —where Pele is a woman, a sister, and a lover, but also a deity of fire and volcanic lava.

The mele also provides details about the wa‘a (canoes) themselves. It describes the carving of the wa‘a, as well as the birthing of the wa‘a through the cutting of its lashing cord. In addition, the mele gives the actual names of each one of the hulls that made up Pele’s double-hulled canoe. The first was Honuaiākea and the second Kālahonuamea. Honuaiākea refers to the ākea, or great breadth and depth, of the honua (earth), and Kālahonuamea describes the kālai (carving) of the honua (earth) by Pele’s fire and volcanic lava. Both of these wa‘a names contain the word “honua” or earth, indicative of the connection between Pele and the honua (earth). The names also signify that the canoe will act as the earth (or honua) upon which Pele will dwell during her journey across the ocean.

In addition to these details about the making of the wa‘a, the mele also provides details as to who travelled on the wa‘a with Pele and what their responsibilities were. The first of these travellers listed is Kamohoali‘i, who was a shark deity and brother of Pele. Pele is the next to embark on the wa‘a, followed by “kini o ke akua,” or multitudes of deities. Kū and Lono, often described as two major Hawaiian deities also travel on the wa‘a. Their responsibilities, however, are to bail the ship and to place the steering paddle on the canoe. As such, while Kū and Lono may be considered to be two major male deities, it is clear here that Pele is of a stature that exceeds theirs, since she is the one who is responsible for the steering of the canoe. The final deity to board the wa‘a is Hi‘iaka, youngest sister of Pele, who is described here as travelling in the rear of the wa‘a, in a close, intimate connection to Pele.

The mele closes with the actual departure of Pele and the wa‘a from Kahiki, a departure accompanied by fire, heat, and the overflowing of volcanic lava, which is symbolic of Pele’s mana (spiritual and physical power and strength).

In addition to these specific aspects of the mele, there are also many cultural values evidenced in the mele as well. One of these relates to the intrinsic power of Pele as a female deity. She is the leader of the journey, acting as the navigator of the wa‘a. As the navigator, she locates herself in the rear of the group. In a way, because of the physical makeup of the wa‘a, the navigator is required to stay in the back of the canoe in order to steer it. However, one of the cultural practices of hula is that, on any journey a group takes, perhaps to the mountains to gather ferns for adornment, the leader of the group — the kumu or teacher and source— remains in the back of the group. From this position, the leader can keep an eye on the entire group, ensuring that no one is lost or left behind and that all members of the party arrive safe and sound. In my interpretation, this is a Hawaiian form of leadership, wherein one leads from behind, rather than in the front. You need someone in the front who knows the path and destination, as does the shark deity Kamohoali‘i on this journey, however, the leader in the Hawaiian context does not have to do the actual, physical “leading.” Rather, they can “lead” from the rear, where they can still steer the groups’ path, but also see the entire group, ensuring that no one is lost or left behind either physically or spiritually.

### **3. He Mo‘olelo Ka‘ao no Hi‘iakaikapoliopole (A Literary History in Honor of Hi‘iakaikapoliopole)**

The mo‘olelo (literary history) of Pele is found in “He Mo‘olelo Ka‘ao no Hi‘iakaikapoliopole” that were originally passed down orally and then recorded in multiple texts published in the 19th and 20th centuries in Hawaiian language newspapers. The mo‘olelo focuses on the period after Pele has arrived in Hawai‘i and settled at her home in Halema‘uma‘u at Kīlauea on the island of Hawai‘i, where she continues to display her mana through the production of fire and volcanic lava until today.

The mo‘olelo of Pele is grounded in her family, as seen in the mele previously described. All of her siblings are deities as well. Her brothers, like Kamohoali‘i, the shark deity are creatures of the ocean. Her older sister, Nāmakaokaha‘i, is the power of the ocean and water, and also acts as the protagonist to Pele’s fire and volcanoes. Pele’s younger sisters are also deities and are manifestations of ocean swells and land formations. Her youngest sister, named Hi‘iakaikapoliopole, or “Hi‘iaka in the bosom of Pele” is said to represent the new growth of plants that appear once the volcano’s lava and fire have cooled.

The name “Hi‘iaka” is made up of two words: “hi‘i” and “aka.” “Hi‘i” means to hold and carry someone with affection in the arms, as a child and is used to symbolize “love, kinship, and affection.” “Aka” is a “shadow, reflection, image, likeness” and “many words compounded with ‘aka’ express clarity, brightness” [ Pukui, Kawena and Elbert 1986]. In the mo‘olelo, Hi‘iaka was born as an embryo and cared for in the bosom of Pele, hence her name “Hi‘iakaikapoliopole.”

Just as her older sister, Pele, journeyed across the ocean and the islands of Hawai‘i on her way to her home at Kīlauea, the youngest sister, Hi‘iakaikapoliopole, also journeys—travelling from Hawai‘i Island across the seas that connect our islands. On her journey from one end of the archipelago to the other, she lands on each island, travels across the windward side of them, then continues on wa‘a to the next island, until she arrives on the island of Kaua‘i at the other end of the archipelago. There she fetched Pele’s lover, Lohiau, and brought him back to Pele on Hawai‘i island, once again sailing across the sea then landing on each island, but this time travelling across the leeward side of the islands.

As her journey begins, Hi‘iaka takes her departure from the volcano of Pele, leaving the safety of her family and her home. In this section of the mo‘olelo, the characteristics of the fire and volcano are indicative of Pele’s thoughts and emotions, and are manifested in the smoke that wafts from the volcanic crater.

As described in one version of the mo‘olelo, which was published in the newspaper, *Kuokoa Home Rula* in 1908, as Hi‘iaka climbs out of the crater, she pauses several times and looks back on her sisters.

Nana aku la o Hiiaka ia lalo o ka lua, a ike aku la oia i ka pii pololei ae o ka uwahi a puka i luna i ke ka'e o ka lua, a moe aku la i kai o Puna. Ia wa i kau mai ai ke ano aloha iloko ona no ke aikane, no Hopoe, a he uwahi paha keia o ka lua ana e ike aku nei, e kahoahoa mai ana *iaia*, he hana ka ke ahi no ke aikane.

Hiiaka looked at the bottom of the crater, and saw the straight ascent of the smoke emerging above the rim of the crater, then flattening out towards the sea at Puna. It was then that she was overcome with aloha for her friend, Hopoe, and (she realized that) perhaps this smoke that she was seeing from the crater is urging her to recognize the impact that the fire will have on her beloved companion.

This companion that Hi'iaka is thinking of here is Hōpoe, who is a woman but also a forest of lehua trees. As Hi'iaka observes the characteristics of Pele's smoke, she recognizes it as symbolic of the vulnerability of Hōpoe. Prior to the journey, Hi'iaka and Pele agreed that Pele would not harm Hōpoe or her forest of lehua trees while Hi'iaka was on her mission to fetch Pele's lover. Pele, in turn, gave Hi'iaka a time limit for her return, and made Hi'iaka promise not to take Lohiau as her own lover during their journey. With this agreement made, Hi'iaka departs, but upon seeing the smoke rising, she questions whether Pele will honor her end of the agreement.

Hi'iaka follows this observation with one of several hundred "kau" or spontaneous, ceremonial chants that are interwoven throughout the mo'olelo. She chanted:

1. Ku pololei ae la ka uwahi o ka lua—e—
2. Ke hoomoe ae la ke kehau,
3. Hala aku la aia i kai—e—
4. Anu o'u hale aia i kai o Heeia
5. Ka apa a ke kini o Puumanawalea,
6. Ke hele—e—
7. E hele no—e—

1. The smoke rises straight up from the crater
2. The mists are lying flat,
3. Passing by, it is now at the seashore
4. My home is cold at the sea shore of He'eia
5. Delaying the multitudes at Pu'umanawale'a,
6. When it goes
7. It must indeed travel on



In the text of this mele and interwoven into the place names within it, Hi'iaka expresses her fears over the meaning of the smoke, describing the chill of her home at He'eia. This place name "He'eia" is a play on the meaning of "he'e," to lie, cheat, and deceive, and here Hi'iaka is expressing her fear that Pele has deceived her in her promise to protect Hōpoe. In a similar manner, the place name on the following line "Pu'umanawale'a" refers to her desire to withhold her own generosity and giving of her time "manawale'a."

Hi'iaka continues on her journey, however, arriving all the way at the top of the crater. She once again turns and observes the emotions and thoughts of her sister Pele as displayed once again in the smoke billowing out of the crater. This portion of the mo'olelo is described as follows:

Pii mai la no laua nei a hoes no he oiaina, hoomaha no laua nei. Alaila, huli aku la no keia nana ia lalo o ka lua. Ike aku la keia i ke kololio maawe iki mai o ka uahi. Nana ae la nohoi keia i kahi kahu a hu ae la kona aloha nona no ia loa a laua o ka uhaele ana mai.

They climbed until arriving at a resting spot, and they indeed rested. Then, this one (Hi'iaka) turned and looked down into the crater. She saw the faint gusting trace of smoke. She looked at her caretaker and her love overflowed for the length of the journey that they were undertaking.

Once again, Hi'iaka chanted:

1. Maawe iki ka uwahi o ka lua,
2. E hauli noho no i kai me he ao—e—
3. O kona aho no ka hea, ka ualo—e—
4. Ia lono aku ia, hele mai,
5. Hele mai o ka wawalu o ka pali—
6. Ka moena a kaua i aloha—e—

1. The smoke from the crater is a faint trace,
2. It is a darkness/surprise that rests at the shore like a cloud
3. Her breath is her call, her call for help
4. It is that knowing, calling to come this way
5. Coming and scraping its way up the cliff
6. The resting place that we love, have affection for

Once again, Hi'iaka interprets the rising smoke and at this point, the smoke has become faint and wispy as it moves away from the crater. This faint and wispieness of the

smoke is compared to Pele's calling for help and leading Hi'iaka on her journey. Hi'iaka continues her climb out of the crater and turns back once again. This is described as follows:

O ko laua nei pii mai la no ia a kau iluna o Akani-a-Kolea, ku iho la no laua nei, huli aku la ko Hiiaka alo ilalo o ka lua a ike aku la no i ka moe mai a ke kaikuaana haku iloko o ka owili paahu, ame ke anaina noho nohoi a na kaikuaana.  
[ *Kuokoa Home Rula*, June 28, 1908]

The two of them immediately climbed until arriving above Akaniakolea, they stopped, Hi'iaka turned to face the bottom of the crater and she saw the sleeping of the master elder sibling (Pele) inside of her rolled up heap of lava, along with the company of her other elder siblings who were sitting there.

Again, Hi'iaka chanted,

1. A ka luna i Pu'uonioni,
2. Noho ke anaina a ka wahine,
3. Kilohi aku kuu maka ia lalo,
4. I kaulu o Wahinekapu,
5. He oiaina Kilauea,
6. Noho ana Papalauahi
7. Ke lauahi la Pele ia Puna
8. Ua one a kai o Malama
9. Malama ia kua hoakanaka
10. kipa hewa kou aloha i ka ilio,
11. He ilio ia he ike ma ka huelo,
12. He kanaka hoi au, he pua laha ole
13. E hea aku e o mai no—e—

1. Above Pu'uonioni,
2. The audience of the woman Pele sits,
3. My eyes gaze below,
4. To the groves of Wahinekapu (the Sacred Woman),
5. Kilauea is a resting place,
6. Resting at Papalauahi
7. Pele is making many fires at Puna
8. The burning sands of Malama
9. Care for my beloved companion
10. Lest your aloha mistakenly grace a dog,

11. A dog known by his tail,
12. I am a human, a child without compare
13. I will call out and you shall respond

Once again, in this mele, we see the importance of place names in Hi'iaka's description, beginning with the first reference to Pu'uonioni, a small hill that extends or reaches out. In my interpretation, Hi'iaka is hoping that Pele will extend her aloha to Hi'aka and Hōpoe as well, as she sits with her other sisters observing Hi'iaka's departure. Hi'iaka shows admiration for the power and strength of Pele's fire at Kīlauea and Papalauahi, where Kīlauea refers to the great flowing of lava and Papalauahi refers to the many fires that rest on the floor of the crater. She goes on to describe the flow of these fires down to Puna where they set fire to the sands of Malama. There is once again meaning intertwined into the place name of "Mālama" here, which means "to care for" and Hi'iaka's goal is to remind Pele of her promise to care for Hōpoe and the lehua forest. Hi'iaka cautions Pele to care for her beloved Hōpoe lest Pele's aloha be given to an unworthy recipient, which will not be apparent until the complete story is told and all of the events unfold in due course.

With these words as her departing farewell, Hi'iaka and Wahine'ōma'o continue on their journey. As with "Ka Huaka'i a Pele," the chant that I opened with, once again the primary actors in this mo'olelo are women—strong, powerful women, who are deities of the earth and fire. Here, and throughout the rest of the mo'olelo, women are the leaders who display intelligence, strength, and fearlessness. The men that appear, similar to Kū and Lono in the first mele, serve the women in various capacities but are not central to the action. Hi'iaka is faced with many challenges, both physical and spiritual in nature, however, she possesses more than enough intelligence and strength to defeat all of these challenges, which include defeating many mo'o (dragon-sized lizards), assembling and paddling their own wa'a in order to cross the seas to the next island, often because the men who are present are incapable or unwilling to do so. Even Lohiau, who is Pele's lover and the purpose of Hi'iaka's journey, does not display much strength or intelligence in the context of the mo'olelo; when Hi'iaka arrives on Kaua'i to fetch him, Lohiau has died and Hi'iaka must first bring him back to life before they can even begin their journey back to Pele.

#### **4. Conclusion**

In closing, I would like to share a hula drawn from the last poetic text that I shared above that Hi'iaka delivered as she reached the top edge of the crater. It is known as "A ka luna o Pu'uonioni" and is a hula noho, or sitting hula, that uses 'ili'ili, small rocks, to accompany the dance. Similar to the chant I shared at the beginning, this hula has a traceable genealogy of at least four generations. I share it with you to highlight the

interconnections between these mele and the mo‘olelo that they are a part of, as well as the connections between our ‘āina and the journeys we make upon it. I dance it to honor the many powerful Hawaiian women who have inspired and shared their knowledge with me, the Hawaiian women I travelled here with, my ancestors and my teachers, as well as Hi‘iaka and Pele. I share it with you, especially the women of Okinawa, as you continue to seek the pono (harmony, balance) for yourselves, your ‘āina, and your people. Mahalo nui loa iā ‘oukou pākahi a pau.

### **A ka luna o Pu‘uonioni**

1. A ka luna o Pu‘uonioni  
Ke anaina a ka wahine
  2. Kī‘ei kaiāulu iā Wahinekapu  
Noho ana Papalauahi
  3. Lauahi Pele i kai o Puna  
One ‘āi kai o Malama
  4. Mālama i ke kanaka  
A he pua laha ‘ole
  5. Ha‘ina mai ka puana  
Kua kapu o Hi‘iaka
- 
1. From above Pu‘uonioni  
The audience of the woman
  2. Gazing down upon Wahinekapu  
Papalauahi dwells
  3. Pele makes many fires down to the sea at Puna  
Burning sands at the sea of Malama
  4. Care for the people  
They are children without compare
  5. The refrain is told  
Of the sacred back of Hi‘iaka

### **References**

Pukai, Mary K. & Alfons L. Korn, trans. and eds., *The Echo of Our Song Chants & Poems of the Hawaiians*.  
Pukai, Mary Kawena and Samuel Elbert, (1986) *Hawaiian Dictionary*, University of Hawai‘i Press.