

KA 'IMI 'IKE

THE SEEKER OF KNOWLEDGE

April 16 - 29, 2007

Hawaiian Performing Arts:

Nowadays, many people automatically think of hula as pure entertainment; pleasing to look at and occasionally provocative, but not as a holy rite or an integral part of a religious service. In Hawai'i of old, the dance began as a religious ritual, just as it did in so many other cultures, but in time, it degenerated into folk dance. That is to say, it began as *kapu* (sacred), then becoming *noa* (taboo-free). Indeed among many peoples, long after their religions are dead and neglected, their dance remains usually only as profane vestige of what was once sacred. This helps to explain why hula had already lost some of its *kapu* before Captain Cook's arrival in 1778. As Dorothy Berrere pointed out in her essay, "The Hula in Retrospect," hula performances were not always acts of worship or a "religious service." Nonetheless, here we are mainly concerned with hula as a ritual, with its sacred intent, rather than with dance as an art or amusement.

Although the art of hula has long been marked by disagreements, in this most fundamental question agreement is reached: the hula is born out of mythology. In other words, the gods were the ones who first created and choreographed the dance, who first composed the *mele* hula, who first taught the hula to mortals, who established the first *hālau* and who made and played the first musical instruments to accompany the dances. This does not mean that the gods created all sacred dances, but only that they created the few prototypes. As mythic ritual, hula is a reenactment of what the gods did in the beginning.

Vocabulary:

- 1) Hīmeni – to sing
- 2) Ho'okani – to play an instrument
- 3) 'Auana – modern-style hula
- 4) Kahiko – ancient-style hula
- 5) Ho'okūkū – to shake
- 6) Leo Ki'eki'e – falsetto-style singing
- 7) 'Oli Kāhea – chant to ask permission for entrance
- 8) 'Oli Komo – chant to welcome entrance, often in response to 'Oli Komo

- 9) Mo'olelo – story, myth, legend
- 10) Lua – Hawaiian-style martial arts, theorized as a combative style of hula moves

'Olelo Hawai'i:

This week, we will learn how to speak Hawaiian using “Aia” to indicate a place or location.

Sentence structure:

Aia Noun Place

Aia kēia keiki I ke kahua pā'ani.
This child is at the playground.

Aia 'o James I kona lumimoe.
James is in his bedroom.

Aia ko ho'ike I ka halepule.
The test is at the church.

Aia kēia pōpoki i kou wāwae.
The cat is on your leg.

'Olelo No'eau:

I le'a ka hula i ka ho'opa'a.

The hula is pleasing because of the drummer.

The lesser details that one pays little attention to are just as important as the major ones. Although the attention is given to the dancer, the drummer and chanter play an important role in the dance.

Ha'awina:

Share with us a mele or 'oli with us and tell us what you think about the translation of it or what its hidden meaning(s) are.

Email us your response at kaimiike.dc@gmail.com