

Fall 11-15-2016

ALOHA IN THE DESERT: Ideologies of Ka 'ōlelo hawai'i a mēheuheu

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ALOHA IN THE DESERT
Ideologies of *Ka 'ōlelo hawai'i a mēheuheu* (Hawaiian language and customs)

BY

VIOLET LOVELENA WITT

BACHELORS IN LINGUISTICS

BACHELORS IN SPANISH

THESIS

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Master of Arts

Linguistics

The University of New Mexico

Albuquerque, New Mexico

Acknowledgements

No woman is an Island, even if she is from one.

So, I would love to say *Mahalo* to my parents, my father for buying me a one way ticket to the mainland so I could increase my understanding of myself, and my mother, for always giving me what I needed even if it was nothing at all. *Mahalo* to my younger brother, Joshua, for always showing up for me when I am stranded, for always hearing me even when I am screaming and you have always been my best friend. Also, there is a need to give credit to my stalwart companion, Sensemilla Doggu, my little dog that has never left my side.

My professors over the years at the University of New Mexico have been the greatest mentors on my journey. *Mahalo* Professor Melissa Axelrod, for always hearing me and allowing me to change my mind over and over again until I found something to direct my passion towards. *Mahalo* Professor William Croft, for taking time to walk and talk with me, your guidance has lead me to fulfill my desire to pursue a PhD without losing my unique perspective. *Mahalo* Holly Jacobson, you have always been supportive and my research style has been influenced by your instruction. I would also like to thank the other professors and graduate students in the UNM Linguistics department. Gracias to Profesora Susana Rivera for believing in my ability to be successful as an academic but also as a poet, and Gracias to Profesora Cynthia Melendrez for helping me with my academic writing through understanding Spanish literature, as well as, helping me to understand migration through looking at the issues with the Mexican border. Gracias to Profesor Theo Walker, for aiding me in my understanding of poetics and prose. I would also like to extend my thanks, to Professor Salikoko Mufwene, though my interactions with you have been limited, your perspectives heavily influence my work.

My fellow graduate students and friends need to be thanked for spending late nights in the grad lab with me, reading my work no matter how bad, for keeping me wanting to finish my thesis and answering that finals week phone call when I can't type anymore and need someone to tell me to stop. *Mahalo* to Jessie Marquez, Alexis Hassley, David Morrison, Huck Green and Deanna Kubota. *Mahalo* to Whitney White and Marilyn Teo for being there always and without question.

Finally, I would like to say *Aloha a me Mahalo* to the *Kumu* and the dancers of the *Halau* for participating and sharing their time with me. Attending your *Hoike* and your *Hula* practice provided me with a piece of Home in New Mexico and an opportunity to speak for the preservation of *kā 'ōlelo hawai'i* (Hawaiian Language) and *Hula*.

I am humbled by all your support and Love.

ALOHA IN THE DESERT

Ideologies of *Ka 'ōlelo hawai'i a mēheu* (Hawaiian language and customs)

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Abstract

My study examines *ka 'ōlelo hawai'i* (Hawaiian Language) in the cultural context of *Hula*. *Hula* is a dance with referential movements and gestures that was developed in the Hawaiian Islands by the original settlers. The goal of this study is to build on previous studies of Hawaiian Ideologies by focusing on the use of and attitudes towards the language in this key sociocultural context. The most salient concepts found in previous research are expressed in *ka 'ōlelo hawai'i* as *kuleana*, "authority, responsibility", *malama i ka 'āina*, 'care for the land', *'ohana*, 'family' and *kupuna*, 'the ancestors.' Individuals participated in interviews and their responses provide insight into the maintenance of *ka 'ōlelo hawai'i*, within the Hawaiian islands and abroad. The *Kumu* (teacher) of the *Halau* shares her knowledge of *Hula* by creating an inter-generational bridge, and along with *hula* she offers classes focusing on Hawaiian culture.

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List of Definitions of Ka ‘ōlelo hawai‘i

- *Aloha* – to see another being as existing and breathing, to have the breath of life
- *Ahonui* – patience or understanding of the need to allow time to pass
- *A me* – and
- *Hawaiian pidgin* – a blend of Hawaiian and English
- *Hanai* – recognizing the spirit of a family member in one that is not blood related
- *Honi honi* – gesture involving forehead contact and sharing the breath with the nose
- *Ho`oponopono* – to be in beneficial action
- *Hula* – art of dance consisting of body movements, hand gestures and chant
- *Hula`Auana* – modern *hula*
- *Hula Halau* – *hula* group, school
- *Hula Kahiko* – ancient *hula*
- *Hula Ku`i* – combined old and new *hula*
- *Hula Mele* – song used in *hula*
- *Nā kānaka Maole* – original people that settled Hawaii, Hawaiians
- *Koko* – blood
- *Ka ‘ōlelo hawai‘i* – the Hawaiian language
- *Kuana* – the deep spirit associated with dancing *hula*
- *Kuleana* – individual authority, responsibility and authenticity
- *Kumu* – teacher, instructor
- *Kupuna* – the ones who came before, the ancestors, sacred priest
- *Lokahi* – balance or even exchange
- *Mahalo* – expression of appreciation and gratitude
- *Malama i ka ‘āina* – to be in direct action of caretaking the land
- *Mana`o* – personal knowledge, community knowledge
- *Mēheuheu* – customs, culture, or traditions
- *Mo`olelo* – history, past stories
- *`Ohana* – family, related or *hanai*
- *Pahu* – Sharkskin drum
- *Pono* – righteousness

Preface

My perspective is academic, as well as, from myself as a human animal. I developed my perspective by living in a hut in Hawaii, refusing to wear shoes, *malama i ka 'āina* (taking care and living with/off the land), and my Hawaiian native-ness as a Hawaiian born individual without *koko a nā kānaka maole* (the blood of the original people). Being born and raised in Hawaii, as a multiracial individual without *koko*, has given me a unique perspective on the language and its people. I feel it is my *kuleana* and *ho'oponopono* to participate in the discussion of, what it is to be *kānaka* and what it is to perpetuate being *kānaka*. I experienced Hawaii as my only home until the age of 24, then I lived off-island for five years, 2009-2014, and I returned to the Big Island (Hawaii Island) in March 2015. My need to re-experience Hawai'i and re-integrate into the culture was necessary for me to develop this thesis.

My understanding of the language stems from my youth, in which, *ka 'ōlelo hawai'i* was introduced initially through Hawaii pidgin. I then learned many words and traditional practices while attending *Waihe'e* Elementary on the island of Maui. This was during the early 1990's, when the language was once again allowed in public schools in Hawaii. We were not only taught the language we were also shown how to harvest *kalo* (taro), different Hawaiian *'oli*, and traditional games. It was not until I attended the University of Hawaii that I was able to study in *ka 'ōlelo hawai'i*.

In my lifetime, I have witnessed the migration of *nā kānaka maole* (Original people of Hawai'i) towards the west coast and the overwhelming increase of tourism and the migration of mainlanders to Hawaii. With this population shift the language and the culture

of the original people has been declining at a steady rate. From my own experience, my youth was filled with much more Hawaiian language immersion, Hawaiian cultural practices, and Native Hawaiians. My sister used to dance *Hula*, my brother used to throw/lay net, and the beach was always filled with local people using the language.

Now, despite the continued use of Hawaiian Language in institutional settings, the language is not used in everyday life by the locals. While in my youth Hawaii Pidgin was filled with Hawaiian phrases and the standard language in Hawaii, it has now become more of an accented English with limited Hawaiian words. It is no illegal the law to lay or throw net in many areas, and more and more laws are being created to limit fishing and hunting. The native traditions of living are mostly forgotten as stigmas of shame have become associated with being a native human. This seems to be true on a global level due to the standardization of our new society of consumer culture and trash culture, which does not honor the human animal and the human connection to the natural world. More and more peoples are being misled into the mindset of money as a necessity and English as the global norm. Allowing our world to standardize to one language and one culture would limit our understandings of the human animal, the human native.

This research hopes to shed light on the individual ownership needed to perpetuate human nativeness, and human cultures that we have forgotten and housed in museums and academia. While the focus is on the *nā kānaka maole*, my perspective is global and hopes to be beneficial to all individuals that participate in their native humanness.

I. Chapter 1

Introduction

This research examines language shift and the maintenance of endangered languages by exploring the shift of *Ka 'ōlelo hawai'i* -- the Hawaiian Language. This is done through looking at one of the environments in which the language thrives, specifically within the cultural art of *Hula*, an artful dance consisting of elaborate hand gestures and body movements. With this study, I hope to contribute to studies of *Ka 'ōlelo hawai'i*, through the examination of language ideologies and individual language choice. According to Errington (2000) language ideologies “cover a wide range of concerns: (1) the differential openness of language structure for metalinguistic objectification; (2) the ways metalinguistic discourses can mediate social interests; (3) the ‘naturalization’ of social differences through construals of language as embodying identity and community” (Errington 2000:115).

For the purpose of this study, I take these concerns to mean; (1) how language can be analyzed through an individual’s speech for key words or phrases; (2) how language used in social settings can be analyzed; (3) how individuals link their language to their personal identity, their communities’ identity, and their identity within the community. For this third point, identity is defined as the active negotiation between the individual and larger social constructs; this negotiation is signaled through language and other semiotic means (Mendoza-Denton 2004). The goal of this study is to build on previous studies of

Hawaiian Ideologies (e.g., Wong 1999, Hall 2005, Malone & Shoda-Sutherland 2005, Halualani 2007, and Snyder-Frey 2013), by focusing on the use of and attitudes towards the language in the key sociocultural context of *Hula*.

The most salient concepts found in the literature on Hawaiian language ideologies are expressed in the following four words and phrases associated with *Ka 'ōlelo hawai'i*:

1. *Kuleana* 'the need to understand individual authority, responsibility, or authenticity',
2. *Malama i ka 'āina* 'to be in direct action of caretaking of the land'
3. *'ohana* 'family whether related or chosen'
4. *Kupuna* 'remembering the ancestors, the one's that came before'

Along with these language ideologies, I discuss other ideologies of *Ka 'ōlelo hawai'i* that, while not mentioned as often, are equally important to the maintenance of the language. These language ideologies are drawn from interviews with practitioners of *Hula*, and they include:

5. *Lokahi* 'balance or even exchange'
6. *Pono* 'to be righteous'
7. *Ho 'oponopono* 'to be in right action'
8. *Ahunui* 'patience or understanding'
9. *Hanai* 'recognizing a family member by their spirit not their blood'.

Through the discussion of these ideologies, I hope to show how these concepts come together to form the multiple ideas used to define *Aloha*. I define *Aloha* as, to respect another being's right to breathe and exist, though it is culturally defined as, to have the breath of life, and misappropriated as, hello, goodbye, and love. The concept of *Aloha* was, also and is still associated with the *honi honi*, a gesture involving pressing third eye (the forehead), while sharing the breath of life with the release of air from the nose in unison.

The language is discussed in this context as an acknowledgement of the interconnected nature of culture and language. Witherspoon (1980) discusses the need for

both linguists and anthropologists to look at both language and culture in their studies, stating that “If we look at culture from a linguistic point of view, we get a one-sided view of culture. If we look at language from a cultural point of view, we get a one-sided view of language.” (Witherspoon 1980:2). Hawaiian culture and language are rarely discussed separately, which is most likely linked to how the culture views the language. As Wilson (1998:124) states, “*I ka ‘ōlelo hawai‘i ke ola*, ‘Life rests with the Hawaiian Language’ refers to both the traditional power of the language in Hawaii and to the present revitalization...”

Wilson (1998) explains that at one time the language was spoken by all residents in Hawaii, not just the natives. Before the language was outlawed, books, newspapers, magazines and all schooling was done in *Ka ‘ōlelo hawai‘i*. The histories of the *nā kānaka maole* show that the decline of the language and culture has been a result of five main events; (1) diseases brought by outsiders, after contact in 1778, (2) the banning of *Hula*, in 1820, (3) the illegal overthrow, in 1893, and (4) prohibiting the language in all public and private schools, in 1896 (see, Section 3: *Mo ‘olelo* (History)), and (5) the beginning of and continued tourism resulting in the commodification of Hawaiian Culture.

This cascade of events nearly decimated the language, yet the language is still used today at the University of Hawaii, Kamehameha Schools, *Aha Puana Leo*, in *Hula Halau* around the world and other Hawaiian immersion charter schools. The community of speakers changed their habits to change the trajectory of the language shift in Hawaii. This was not done subconsciously or quietly, it was accomplished rather rapidly as the "revitalization" of *Ka ‘ōlelo Hawai‘i* was supported by the resurgence of many deeply rooted cultural practices, such as; *Hula*, traditional *mele* and *oli*, and voyaging in double

hailed canoes (Wilson 1998, No'eau-Warner 2001, Wong 1999). These practices began to be widely practiced again in a movement during the 1970's now called the Hawaiian Renaissance.

It was during this time that *Hula* became practiced by many to boost their pride as native peoples. Contemporary practitioners began to divide *Hula* into *Hula Kahiko*, the ancient *hula*, and *Hula 'Auana*, the modern *hula*. Pre-contact, *Hula* was *kapu* (sacred) and tied to religious practices; the dances involving the *Pahu*, a sharkskin covered drum, seem to be considered the most sacred (Stillman 1996) (See section 3.2, the art of *Hula*). Now, *Hula* is practiced worldwide by many peoples not just, *kanaka maole*. *Ka 'ōlelo hawai'i* speakers and activists have capitalized on the notion of *Universal Ownership*, defined as the idea the endangered languages “belong” to everyone in the world (Hill 2002:120). They have done so by insisting that the world share in the responsibility of maintenance and proliferation of *Ka 'ōlelo hawai'i*. This has been done through sharing the language and the culture with the world, with the biggest impacts being the global practice of *Hula* and the voyaging of the *Hōkūle'a*. (<https://www.hokulea.com/>)

The maintenance of language and culture in situations of language loss and language shift has been discussed by Fishman (1991, 1994 and 1996), Mufwene (1999), Crawford (1997), and Reyhner (1999), among others. Fishman (1996) discusses language use in relation to institutions, warning that language can be bound to the institution it is used in. In this study, that institution is the art of *Hula*, as the use of the language is integral to the practice. In this study, respondents see the *Hula* as a language in and of itself. Mufwene (1999) explains that “the processes of language attrition and death are the results of adaptive responses by speakers to changing political and socio-economic conditions

around them, i.e., as adaptations to part of the external ecologies of their language varieties.” The migration out of Hawaii by thousands of *nā kānaka maolee* (Native Hawaiians) and *kānaka* (Hawaii-born individuals without native blood) limits the ability to keep the language and culture alive in Hawaii. This could cause the language to decline and while I believe it has, however, their migration creates small communities of *Ka ‘ōlelo hawai‘i*, outside of Hawaii.

These communities expand the Hawaiian culture and create new ecologies for the language to survive in. Therefore, it is particularly important to examine these communities to see if the language ideologies important to the language exist in communities outside of Hawaii or if new ones have been created. A snapshot of this migration and appropriation is the practice of *Hula* in New Mexico by the *Kumu* (teacher/instructor) and students of her *Halau*, in Albuquerque, NM. This *Hula Halau* (*Hula* group/school) is led by a woman who has over 20 years of experience teaching and practicing *Hula* and is *kānaka maole*. Individuals from this school were asked to participate in either an individual interview, a group interview, or both. The ideologies found in the first set of interviews aided in framing the questions for the new participants. The ideologies found in these personal narratives are compared to those found by Halaulani (2007) and Snyder-Frey (2014) and used to elaborate on the various frameworks of language maintenance outlined by Fishman (1991, 1994, & 1996), Mufwene (2004, 2014 in press), and Crawford (1997). These interviews reveal Individual Language Ideologies that help to understand the maintenance of *Ka ‘ōlelo hawai‘i a mēheuheu* within the Hawaiian islands and abroad.

II. Chapter 2

Theories

This research is informed by three theories studied in linguistics, Culture and Language, Language Ideologies, and the Maintenance of Endangered Languages.

2.1 Culture and Language

For the purposes of this research, I adapt the perspective of Witherspoon (1980:2) explains it; “linguists should study language taking in account the culture in which a given language is used... Just as anthropologists generally agree that cultures cannot be studied without attention to the native languages spoken within them.” His arguments take into account the intricacies of the Navajo language and Navajo Worldview, discussing key ideologies of Intelligence, Control, and Action. This is further explained in the following statement, “Thought, the inner form, and speech, the outer form, are the means by which matter is organized, transformed, and controlled,” (Witherspoon 1980:8). Witherspoon explains that both language and worldview are rooted in an individual’s ability to act upon other beings and the world, and that this connection is correlated with an individual’s mental capacity to bring his/her thoughts out into the world. Cultural ideologies drive how the language is used and interpreted by users. Witherspoon (1980: 12), also argues that language and culture are ‘in’ each other; ignoring this relationship limits our understanding of the languages and cultures that are studied in linguistics and anthropology. With this understanding of language and culture as equal parts of a whole, how do we study this relationship?

There have been many approaches to the study of language and culture. Duranti (2003) summarizes these as comprising three paradigms, in which an overview of anthropological and linguistic approaches is provided. He explains that the way language is viewed as a part of culture is difficult to transfer to different fields. He frames these three paradigms with the need to compile historical and current anthropological views into clear concise statements.

The three paradigms are: (1) Language as a tool, (2) Language as a social act ,and (3) Language as a societal construction. The first paradigm reflects the view that language is a tool for social and historical analysis. Duranti (2003) talks about this paradigm as having a ‘service mentality’: it functions to document and describe grammatical units of analysis. Data is typically collected for typological and categorical study through elicitation of word lists, sentences, and personal narratives (Duranti 2003:324-6).

The second paradigm, ‘language as a social act,’ relates to linguistic anthropology and sociolinguistics. It focuses on studying the actual speaker use of language to organize social domains in speech communities. Data for these types of studies comes from interviews and recordings of spontaneous speech. Typically this data is dissected to determine the type of speech event, act or genre and language variety (Duranti 2003:246-30).

The third paradigm, ‘language as a societal construction,’ expands on the second as it also deals with language as a social action, which I view as community use of language. This paradigm reaches further by looking at language in the context of the social institutions and issues. Focusing on language use in space and time allows language to be viewed as an interactional process influenced by the ideological values of a given speaker

and a given community. Studies that are constructed within this paradigm collect data with video equipment to capture a more complete picture of speech acts (Duranti 2003:230-33).

Hawaiian culture and language are rarely discussed separately, which seems to be linked to how the culture views the language. This view is built upon ideologies associated with *Ka 'ōlelo hawai'i* that are located 'in' Hawaiian Culture. An early work from Kamehameha Schools summarizes the lectures given by a large group of professors (Handy, Emory, Bryan, Buck, Wise, et al. 1933). These lecturers discuss aspects of Hawaiian culture, including race, religion, food, societal structure, Polynesian oratory, music, medicine, and dance. They focus on culturally stable concepts like the spirit of *Aloha*, the *lei*, the importance of the land, use of the *imu* (underground oven), fishing, weaving of fibers into sacks, and how Hawaiians used to carry their burdens on the end of a pole (Handy et al. 1933:304-10). They also mention surf riding, which is now known today simply as surfing, and the *Hula*. They say that the *Hula* is not well understood, stating that, “the sacred *Hula* was a delicate, graceful, artistic, and appropriate form of dancing.” (Handy et al. 1933:313)

Handy and his colleagues warn that the language and culture might very well be lost one day and even with the language use in educational settings their warning can still become reality. Recent discussions of Hawaiian culture do not focus on the many aspects detailed by Handy et al. (1933). The focus in the Hawaiian community instead seems to be on the maintenance of four key ideologies *malama i ka 'āina*, *`ohana*, *Kuleana*, and *kupuna*. These ideologies, which will be discussed in some detail in the next section, relate to both the language and the culture in the Hawaiian Islands.

2.2 Ideologies and Identity

I begin here with an overview of the literature on identity in sociolinguistics in order to provide a context for the discussion of work on identity and ideologies of Ka *'olelo hawai'i* in Section 2.2.2.

2.2.1 General Views of Identity and Ideologies

My theoretical framework for discussing identity in this section is based on the work of Bucholtz & Hall (2005) and Mendoza-Denton (2004). According to Bucholtz and Hall (2005:586), "Identity is the social positioning of self and other." Identity is produced/constituted in linguistic interaction; identities may be linguistically indexed through the use of particular linguistic structures and systems. Importantly, they suggest that speakers "actively produce new forms of identity through language by disrupting naturalized associations between specific linguistic forms and specific social categories," (Ibid pg. 591). They go on to explain that these interactions serve to highlight identities as "only constituted as socially real through discourse, and especially interaction," (Ibid pg. 591). Therefore, identity is not just a collection of social categories like age, ethnicity, or social class, but derive from societal roles that are temporary and from stances taken on in specific interactions, in the moment of the interaction.

Mendoza-Denton (2004), discusses the multivalent character of identity and encourages us to think about identity without reducing or simplifying individuals to a single dimension. She advocates engagement in ethnographic studies that can look at situated practices and their participants' explicit interactional orientations. This focus on engagement in situated practice has guided my research and led me to focus specifically at the formation of identity in the context of a central cultural activity in Hawaii, *Hula*. While

identity may be situated in the individual, ideologies surrounding language and culture are generally constructed through social interaction. Language ideologies are sociocultural representations about languages and language use. The literature in this field, including Woolard & Schieffelin (1994), Schieffelin, Woolard, and Kroskrity (1998), Kroskrity (2000 & 2004), Errington (2000), Irving & Gal (2000) and Gal (2005), studies the way our attitudes and values about languages and their speakers act to link language to identity, power, and epistemology.

Language ideologies are said to play an important role in shaping and maintaining the functioning of institutions such as the media, the law, and educational systems, and they also are a significant factor in language policy and planning and in the construction of race, class, gender, and culture through language. Woolard & Schieffelin (1994) contend that “not only linguistic forms but social institutions such as the nation state, schooling, gender, dispute settlement and law hinge on the ideologization of language use.” Thus, looking at the personal statements of individuals participating in institutionalized language use is key to understanding ideologies. This study makes use of this by focusing on individuals that participate in a Hawaiian cultural institution.

2.2.2 Hawaiian Ideologies and Identity

Recurring ideologies mentioned in previous work on *Ka 'ōlelo hawai'i* include the need to understand authority, responsibility, and authenticity, as well as remembering to cherish the land, the family, and the ancestors. These concepts are found in *Ka 'ōlelo hawai'i* as *kuleana* ‘the need to understand your own authority, responsibility and authenticity,’ *malama I ka 'āina* ‘to caretake the land,’ *'ohana* ‘family,’ and *Kupuna* ‘remembering the ancestors.’

Hall (2005) questions who can claim a Hawaiian Identity and what ideologies underlie such an identity. Hall begins her discussion mentioning the ‘colonial baggage’ that comes with the term ‘Native Hawaiian.’ Pointing to the American ideas that influence perceptions of the ‘Hawaiian Race’ and ‘Hawaiian blood.’ She defines the key ideologies associated with indigenous Hawaiians and how the saliency of these has spurred local non-Hawaiians to share them. “Hawaiian identity lies in a genealogical relationship to *‘aumakua* (ancestral spirit), *‘āina* (the land), and *Kanaka Maole* (other Hawaiians),” (Hall 2005:405). Therefore, it is not traditionally Hawaiian to need enough *koko*, ‘blood’, to be a *kānaka* or *kānaka maole*. These ideologies frame the worldview of individuals that are *kānaka maole* and Non-Hawaiian Locals, that have taken the charge to “*malama the ‘āina* (care for the land), and the land cares for us,” and understand that “our genealogies explain our relations to other Hawaiians and –most importantly—where we came from,” (Hall 2005:405).

Hall’s discussion also highlights how culture is marketed to the masses creating the idea of exotic Hawaii. She points to how ideas of Hawaii are sold from simple items, such as, pineapple ham pizza or *aloha* shirts, to more elaborate conceptual ideas, such as tiki bars, cause the culture to be misrepresented globally. Hall warns that “a culture without dignity cannot be conceived as being sovereign,” (Hall 2005:409). This highlights an important issue: that maintaining a society after contact often involves the erasure of many and sometimes all traces of indigenous legitimacy. This is an unfortunate trend in indigenous language communities, with ideas of sovereignty often being equated with democratic or aristocratic societal structures.

Hawaii is not immune to this trend, as in the islands more and more *kānaka maole* and local non-Hawaiians are migrating out of Hawaii, while more and more English speaking “mainlanders” are moving in. With this shift, research on how *kānaka maole* maintain their language and culture outside of Hawaii is important. Halualani (2007) found that *kānaka maole* that move from Hawai’i maintain these ideologies and transmit them to their children. Halualani’s study interviewed *kānaka maole* living in the contiguous 48 states that permanently relocated, as well as descendants of *nā kānaka maole* that migrated in the past. Four themes were evaluated: (1) memory, ‘*āina* ‘land’, and ‘*ohana* ‘family’, (2) migration, economics, and politics, (3) recognizing Hawaiians - all and any, (4) Hawaiian-ness as a Global identity (Halualani 2007:10-22).

The first theme relates to how mainland Hawaiians always discuss their Hawaiian identity as “memory” or an imagined past. (Ibid pg. 10) Those that migrated and their children make statements like ‘back home’ and one participant stated: “They say you can take the Hawaiian out of Hawaii but not Hawaii out of the Hawaiian.” (Ibid pg.11) Other transplanted Hawaiians “highlight how their sense of Hawaiian culture ... is derived from the memories and the stories told to them by their parents and grandparents,” (Ibid pg.13). The motivations for relocating from Hawaii stem from economic pressures and globalization.

Migration out of Hawaii was found to be determined by one’s socioeconomic status (SES). Due to this, some stigmas of limited involvement have become associated with these *kānaka maole*. These stigmas have not affected the existence of *Hula Halau* and Hawaiian celebrations in the US and abroad. The respondents in Halualani’s study also suggested a global Hawaiian identity that transcends a single geographic place. Hawaiian-ness “has

become a global and fluid identity—an identity that Hawaiians all over the world have invoked and remade to suit their specific regional contexts,” (Halualani 2007:20). This compelling idea of a fluid identity that can be reshaped in a new environment can be seen in the responses from non-Hawaiian, non-Hawaii local *Hula* practitioners in my study.

Snyder-Frey (2013) contributes to the discussion looking at how ideologies and identities shift and change. This article highlights the importance of language ideologies on the outcomes of language maintenance. Her main focus is the concept of *kuleana*, which she defines as responsibility, which she theorizes to be reinforced by “the Polynesian model of performative identity,” (ibid pg. 232). She goes on to discuss the current state of *Ka ‘ōlelo hawai‘i* which is a little bleaker than what is commonly believed. She states that, “in practice, it is the native language of few people, in that it is most often learned as a second language...” (ibid pg. 233). Most individuals learn the language in educational institutions like the University of Hawaii, Private Institutions like Kamehameha Schools and Public Charter schools that offer Hawaiian immersion. The language has yet to move back to being naturally learned in family and community settings, with the exception of tokens found in Hawaiian Pidgin. In the *Hula Halau*, Hawaiian is the language of the *mele*, therefore a lack of knowledge in the language is reflected in one’s dance. *Hula* is also seen as a language within itself that performs the identity of the dancer and their relation with the natural world. This is the idea of performing one’s identity during a *hula* performance as the dancers want to embody their ‘Hawaiian-ness.’

2.3 Language Loss and Maintenance

Mufwene (2004) discusses languages as living organisms that have no identifiable birth and no identifiable death. He talks about language death as a more protracted state, which suggests that a language can only be maintained, and not necessarily revitalized. I agree with Mufwene's statements regarding what must be assumed about languages to understand how they develop and how they seem to disappear. Key to my argument is "the assumption that the same language may thrive in a different ecology but do poorly in another," (Mufwene 2004:203). An example of this is the existence of the *Hula Halau* around the world, in which individuals that are practicing the *Hula* may not use the Hawaiian Language outside of the classroom. So, the language thrives in the classroom but may not be found in the community surrounding said classroom.

Brenzinger & Heinrich (2013) summarize the revitalization movement of *Ka 'ōlelo hawai'i* in all its stages explaining how the case of *Ka 'ōlelo hawai'i* contradicts what many call the reversing language shift theory. They argue against Fishman's stages of language endangerment (Fishman 1991:88-109).

Fishman (1991) presents eight stages of language endangerment, as follows;

- Stage 8: Only a few elders speak the language
- Stage 7: Only adults beyond child bearing age speak the language.
- Stage 6: Some inter-generational use
- Stage 5: Language is still in use
- Stage 4: Language is required in schools
- Stage 3: Language is used in public settings
- Stage 2: Language is used in media and government
- Stage 1: Some language use by higher levels of government

The authors state that *Ka 'ōlelo hawai'i* was lost in all domains before the revival started, (Brenzinger & Heinrich 2013:311). This is not true: there are many domains in which *Ka 'ōlelo hawai'i* was used before the so called renaissance. Brenzinger & Heinrich (2013) do

not take into account the continued practice of *Hula*, which primarily is performed to music in *Ka 'ōlelo hawai'i*. This art did increase after the renaissance but had never ceased in practice as discussed in section 3.2.

Brenzinger & Heinrich (2013) seem to romanticize the idea of a successful revitalization, without considering that English is still the dominant language in Hawaii. They also do not consider that most Hawaiians living abroad may not speak *Ka 'ōlelo hawai'i* at any level of fluency or use. Languages are in a constant state of shift and change, therefore Mufwene's arguments are more consistent with the case of *Ka 'ōlelo hawai'i*. The language thrives when its speakers want it to and where they want it to, for however long the speakers decide to perpetuate the language.

So, what happens after a language is found again in all the eight stages? It is my belief that revitalization of *Ka 'ōlelo hawai'i* did not start at Stage 8, as the Ni`ihau Dialect was never lost. In fact the Ni`ihau Dialect was key to reviving language use in Hawaii during the Hawaiian renaissance in the 1970's. The use of Hawaiian Creole English also allowed Hawaiian phrases and words to be used inter-generationally, therefore the language was in light use by many Hawai'i locals from the 1890's and still is in use today. One could say that the 'revitalization' started somewhere between Stage 5 and 6 and not stage 8. So, though the language was seemingly lost very swiftly, as No'eau-Warner (2001) explains, it had a rapid revival. According to the Ethnologue, *Ka 'ōlelo hawai'i* is a Provincial language and co-official language with English in the state of Hawaii. Despite this label, *Ka 'ōlelo hawai'i* is still subject to the pressures of language shift and loss due to the decrease of *kānaka maole* and non-Hawaiian locals in Hawaii.

Berzinger & Heinrich also argue against Fishman's discussion that the language must find its way outside of the school and into the surrounding community to become 'self-maintaining' (Berzinger & Heinrich 2013:312). The mistake here is in believing that a language is ever 'self-maintained'; languages do not exist without speakers to perpetuate them, regardless of the domain of use. As Mufwene (2004:204) states, "language death is a protracted state;" used to describe a community-wide loss of competence in a language, language death denotes a process that does not affect all speakers at the same time nor to the same extent. Mufwene goes on to explain that language death happens when there are no more speakers of the language. Therefore, *Ka 'ōlelo hawai'i* will not be completely lost if it can be maintained in particular cultural contexts, such as the *Hula*.

Expanding on this, I look to Fishman (1994) to understand what was regained when *Ka 'ōlelo hawai'i* was revitalized, by looking what is lost when a language is lost. He explains that when people lose their language they think they lose their sense of sanctity, sense of kinship, and sense of moral imperative. These senses are a part of one's individual identity, as well as, a part of group identity which help to form idea's of language and culture. Viewing these senses as ideologies, in previous research on *Ka 'ōlelo hawai'i* we find; sanctity linked to *kupuna*, kinship linked to *'ohana* and moral imperative related to *malama i ka 'āina* , and *kuleana*.

To look deeper at the issue of language loss and language maintenance, I look at the ideas of language rights and a global language history presented in Mufwene (HDL 2014 keynote presentation, and 2014 in press). His arguments question linguists who have taken the role of language advocates, despite the world's history of language loss. He first defines languages as repositories of generations of accumulated knowledge that groups

associate with themselves. The language might thus be viewed as the collective memories for the collective knowledges of a given population of speakers. These repositories are what Mufwene sees as what is actually lost when a language is lost (Mufwene 2014 in press). This idea that language embodies collective memories is found in the responses from diasporic Hawaiians in Halaulani's (2007) study, mentioned above.

The respondents talked about Hawaiian culture and knowledge more as past memories instead of current states. Halaulani's research also sheds light on Mufwene's question about whether losing the language is losing the culture. The answer seems to be 'no', because the respondents still held onto the four key ideologies associated with Hawaiian, regardless of being able to use the language. Mufwene (2014 in press) supports his argument by mentioning the Roman's excessive borrowing from the Greeks. He then affirms, that "the bottom line is that populations are culturally adaptive, reshaping their traditions in response to changing social and physical ecological pressures." (Mufwene 2014 in press) He cites two main causes of loss of language or culture, (1) shift is noticed in hindsight, and (2) shortages of occasions to practice the language or culture.

Another cause of shift, which I believe is, in fact, the driving force of most shift, is that economic success seems only achievable in a dominant or common language. Even in the past, those trying to preserve *Ka 'ōlelo hawai'i* understood the need for both museum culture and living culture. Handy et al. (1933:303) states, that "If a culture is really to be preserved, it must be preserved in the life of the people, as well as in the cases of a museum or within the covers of a book."

Hula can be seen as a part of the living culture of *nā kānaka maole*, and it is through interviewing the participants of this living culture that we can understand how language and culture are perpetuated and maintained.

III. Chapter 3

Mo`olelo (History)

To provide a framework for this research, the history of *nā kānaka maole a me Ka 'ōlelo hawai'i*, is outlined below. Along with an overview of *ka mo'olelo hawai'i*, I discuss the art of *Hula*, the use of *'ōlelo hawai'i* in the *Hula*.

3.1 *Mo'olelo a nā kānaka maole a me Ka 'ōlelo hawai'i*

“At one time all Hawaiians lived in Hawaii and all spoke *Ka 'ōlelo hawai'i*, with minor dialectal variation among the islands.” (Wilson 1998) When the Europeans arrived in Hawaii, in 1778, *nā kānaka maole* had a thriving society. The population has been estimated to have been approximately 800,000 Hawaiians (Stannard 1989). *Ka 'ōlelo hawai'i* had no writing system, though this did not hinder the knowledge of their history, as the language maintained a strong oral literature. “The orature varied from cosmogonic, genealogical, migrational chants, religious prayers, oratory, histories, math and traditional sayings and teachings” No 'eau-Warner (2001:134). Use of *Ka 'ōlelo hawai'i* did not begin to decline immediately after contact, it flourished. Wilson (1998) cites Kuykendall & Day (1961), explaining that the Hawaiian kingdom developed rapidly from 1820 into a multiracial country ruled by an indigenous nobility with much influence from the tiny, but politically and economically powerful missionary-centered Anglo-American minority (Wilson 1998:126). During this time *Ka 'ōlelo hawai'i* was not only spoken by *nā kānaka maole* but by all peoples residing in Hawaii at the time. The language continued to be

dominant until the 1890's when the Hawaiian Monarchy was illegally overthrown and the language banned. In 1893, Queen Liliokalani was imprisoned by the "Committee of Safety" a group comprised of the descendants of missionaries (www.hulapreservation.org), an illegal act that has never been prosecuted.

In 1896, only three years later, English began to flourish as the use of *Ka 'ōlelo hawai'i* was banned in both public and private schools. The decline of *Ka 'ōlelo hawai'i* was also influenced by many things introduced after European contact. No`eau-Warner (2001) attributes the rapid decline of the *Ka 'ōlelo hawai'i* in the early 1900's to the overthrow of the government and the subsequent effects of this action. He talks about this as a disenfranchisement of *nā kānaka maole*, which was then followed by a widespread use of Hawaii Creole English (HCE). "In short, the seeds for the decimation of the Hawaiian Language and culture were sown and largely reaped in one generation," (No`eau-Warner 2001:135). The reversal of this decimation took place during the 1960's and 1970's when people in Hawaii began to revive dance, song, and as a result, language, during what is now called the Hawaiian Renaissance. During this time, a revival of traditions like the *Hula*, voyaging in canoe and learning to speak *Ka 'ōlelo hawai'i* redefined the identity of many *kānaka maole*. This led to the language becoming the Statutory provincial language in State of Hawaii in 1978 with Hawaii Constitution, Article 15(4), making Hawaiian co-official with English (<http://www.ethnologue.com/language/haw>).

In the 1980's, the desire to maintain *Ka 'ōlelo hawai'i* saw the creation of many Hawaiian immersion schools called *Aha Punana Leo*, 'language nests.' The first of these was opened on September 4, 1984 in Kekaha, Kaua'i (No`eau-Warner 2001:136). Following these efforts, the University of Hawaii system has, over the last 20 years,

developed education programs up to the doctoral level in *Ka 'ōlelo hawai'i*. This effort has been successful in institutions of education, however it has not extended into the surrounding community, despite the existence of a strong Hawaiian language network.

In the 1990's, the reality of *Ka 'ōlelo hawai'i* was few native speakers and second-language speakers teaching other second-language learners (Wong 1999:95-6). The answer to the question of who uses *Ka 'ōlelo hawai'i* and where it is used is still vague. Snyder-frey (2013), discusses how the influx of new speakers makes Hawaiian a high profile language, which leads to more resources that produce better outcomes. These outcomes are influenced by ideologies surrounding the relationship of language, culture, and identity (Snyder-frey 2013:231). She questions the success of these programs due to the disparity between the status of Hawaiian and its actual use, explaining that it is the native language of few people, and more a heritage language that is being reclaimed (Ibid 2013:233). Those that are reclaiming and maintaining Hawaiian are of four basic types described by Brenzinger & Heinrich (2013) these types are; (1) 'Ni`ihau Speakers', (2) 'old native speakers', (3) 'second-language learners', (4) 'new native speakers'. The differences among these groups is primarily generational with the Ni`ihau Speakers having an unbroken chain of language on one side and the 'new native speakers' being full bilinguals with Hawaiian as their L1, and English as their L2 on the other (Brenzinger & Heinrich 2013:306-8). These authors also discuss the importance of the Hawaiian language network, explaining the need for the use of *Ka 'ōlelo hawai'i* to better understand Hawaii.

“Hawaiian additionally provides better access to and a thorough understanding of the local history, society, culture and natural environment. Speakers of Hawaiian today enjoy societal recognition across all generations and ethnicities of society in

Hawaii and are considered in many ways to be the cultural elite of Hawaii,” (Brenzinger & Heinrich 2013).

Looking outside Hawaii, there are many communities of *nā kānaka maole* and non-Hawaiians that perpetuate and maintain *Ka ‘ōlelo hawai‘i a mēheuheu*. Halaulani (2007), directly addresses how these Hawaiians view their Hawaiian Identity. She cites many authors, including Malone (2003), Malone & Corry (2004), and Kauanui (1999), to show that many native Hawaiians reside outside of the Hawaiian Islands. Specifically, 40% of respondents of Hawaiian descent, in the 2001 census lived in the continental U.S. with the majority of these respondents living in California (Halaulani 2007:7). This author looked at the Hawaiian Ideologies that this thesis discusses and a more detailed discussion of this article is provided in section 2.2.

3.2 The Art of *Hula*

As mentioned earlier, the focus of this thesis is *Hula* practitioners in New Mexico. In this section, I outline the art of *Hula* practice and the role of this art in the maintenance of *Ka ‘ōlelo hawai‘i*.

The following description of *Hula* is taken from the entry in *The Encyclopedia of Dance* (Stillman 1996), and descriptions provided in Stillman (1998). The term *Hula*, is defined by the *Encyclopedia of Dance*, as a dance with referential movements and gestures that was developed in the Hawaiian Islands by the original settlers who migrated there by outrigger canoe in the 5th century. It is a dance performed with *Mele*, defined as Hawaiian poetry, which is considered the most important component. *Mele* consists of records containing cultural information, some examples are; *Mele Pule* (prayers), *Mele Inoa* (name chants), *Mele Ho‘oipoipo* (love songs), and *Mele ‘āina* (songs about the land). The *Mele*

are also used to classify the type of dance being performed. The second level of abstraction in *Hula* are the *Hula gestures*. Though they do not tell the story, they interpret key aspects of the *Mele* (Stillman 1996, 1998).

Even with the influx of dance forms from other ethnic groups, *Hula* is largely intact and uninfluenced. The origin of *Hula* is shrouded in legend and most refer to the epic of *Hi'iaka* and her dance for her sister the goddess, *Pele*. Other legends surrounding the *Hula* include the epic of the goddess *Laka*. Pre-contact *Hula* was tied to religious practices, the dances involving the *Pahu* (a sharkskin covered drum) seem to be considered the most sacred. In 1820, Calvinist missionaries arrived and in an attempt to convert more *kānaka maole*, they convinced the chieftain to outlaw *Hula*, deeming it a heathen practice, lavish and lewd. This caused *Hula* to go underground until the reign of King David Kalakaua (1874-1891). During this time *Hula* practitioners were invited to the palace to practice the traditional arts. This spurred the experts of that time to merge new elements of poetry, chanted vocal performance, dance movements and costumes, to create what was called the *Hula Ku'i* (to combine old with new).

Traditional *Hula* declined after the overthrow of the Hawaiian monarchy in 1893. In the 1930's and 1940's, concessions to non-hawaiian audiences included English language lyrics, less allusive pictorial gestures, and sex appeal added by emphasized hip movements, removing *Hula* from its former religious context. Women became the practitioners of the *Hula*, which had been a predominantly male practice before contact. This is a seldom discussed topic given the shift to a female practice though throughout the revitalization movement men have participated in the practice. This shift also affected the way the dance was practiced, as it was once a way to express history and express the natural

world, while after contact and in recent times the art became commodified and sexualized. Images of cellophane skirts, coconut bras, and seductive sarongs are still used in reference to *hula* in pop culture today. More religious practitioners, however, perpetuated the *Hula kahiko* in private circles (Stillman 1996, 1998).

During the Hawaiian renaissance in the 1970's, pre-*ku'i Hula* became important to many, serving to boost ethnic pride. Contemporary practitioners divide *hula* into *Hula Kahiko*, the ancient *Hula*, and *Hula 'Auana*, the modern *Hula*. *Hula* is now so visible that it is practiced worldwide with *Hula Halau* (*Hula Schools*) in 22 countries (www.mele.com). There are also two annual *Hula* competitions, the Merrie Monarch Festival, in April on the Island of Hawaii, and the King Kamehameha Traditional *Hula* and 'Oli Competition, in June on Oahu (Stillman 1996, 1998). *Hula* is also becoming viewed as a non-gendered practice as men have continued to practice with pride.

Harmin (1994:59) expands on the elusive nature of this practice, calling *Hula* a symbol used to rediscover 'Hawaiian-ness', a concept that has become a 'cultural trademark', and a flexible part of a dynamic society. To affirm this, she cites Stillman (1981: 18, 20) who states, "The music serves to reinforce the group's ethnic Hawaiian identity, and to validate the 'Hawaiian-ness' of the entire event, i.e. *lu'au*... Dancing the *Hula* is but one way to demonstrate that one possesses cultural knowledge" (Harmin 1994:63). This view of the practice of *Hula* as a marker of Hawaiian identity is seen in the responses by participants and are analyzed in relation to the ideologies discussed above and below. *Ka 'olelo hawai'i* is used in the *Hula* in a few distinct patterns that show that *Hula* has a communication pattern and is a language unto itself. The language is used in

the *'oli* and in the *mele* by either the dancer or the orator, and sometimes they perform in unison.

The gestures and movements of the dancer are sometimes in correlation with the words of the *mele* or *'oli*, and sometimes a visual response to the words spoken. Therefore, some *Hula* involve the orator chanting alone as the dancer performs the movements that correlate with the words. Other *Hula*, the orator and the dancer take turns saying the *'oli* or the *mele* while the movements correlate with the words spoken by both. Then there are also *Hula*, in which the gestures and the movements are responses to the words of the orator, that sometimes are accompanied with the dancers chanting. The musical instruments are also used to convey and communicate the message of the *Hula*. Experiencing the *Hula* live allows the observer to witness the communication patterns of the data.

IV. Chapter 4

Study

Below I provide an outline of the methods that informed my research, and how the research was conducted. This includes the structure of the interviews, the manner in which they were conducted and finally the process used to transcribe and analyze the data.

4.1 Structure of Interviews

This study is modeled after descriptions of ethnographic and qualitative models from Schensul, Schensul & LeCompte (1999) and DiCicco-Bloom & Crabtree (2006). The methods employed to gather and analyze data follow an ethnographic style utilizing sociolinguistic interviewing. Individual interviews were conducted as in-depth interviews and consisted of open-ended questions. Therefore there were no answers deemed more or less 'correct'. This style of interview aids in building rapport between interviewer and interviewee. With these added benefits, in-depth interviewing provides data that explores undefined domains as data can produce factors and sub-factors. Another key advantage to this type of study is that it identifies new domains that may have not been considered by the researcher.

This process requires that the researcher acquire key informants, who are identified as having knowledge of the subject matter. Along with in-depth interviewing this study also includes data collected from two semi-structured group interviews. The idea purpose of the group interviews is the desire to compare the responses to those from previous research, as well as to the individual interviews. The nature of a group interview is public

thus allowing the participants to feel supported by their peers. They were semi-structured and the questions asked were informed by the responses from the individual interviews. This allowed the researcher to expand on known domains. The hope is that these interviews will reveal something not found in the individual interviews.

4.2 Participants

The participants in this study have been identified as having knowledge of *Hula*, Hawaiian language and Hawaiian Culture. Their knowledge is given, due to their involvement in the practice of *Hula* with this *Hula Halau*. The School has been open since February 2014, and the *Kumu* of this school has been teaching and practicing *Hula* for over 20 years. I made initial contact with one of the dancers who got me in contact with the *Kumu*. We met in the beginning of November 2014 to discuss the project and what would be asked of the individuals that decided to participate. This meeting was successful and a letter of support was drafted and approved by the *Kumu*. She agreed to help by screening and recruiting participants for the study and to allow the use of their studio space as the location. This research would not be possible without the support of these long time *Hula* practitioners.

In support of the school and to build the relationship between myself and the participants, I attended their holiday celebration on December 6th, 2014 at the Hiland Theater. The event showcased the students developing talents in the Hawaiian *Hula*, as well as other Polynesian dances. At the event, many of the ideologies addressed in this research were discussed, such as; globalization, *kuleana*, language as a part of culture, language and ethnic pride, and the effects of contact. One of the key ideas of my thesis was also integral in the framing of the performance, that of *Ka 'ōlelo hawai'i a mēheuheu* being

perpetuated in New Mexico. The individual interview questions are informed by the notes taken at the December 6th, 2014 event, and the group interview questions were informed by answers to these questions. The questions are shown below with the data, for full interview scripts used by the interviewer, see appendix A.

4.3 Data Collection

The data analyzed in this study is from the responses to the aforementioned questions. The interviews were conducted utilizing a standard recording device after IRB approval was obtained. I met with the interviewees at the schools studio located at 136 Washington St. SE Unit G, Albuquerque, NM 87108. The interviews took place over a two day period in the beginning of February 2015.. The original interviews included ten individual participants, two *Kumu* (teachers) and eight students, from the *Hula Halau*. There were some issues with the data as some of the original participants dropped out of the study after they stopped participating in the *Hula Halau*. To provide them with confidentiality no contact information was exchanged with individual participants, as the *kumu* had selected the participants and not myself, she asked if new dancers could participate. Thus, the data was destroyed and new members of the Halau were asked to participate. Of the original interviews 2 individual interviews and both group interviews were discarded after many participants disassociated with the *Halau*.. To reacquire sufficient data one individual interview and one group interview were conducted in January 2016. The final data used included only six participants, the *Kumu* and five students. The *Kumu* and three students participated in individual interviews, and the *Kumu*, two individual interviewees and one other dancer participated in the group interview.

The four individual in-depth interviews ranged from 10 minutes to 15 minutes, allowing for the interviewee to have sufficient time to respond as the questions are open-ended. These were conducted on a one to one basis, participants; (1) were presented with the consent form (see; appendix B), (2) asked to answer as best as they can, and (3) informed there are not ‘correct’ answers. At the end of individual interview the participant; (1) was prompted to ask questions to the interviewer and (2) asked if they had any more to contribute.

The semi-structured group interview consisted of four participants, each responded to questions similar to the in-depth interviews (see; appendix A), and the consent form was presented prior to the start of the interview. The interview remained under 60 minutes in duration, and was semi-structured to allow for the participants to contribute an equal amount of responses, allowing for time at the end for any discussion. The interviewer asked the participants in this interview; (1) to respond individually to questions posed by the interviewer and (2) to engage in discussion with the other participants about their responses. At the end of the group interview the participants were; (1) prompted to ask each other any follow up questions and (2) asked if they had any more to contribute.

4.4 Method of Analysis

Discourse analysis is a process in which “Discourse linguists analyze, for example, the structure of conversations, stories, and various forms of written text, the subtleties of implied meanings, and how language in the form of speech interacts with non-linguistic communication,” (Jaworski & Coupland 1999:4). Discourse analysis thus begins with natural spoken language which must be recorded and then transcribed. To extract the varying ideologies associated with *Hula*, the Hawaiian Language and the Hawaiian

Culture, the recordings of my interviews were transcribed using the Dubois et al (1993) method.

Transcription is how speech is represented as written text (Mishler 1991). The responses from the participants were transcribed utilizing the method put forth by Dubois et al. (1993). These authors state, that “Discourse transcription can be defined as the process of creating a written representation of a speech event so as to make it accessible to discourse research,” (Dubois et al. 1993:45). The speakers are indicated with the letter P, denoting participant, and then 1,2 or 3, denoting the order of their participation, with the *Kumu* indicated as, PK. Speaker overlap will be shown with [] with the left aligned vertically (Ibid pg. 49-52), if the unit is not complete it was considered truncated and marked with a double hyphen, usually a false start, i.e. “I was go--, I went.” Words are separated with a space and any truncated words are marked with a single hyphen, i.e. ‘I wa- there’. (Ibid pg. 46-9)

Other parts of discourse, Dubois et al. (1993) noted are;

- (1) Transitional continuity: final (.), continuing (,), and appeal (?)
- (2) Terminal pitch: fall (\), rise (/) and level (_)
- (3) Accent and lengthening: primary (prominent), secondary (grave), booster (!)
- (4) Tone: marked before word, fall (\), rise (/), fall-rise (∨), rise-fall (∧)
- (5) Pause: Long 0.7 secs + (... 0.7), medium 0.3-0.6 (...), Short (..)
- (6) Vocal noise: (COUGH), Glottal stop (%), Inhale (H), Exhale (Hx), Laugh (@)

Dubois et al. (1993) also make note to discuss the transcriber’s perspective to account for any comments from the researcher, ((comment)), or uncertain hearing, <XwordX>. (Dubois et al. 1993:74-6) Each interview is transcribed without taking into account all aspects of the speech. The most integral part of the data are the ideologies found within, therefore pitch and tone are not noted. There was little –to- no overlapping speech

as participants took clear turns during the interview. This discourse has been analyzed in the results and discussion section of this thesis.

I examine all responses to each of the interview questions in turn, noting what attitudes towards *Ka 'ōlelo hawai'i a mēheuheu* are revealed. Taking particular note of how interviewees relate their experience of and participation in *Hula*, to larger issues of language and culture heritage and maintenance. This is done as an analysis involving close examination of language in its socio-cultural context (Hymes 1962:16), therefore some discussion of mo'olelo, sociocultural problems, stereotypes, and the effect of *Hula* on an individual is included.

V. Chapter 5

Interview Data and Discussion

The data consists of an overview of the interview responses from which ideologies are extracted. The individual Interview responses are compared and summarized first to provide a background for the group interview responses that follow. The responses from the participants are compared and related to the three topics of this thesis, beginning with how the participants shape their *Hula* identity and their relationship with *Ka 'ōlelo hawai'i* and the Hawaiian Islands.

I then discuss their responses to the questions in relation to the interwoven nature of language and culture. The topic of language maintenance completes this section as the concept of Individual Language Ownership is analyzed. The analysis takes into account Errington's (2000:115) three concerns about linguistic analysis; the differential openness

of language structure for metalinguistic objectification, the ways metalinguistic discourses can mediate social interests, and the ‘naturalization’ of social differences through construals of language as embodying identity and community. This results of this research provides support for previous research on *Ka ‘ōlelo hawai‘i*, and that hopes to inspire future research.

1.1 Analysis of Individual Interview Data

This section looks at the Individual Interview Responses contrasting them next to each other to show the importance of individual perspective and individual ideologies. The questions are discussed in three parts:

- *Hula* Background and Identity - Questions 1 through 5
- Linking Language and Culture through *Hula* - Questions 6, 9 and 10
- Motivations and Maintenance - Questions 7, 8, 11 and 12.

Summaries are provided for each part and a final discussion of the data is provided at the end of this section.

5.1.1 Participant background *Hula* Identity

Questions 1 thru 5 assess the participant’s background in *Hula* and *Ka ‘ōlelo hawai‘i*. The responses provide an understanding of each participants *Hula* identity and their relationship with Hawaiian Language and Culture.

1. How did you get involved in the art of Hula?

The participants each had their own personal reasoning for getting involved in *Hula*, for the PK and P3 the *Hula* is a family tradition passed from generation to generation. P1 and P2 were dancers that choose *Hula* after years of dancing other forms of dance.

PK learned from her Aunt.

PK: *It runs in my Family, I was about five, when, My great Aunt, actually, Who- helped raise me basically, she used to teach hula to a lot of the military residents, And, um so she got me started from a very young age. And, my family is always listening to Hawaiian music, And, watching Merrie Monarch, Just being surrounded by the culture, is always something that I wanted to do, so I was about five when I actually started dancing.*

P3 learned with her sister because of her mother's long time participation in Polynesian dance.

P3: *I initially started dancing, When I was in high school, actually going to a Halau, And dancing Hula, my mom, she used to dance all sorts of Polynesian Dances, Back in her youth and, I guess you could say it was kind of forced upon my sister and I, to- join a Halau.*

For P1, Hula was a new dance form found after an injury.

P1: *Well, I first got involved. I had injured my hip from dancing flamenco, so I was actually not dancing for a year. And then a good friend of mine actually studied Hula in Hawaii, she- found out about some classes that were going on, and she just asked me, "hey, I know that your nursing you hip, but maybe you would like this. You know come and take a couple of classes." So you know it just started like that, as kind of um- a curious student not really knowing what it was all about.*

For P2, Hula was something she wanted to practice after being a belly dancer.

P2: *Um, I went to a show, a traveling show, that was uh Christian based show, That was, had multi-culture Polynesian cultures. And I saw the Tahitian dancers, and at the time I was a belly dancer, And I was like, I really want to learn that, and so I called and looked, And searched and searched. And I could not find a teacher, this was about, Oh, 12, oh 13 years ago, I did find a hula teach about a year later, and so I went to that class, And the very first song, hula grabbed my heart, and has never Let go.*

2. How long have you been participating in Hula? (Here? elsewhere?)

Each participant was introduced to the Hula at different times in their lives with the Kumu practicing for almost 26 years and the newest dancer, P1, practicing for 8 years. Only the Kumu practiced in Hawaii, and P3 practiced Polynesian dance in American Samoa.

3. *Are you from Hawaii? If not, have you ever been to Hawaii? If not, would you like to go there?*

All participants had some exposure to the Hawaiian Islands, the Kumu was born and raised in the islands, while P1, P2, P3 have visited throughout their lives.

4. *What languages do you speak?*

Five languages were mentioned Hawaiian, Samoan, Spanish, French, Arabic, and English. The participants only claimed to be really fluent in English, one claimed fluency in Spanish. Not one participant said they were fluent in Hawaiian including the Kumu.

5. *Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?*

Two participants stated they only speak and understand a few words from their experience with the *Hula*. P1 and P2 had limited experience in the language and hoped to learn more, while PK and P3 stated that they did understand a lot from Hawaiian. P3 also stated they had experience with Hawaiian pidgin as well.

P1 expressed the want to learn the language through immersion.

P1: *“Um, so I don’t feel like I’m fluent. Um I understand some words and I can speak some words, and I really do have some interest in somehow immersing myself in it.”*

P2 correlated the few words she understood with the *hula* gestures they are associated with.

P2: *Just some words.*

I: *So what words do you know and why do you think, those words have stayed?*

P2: *I know, kai, because of the motion that goes with it,*

yah, so, ocean, let’s see...

And maka, eyes, because we do that little thing, with our eyes.

P3 simply stated that she had some understanding.

P3: *I understand some of the Hawaiian Language and some pidgin, ya*

I questioned further and asked what word she would associate with her *Hula*. The word she defined for herself was *'ohana*.

- I: *So, what words do you know?*
... okay, so,
Let me rephrase that.
So, What words do you feel are the most important to you
In the Hawaiian language, um, like what words do you really associate
Your hula and Hawaiian with?
- P3: *I think the main word would be 'ohana.*
- I: *'Ohana, uh huh, which is family.*
- P3: *Yes.*
- I: *why?*
- P3: *Cuz, well, for me being in New Mexico,*
And being away from Home, the Halau,
This Halau is like my family, uh their like my family
Away from home, and I feel like I relate,
A lot with them, cuz New Mexican culture, and
Polynesian cultures, they're pretty different,
And sometimes, you get home sick so,
Being here at this Halau, makes me feel,
A little bit closer to home, and
I can relate to people, a lot better.

While interviewing PK, who had the most experience with the Hawaiian Language, I asked about specific words in Hawaiian that resonate with her now that she is living off island. She responded first with a clarification and definition of *Aloha*.

- PK: *Mmm. Aloha, definitely, only because it is so common, And, yet so misunderstood.*
- I: *What do you mean by that?*
- PK: *Because, a lot of people are just so, um basic, When it comes to aloha, you know like, Um, its Hello and goodbye, But really Aloha is a feeling, Its not just a word its and emotion, and Its um, It brings people together, Its, Its deeper than love even..*

She then further explained the need to understand the semantic depth of Hawaiian words as the most salient are correlated with actions, which to her is unlike the English Language.

- I: *That's beautiful, um. So, are there other words that you feel have that same, Um, misunderstanding?*
- PK: *Um, not necessarily a misunderstanding, But um, maybe more so of, A lack of practice, Because so many words are just so, so much more than.. How English language just has, has words that you can just, just use and that's just what it means,*
- I: *Right, it has a simple meaning.*
- PK: *Yeah, exactly. That is. It is what it is. But in Hawaiian Language, So many of the words are, Are so much deeper than that, It, its action versus just a word, You know, so, Lokahi. ###*

- I: *Lokahi.*
- PK: *Mmmhmm. These are words that-*
- I: *What's lokahi to you, because I can't remember that definition?*
- PK: *@@. Like, to help one another. You know, and to work together. And to be one, sort-a thing, working towards the same goal. These are some of the words, too, That I try to teach the students, In our culture classes, Because we do have culture classes, That go beyond Hula, into The actual culture so that, They can learn how to express these terms in action, as well.*

PK's last statement shows her desire for the students to take the language into action and beyond *Hula*.

Summary

The response to these questions provide an understanding of each participants *Hula* identity and their relationship with *Ka 'ōlelo hawai'i a mēheuheu*. The formation of their *Hula* identities started at different times in each individual's life and for different reasons as seen in the responses to questions 1 and 2. PK and P3 have family at the root of their *Hula* identities, while P1 and P2 expanded their dance identity to include *Hula*. Their cultural backgrounds and experience with *Ka 'ōlelo hawai'i* was also varied.

Responses to question 3 allowed understanding of the participant's origin, P1 and P2 are not from Hawaii and have only visited a few times. P3 is also not from Hawaii, she mentioned her first trip to Hawaii was in 1998 when she may have been passing through. P3 was my main informant for this study and I have known her for many years so her responses are affected by this and sometimes she does not explain fully what she means, for example, when she states that she might have been "passing through" Hawaii, I know she means from her home in Samoa because of our friendship. PK was born and raised in Hawaii and lived there until moving to New Mexico a few years ago. Her responses are sometimes not fully explained as well, because she is speaking to me. I was also born and raised in Hawaii and we both believe we have shared knowledge and understandings from *Ka 'ōlelo hawai'i a mēheuheu*.

Questions 4 and 5 showed that each participant has desire for further understanding of the language and culture. P1 was interested in Hawaiian language immersion. P2 utilized the modality of gesture, *Hula* gestures, to retain Hawaiian words. P3 brought up the ideology of *'ohana*, and explained how the *Hula* Halau was her family in New Mexico. PK defined two ideologies, *aloha* 'respect for other's right to live' and *lokahi* 'balance or even exchange', adding to the four ideologies found in previous work (i.e., *kuleana* 'the need to understand authority, responsibility, or authenticity', *malama i ka 'aina* 'to take care of the land' *'ohana* 'family', and *kupuna* 'remembering the ancestors'). The Culture classes conducted by the Kumu which provide more information to the *Hula* students about *Ka 'ōlelo hawai'i*, teach these ideologies and how to put them into action.

5.1.2 Language and culture interwoven by Individual Ideologies

Questions 6, 9 and 10 focused more on the culture and how it has become integrated into the lives of the participants.

6. Do you think the Hawaiian language is important for understanding and practicing Hula?

Responses to this question centered on the importance of understanding the history of the people to understand their language and culture. P2, P3, and PK gave longer responses and more insight into what they see as significant. P2 expressed the need to know the meaning behind the key words of *Hula*. P3 mention the need to break stereotypes and PK, the instructor, explained the intergenerational nature of *Hula* and how the younger children and even the adults at the *Halau* are really beginners in culture.

P1 said that understanding the language was linked to the understanding of the history of the dance.

P1: .. In terms of how we are conveying the message and the history of what it is we are dancing.

P2 expressed the need to know the meaning behind certain key words used in *Hula* that are cues to a change in rhythm or the end of the mele.

P2: *Yes. Definitely because if you, your teacher will explain the song to you, but for the way I dance, is, I cue on the lyric, so, once I learn that song, I kind of know, Well, that's the pali, and the maka, And the ha'ina, or whatever, I cue on those words, to help me memorize my choreography.*

P3 expressed that if you are not experiencing the language than you are only seeing the surface of the Hawaiian Language and Culture.

P3: *I think so,
If you, if you really want to understand, not just - Hula, You want to understand the culture and the language, At least like get a feel for it, like, For those who just dance Hula, okay yeah, You can dance hula, but do you know anything about the Hawaiian Language?
Do you know anything about their culture?
Cuz, to say that you dance hula, I feel like that is just barely scratching the surface of what Hawaiian Culture is, Like their history, and, the things that they have gone through.*

P3 went on to say that *Hula* is one of the strongest remnants of Hawaiian culture, which is beneficial as it utilizes the Hawaiian language so the language should always remain in use even if only in this domain.

I: *So, what do you Hula shows about the Hawaiian History?*

P3: *I think Hula, is,
Probably one of the strongest remnants of Hawaiian Culture,
That is still around today, um, the Hawaiian language,
I'm not too familiar with how its thriving,
Today, but I do know that the practice of Hula is flourishing,
In other states, and worldwide actually,
I know that, um, PKI's Kumu,
Has a Halau in Japan, and, that's overseas, It's just spreading everywhere,
It's like wildfire and its really nice to see,
That not only are they teaching the dance,
Their also incorporating language and culture,
Giving people an understanding of,
Of a different culture aside from their own,
And not just to follow the stereotypes people see on t.v.*

PK also responded similarly, she states that Hawaiian language is the root of the *Hula* and that you need to know the story to know what you are dancing. That is why she created the culture classes to assist beginners in the language and the culture in gaining further understanding. The Halau also has youth that participate which allows the knowledge of the *Hula* to be shared on an intergenerational way.

- PK: *Well, its kind of the root. It's the root of what we do, When we dance, we are not just interpreting, As far as a literal translation, We're interpreting a lifestyle, We're interpreting a culture, um we need to understand the language in order to even know what we are dancing, To know what story we are telling, in order to pass it down.*
- I: *Okay, so, my favorite thing is the passing down, because um, I like that you brought it up here, because its going to move us to the next phase, so um, ## So um, one of the big issues with language maintenance is actual perpetration through generations, and so um, how do you guys think you do that, at the Ka la Kapu School of Polynesian Dance?*
- PK: *Well, it was hard at first, it was very hard to start with the little ones, Only because, there not just beginning to dance, they are also beginners to the culture, you know, this is their first exposure to Hawaiian culture, it was very hard to not teach them and 'oli right away.*
- I: *Oh, yeah.*
- PK: *So, we started this year, um*
- I: *Beginners of the culture, I like that. Are most of the kids, are they Hawaiian or no?*
- PK: *No. Um, none of them are.*
- I: *Wow, I love it. That's even more ##*
- PK: *I know. They do their best in, uh In like repeating, the words back, Because what we did, What I did was, during the culture classes, last year, I just taught them, like numbers 1 thru 10, And then we did terms, like standing up, sitting down, Things that we would use in Hula, as well so they don't forget, Days of the weeks, um as well as, months of the year.*
- I: *So are the calendars you give out are they also in Hawaiian?*
- PK: *Mmmhmm. Yeah.*

While what she is teaching is very limited and there is not as much exposure to language as is necessary to create fluency, there is an enormous benefit to creating a simple foundation in any language. Given that they are practicing outside of the Hawaiian islands, some exposure to more than just the language associated with *Hula* is beneficial in creating a cultural point of view to dance from.

9. What has been the best part of your experience with Hula?

The responses to this question related to ideologies that build ones identity in a given culture, such as; acceptance, building an '*ohana* and feeling closer to home. For PK, bringing *Hula* to the great community in Albuquerque is important, so the annual Halau Ho`ike celebration, that shares with the community, is the best part of her experience.

P1 feels that it gives her courage, strength and a sense of family.

P1: *Um, for me, the best, for me,
It's been getting to know um kind of a bigger group of people,
And to really kind of feel like they are family.
And that I can trust them and I feel like they trust me, as well,
And um like I said before, I think my self-confidence has, you know, gotten stronger. From learning and building upon skills that I've had, you know um, I don't know I feel like I have courage, @@ and being humble, you know.
You have to be humble, you can't go out and say, "I'm a great dancer! I'm gonna kill this!" You know, there's a lot of building steps that go, you know, into Hula, you know.*

P2 stated that it was finding her current Kumu that is making the difference.

P2: *The best part has been finding, pk1 and pk2, Actually,*
I: *your kumu's?*
P2: *yes*
I: *why?*
P2: *because my previous teacher did not always.
Um, treat us with a lot of respect and aloha.
Although she talked about it a lot, she would yell at us and yell at her husband,
And it made me very uncomfortable, but I danced with her for many years,
Because that was my only choice,
And I loved the girls I danced with, so when I found, k1 and k2,
and their- hearts are so open,
And you can talk to them about anything,
And its okay, and that's what I totally love about them.*
I: *so you found more acceptance here?*
P2: *yes.*

For P3 it is a rewarding practice that allows for growth in her knowledge of the Hawaiian language and culture.

P3: *Growing in knowledge of the culture as well as in dance skill
It is rewarding to see our efforts come to fruition
Having culture classes puts things into perspective
and gives me something I can relate to, coming from the islands as well.*

The language may be something that can find itself trapped in institutional settings with limited potential of use in a community. Culture, however is not something that is a hobby that does not leave the institution, it is something that becomes intertwined in an individual's life. A deeper understanding of this can be seen in the responses to the next question.

10. Has your experience with Hula affected any other aspects of your life?

Responses to this question were inspiring and involved self-confidence, healthy mind and body, and seeking further understanding of self. Each of them has experienced the need to continue to dance *hula* to heal their physical body or to provide them with a strong mind due to the disciplined nature of *Hula*.

P1 feels it as a guiding force, stable and a part of opening up herself while finding unity with others.

P1: *Yes, I mean like I said before, um I think my self-confidence has grown. Um I think I have learned a lot about myself and how I relate to the world. The past year hasn't super been easy for me. I got laid off from my job, you know I'm shifting gears, and moving to a different, um work environment completely, and I think Hula for me has been kind of the staple or the guiding force. Um its been, you know there, and it will always be there, Um I don't know kind of the strength in numbers has been cool too, its eye opening for me.. I think in this Halau we come from vary different backgrounds, both culturally, even spiritually, sometimes, um, you know... growing up with different languages in the home. But I think being able to take part in something as powerful as Hula, that's what kind of, puts down the barriers between us, that's what unifies us, that's kind of a tread a unifying thread, I think it's really incredible.*

P2 feels healing of the body from pain and depression have come from keeping her body moving.

P2: *Yes. Um because I have fibro myalgia, so, this is what gets me up off the couch, this is my.. I live in the east mountain, so I very rarely come to town, I come to town for class, so this is my social circle, And you know how dance and exercise makes you feel happy, And so it makes me feel very happy, And I get to see my girls, and um, I think it helps me be not so much in pain.*

P2: *... so, some days its totally a struggle to, you know, But once you start, and the music starts, And you get all happy, then it makes it a little easier.*

P3 found that it was a way to balance hard and soft, and allow her friends to participate in her culture.

P3: *When I initially danced Hula, it wasn't something I considered having as big an impact on my life as it does now. In high school I wasn't too concerned about Hula practice or continuing my dance education. It was a hobby. Since I left home in 2008, I soon learned to appreciate what Hula I did learn, and not even just Hula but skills from Samoan, Tahitian, and Maori dances as well. Having Hula in New Mexico opened a new topic of discussion between my friends and me. They were excited that I found a Halau and were curious about the mele we danced, how to properly pronounce the Hawaiian words. They were eager to*

understand why I enjoyed going to practice every week and wanted to see what I learned. It made me appreciate my mom making me go to dance practice way back in the day.

At times my Hula and rugby schedules would collide, but I managed to make the two work so that I didn't have to drop either. If anything, rugby made Hula hard at times because of the injuries I sustained due to playing. These were two completely unlike activities requiring different stances that I somehow managed to work together.

PK feels that *Hula* is her life, and part of her native-ness.

PK: *Its pretty much part of everything I do. Hula is my life, It is my passion, it is something that I want to teach, Something I want to continue to grow in, as well, Um, an then I find myself constantly talking about it, I guess, right, I just have this thirst to keep learning and growing as a Kanaka Maole, as a native Hawaiian, as a student, Now as an instructor, just yearning more.*

Even as an instructor PK maintains the belief that the learning never stops.

Summary

The responses to these three questions allow us to see that the *Hula* that these women are practicing has its foundation in having some knowledge in Hawai'ian history. This is seen in the answers to question 6, to which the participants stated that history of Hawaii is needed to use *Hula* as a cultural maintenance tool. P3 said that it helps to provide people with more understanding of Hawaii and break stereotypes. The removal of non-beneficial stereotypes aids in creating a clearer picture of an indigenous culture and limits misappropriation. PK gave the most in-depth response and explained that the language is the root at the *Hula*. She continued to say that the *hula* is not a dance, it's an interpretation of the lifestyle and culture of Hawaii and it's people. In teaching the *Hula*, PK understands the learners as a beginners in the culture with the need to learn the language, to build their understanding of the practice. In the Halau, not only are the dancers learning the *Hula*, they are also experiencing the language as a part of the practice. This allows them to become

protectors and ambassadors of *Hula* which we see in the responses during the group interview.

Question 9 and 10 help to expand our understanding of how individual identities are interwoven and expanded to include new ones. Responses provide an understanding of the individual ways they have participated in *hula* and how they continue to build and construct their Hawaiian identities. Honing in on their best experiences with *Hula* gave the participants a way to share the highlights of their journey with *Hula*. The Hawaiian ideology of *'ohana* was expressed and supported, as the respondents each in their own way expressed how they felt the ladies in the *Halau* are their family. This familial support system, created by the *Kumu*, aids in individual growth and collective growth of the *Halau*.

Responses to question 10 were very personal and uplifting as two of the participants are seen to utilize *Hula* as a tool to heal their body, mind and spirit. From these responses, the *Hula* can be seen as a cultural tool that shapes an individual's worldview, with movements that keep your body vibrant. Cultural practices like the *Hula* that interweave language and culture are not limited to the confines of the place of practice. The sacredness of the *Hula* has not been lost but maintained as a deeply rooted ancestral practice, an example of the Hawaiian ideology of *kupuna*. This data gives us the understanding that a cultural practice like the *Hula* that involves the need for language understanding, musical knowledge, gestures and unity. Thus it has the potential to move from simple practice to a lifestyle. The interviewees all on some level expressed the desire to grow in their knowledge of Hawaiian and use that knowledge in their daily lives.

5.1.3 Maintaining and perpetuating the language

The last set of questions, 7, 8, 11, and 12, gave the participants an opportunity to share their motivations, what they think of their own participation, and their ways of transmitting Hawaiian to others.

7. *What motivates you in your efforts to keep Hula and Hawaiian culture alive?*

Responses here revealed more ideologies and further discussion of the need to not be a victim of forgottenness. P1 shared her view of *Hula* as an art form and that as a participant she acts as a role model. P2 gave her view and definition of *aloha* and the ideology of *ahonui*. Both P3 and PK desired to stop the continued forgotten-ness of many aspects of Polynesian culture. P3 also mentions the need to break stereotypes again, which she states is linked to media.

P1 said that through respecting the culture and history one becomes a role model.

P1: *Um, I think role modeling, you know has really influenced me, the more you learn about hula, I think, the more you respect it. And that's, that's where I am, you know the more that I learn the more I respect the culture and want to know more about it. Um, you know I mean, I know I'm not from Hawaii, but I, the more I learn about it, I want people to know, and understand what its really all about. And to understand, um, you know that it is an art form, I believe, I truly believe it is an art form. Um, but there is a language that is conveyed in the moves and the gestures more than anything, there is a story line behind it that often has context, um for the history.*

P2 enjoys participating in the spirit of *Aloha*, seeing this as showing kindness to others.

P2: *To me, the whole world could use a way lot more, Aloha spirit, yah, um to me, it is being kind, to people, any people, strangers, whatever, Whenever I go to like a retail place, or a drive through, I always try to give them a smile, and um, If I see a woman that has particularly beautiful hair, Or a really lovely necklace..*

She also mentioned the Hawaiian Ideology of *Ahonui* – patience, and that she feels like part of a family of *Hula* sisters. As well as, adding to her definition of *Aloha* – *caring for people in your circle*.

P2: *So I try and give compliments, if I, find an appropriate situation, and like, I always return my shopping cart to the cart place, you know, just kindness, and also, Like last year, my word was um, Ahonui, so I was really practicing, Uh patience... I was really practicing patience and perseverance, and you know keeping on going..... and Aloha, I think is also, Caring for the people in your circle, the best you can, do you know what I meant, just the best.. like, my friends, and my family, And my hula sisters, and..*

P3 felt that it is her Polynesian identity that motivates her to not want her roots to be forgotten. She also sees a need to help Hawaiian culture and Polynesian culture grow, through breaking stereotypes of island people. She mentions stereotypes that are both positive and negative, saying that not all people from the islands are ignorant and that they are not all nice either.

P3: *Being Polynesian, I know what it is to Be Polynesian, a lot of people who aren't Polynesian. From the outside looking in, they see stereotypicals. A lot of Polynesians eat spam, they're all big. They got size 14 feet, No that's not the case, Like, Polynesians, they're kind people, they're genuine, Yeah they can be assholes, sometimes, I'm not gonna lie, You know, sometimes they hate on the white man, the white people, Just for coming in and changing their ways, but who doesn't, I, I feel that, what motivates me to perpetuate Polynesia is that I want to see My culture grow, I wanna see Samoan culture grow, I wanna see Hawaiian Culture grow, I wanna see all of Polynesia grow, I don't want, us to.. I guess, I don't want us to expand our horizons and forget where we are from! I don't want us to forget our roots.*

P3's response seems to want to remove the ignorance in all ways as she uses the word grow multiple times to emphasize that she does not want her people to stagnate. Though she also would not like her people to forget their roots. PK also shared is the motivation to heal the forgotten history and to see Hawaiian culture honored.

PK: *I feel that even though Hawai'i is a part of the US, It is so forgotten, its kind of just this quote un-quote paradise in the middle of the ocean, And people just have this vision of a paradise, but when you're from the land, When you see what's going on at home, you realize that our paradise is being stripped every-day, It is, its emotional, because it's like how do we get like, this little paragraph in the history books saying, Um, we became a state in 1956, and um, The annexation happened, people don't even know about the annexation. They don't even know our queen was imprisoned. They don't even know the history. And that was my goal here, When I met with PK2, who has so much passion for the culture, Growing up in California even, she had so much passion for the Hawaiian culture, I wanted to make sure that she understood the history Of our people, where we came from,*

I feel like we are just so forgotten, People are just like lets go vacation there, you know.
Lets not take care of their land, let's not give them proper rights,
Lets not, you know, honor their culture.

Her belief that Hawaii as simply a paradise is a large reason for misappropriation of the language and culture. The view of paradise removes the reality of the Hawaiian people, and instead people seek to be entertained by the culture without having to truly immerse themselves.

8. *In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?*

Here the participants continued to share the need for continued growth. P2 brings up the ideology of being righteous, using the Hawaiian word *Pono* to express this. P3 gave a very deep response mentioning ancestor, the legacy of *Hula* and its use away from Hawaii. PK thought the only thing that is missing is the fluency of the Hawaiian language in her life.

P1 explained that through learning about the language and culture she can better discuss *hula*.

P1: Well, I think that, um, I think the more evolved I get as a student, um the more I will be able to, um adequately or appropriately convey you know, what is said in uh, you know particular Hula about the mythology, or you know about the gods/goddesses, about the metaphors for life that are embedded in the tradition.

P2 felt that she should seek to participate in a righteous way to show the beauty of the culture.

P2: I try my best to do it, pono,

I: righteous, that's my favorite word.

P2: because it's a beautiful culture, beautiful language gorgeous music, wonderful people, can't go wrong, Right. If the whole world were like that it would be so great wouldn't it. We wouldn't have to cry anymore.

P3 believes her participation allows for the growth of the Hawaiian language and culture through planting seeds in the minds of others. Though she did feel like she had more to learn about the language and culture.

P3: When dancing Hula, I am allowing for the growth of Hawaiian culture and language. The dance itself is a medium that helps connect us with the land...our

ancestors. Not using ancestors in a biological sense, but with the logic that we are a part of a culture dynasty and it is our responsibility as dancers, as participants, as people who love anything associated with Hawai'i to carry on this dynasty, this legacy. When putting into perspective the vastness of the universe and the population of the planet, the idea of me making any impact seems trivial.

Expanding on this, she discusses the benefits of participating out of Polynesia, and defines her view of beneficial practice. She sees the *Hula* as an all-encompassing practice with all the pieces of Hawaiian culture.

P3: *But here I am, dancing Hula. Here we are in New Mexico out of all places, talking about the Hawaiian language and culture, and discussing its prosperity away from the motherland. Quite honestly, I think I am making a great difference in my participation. However, it doesn't end at the dance; as a perpetuator of the language and culture, understanding the history and traditions, practices...proper pronunciation of the language. Hula encompasses all of these. I feel it would be a disservice to limit my knowledge to just Hula, or to merely go through the motions. I know that I must continue to move forward and elevate my understanding of and relationship with Hawaiian culture.*

PK felt that her participation brings her happiness and pride, therefore she tries to maintain her practice of the language and to grow in the culture.

PK: *it makes me feel happy, it makes me feel proud,
It makes me even want to learn more, because even though
I have learned all these years, there is still so much more that
I need to know, in order to grow, in order to pass it on to my students.*

I: *So what do you think you are missing?*

PK: *Fluent. Fluency, number 1,
But of course it just sometimes hard to learn a language out of a textbook,
I have to be surrounded by it, ya know,
So I try to keep in touch with everybody who does speak
Hawaiian and everything, just so I can keep up.*

Fluency seems to be one of the most important things for PK as this is the second time she mentions it. This time she also mentions the limits of institutionalized language taught with a textbook.

11. What would you tell your future grandchild about Hula?

All participants responded that they would have their grandchild try it and each had different reasons for why one should practice *Hula*. P1 mention the beauty of *hula*, P2 felt

Hula as a valuable part of the culture, and P3 would encourage understanding of the depth of *Hula*. Their instructor PK,

P1's reason centered on the beauty of *Hula* and its relationship to traditional culture:

P1: *Well, I would tell them, I would ask them to try it out. I would want to tell them that um, its kind of a beautiful mixture of dance, of chant, of perpetuating culture. Like we have talked about here.*

P2's reason also involved the traditional value of *Hula* and she emphasized her love for the dance:

P2: *Try it. I would tell them, that, It's a Hawaiian thing, and I would try and make them understand a little bit about the culture, I, Fell in love with. And the dance I am so in love with. And, my daughter, is in there dancing actually, So I try and share it.*

P3's talked about encouraging others to find the deeper meaning of *Hula*:

P3: *I'd tell them to try it and see for themselves what *Hula* is. Aside from it coming from Hawai'i, I would prefer for them to try it out. Maybe I'll make them dance like my mother did to me. If they did express an interest in *Hula*, I'd have them dance and let them know that there is more to *Hula* than what he or she knows. I would challenge them to try dance even if they don't think it is for them*

PK stated that *Hula* is essential for the life of the Hawaiian language and culture.

PK: *There's so much to tell. @@ that *Hula* is a part of who we are, And it is essential for our culture to stay alive, I would start there.*

12. I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

Responses to this question tied language to culture and tradition, as well as the need to discuss the history of Hawaii. P1 did not want it to be limited to the dance. P2 once again discussed *Aloha*. While P3 supported both mentioning *Hula* as a tool to open the door to further ones understandings of Polynesia. PK also restated the need to heal through never forgetting where you are from.

P1 felt that not just dance should be taught, instead a new school should integrate other traditions along with *Hula*.

P1: *Um, The importance of Hawaiian language and culture, I think the foundation which I have learned more and more about, is about the language and the tradition, um, so its not, so I wouldn't want you to teach just dance, um, you know I would want there to be an integration of all these things. You know in your teaching.*

P2 simply stated that a school in Hawaii should teach the giving spirit, which as she mentions in her interview is *Aloha*.

P2: *That, just that giving spirit. That open hearted, giving spirit.*

P3 stated that students should learn their role and understand *Hula* as a tool for cultural growth and closeness.

P3: *Teach them everything a perpetuator of Hawai'i should know. Everything about the past and what is currently happening in regards to language And culture, Don't leave anything out. Emphasize the importance of understanding why their role in Hawaiian language and culture maintenance is so vital to its survival. Tell them of the significance of Hula and how it may be used as a tool for encouraging cultural growth and closeness.*

PK supported her earlier statement about the need to not forget where you are from, to not forget your history, so that you never lose yourself.

PK: *There is so much. Just to never forget where you came from. Don't forget the history, I, growing up, When I was a child I should say, I was never really into history, Not until I was in high school, and I went to Kamehameha, So, history then became very, very important to me, It was a requirement, but it was also then Helped me to identify, like, why do I get to live here in Hawaii, Why do I get to experience this beauty, this land This culture, the language, the hula, why do I get to, you know, Thats something that, not just Hawaiian, you know everybody, Who wants to learn the language, or who wants to help perpetuate it, Needs to understand where we came from and why its so important to Keep moving on, we're people, we don't want to lose ourselves.*

Summary

For a language to thrive it must have individuals to use it, and for a culture to thrive it must have individuals to live it. Even though there has been much misappropriation the Hawaiian language and culture is surviving. The respondents all understood themselves as participants in the maintenance and growth of Hawaii.

Responses to question 7 shed light on individual motivation to participate. P1 found that she was an example of the practice and should be a beneficial one. P2 brought more ideologies to light restating her passion for *Aloha* and the lesson she is learning about Ahonui. P3 and PK both expressed one of the most important ideologies from Hawaii, the need to never forget your ancestry. Question 8 continued the exploration of their individual participation by revealing their view of their participation. P1 stated that as she evolves in *Hula* the better she will express when dancing. P2 used the word *Pono*, which is understood in English as righteousness, as her way of participating. P3 expressed that she was hoping to be planting the seeds of culture in others through *Hula*, an all-encompassing way to be a part of Hawaiian culture. PK was very adamant that her role was to maintain her fluency through contact with speakers of Ka ‘ōlelo *Hawai`i*, as the textbook was not enough to learn the language.

Transmission to future generations is necessary for continued use of a language and culture, questions 11 and 12 address this dilemma. All responded that they would tell their grandchildren to try it, to learn it, to experience it for a variety of reasons. Question 12, allowed them to participate in the idea of teaching the language. It seems they all felt that the *Hula* alone was not enough and that a school should teach history, ancestry, sense of self and continued growth.

5.1.4 Summary of Individual Interviews

The individual interviews responses brought many new ideologies not mentioned in previous work to the surface, while supporting previous research. The *Hula* identities formed by these interviews showed to be associated with having some experience with Hawaii and having many years of *Hula* experience. Ideologies mentioned included `ohana,

Aloha, lokahi, pono, and the ancestors, which are seen as more than simple ideologies but ones that can be put into action. Since they go beyond the mind into actions it may be that the ideologies are cultural competencies. This is an example of how language and culture become intertwined, as the culture is the language in action and the language allows the culture to be shared. Knowledge of History and avoiding misrepresentation were shared ideologies among the interviewees. *Hula* was shown to be a way to share the lifestyle and culture of Hawaii and a link between old and new.

Culture to these individuals is not a hobby, it is the way you live your life, and share your story. *‘Ohana* was mentioned over and over by all and seen to create a deeply rooted sense of belonging that allows them each to be protectors and ambassadors of Hawaii. As P3 shared, *Hula* is a cultural tool that can serve as a catalyst for bringing *Ka ‘ōlelo Hawai‘i a māheuheu* to anyone. As participants in this sharing the interviewees each had their own motivations for being ambassadors, and each viewed their participation as important. Their responses revealed that individuals are role models of whichever culture and language they use and participate in.

The biggest issue found was how others view Hawaii as paradise and how this is not beneficial to the Hawaiian people because it allows for forgottenness. *Hula* to these women is a beautiful art form, with great depth and value to the Hawaiian people and a gateway to Hawaiian Knowledge. Along with seeing *Hula* as a tool, each individual that chooses to participate is also a vital tool for language survival. The last few questions provided some of the deepest responses with the repetition of the need to have knowledge of the history of a people and to never forget where you come from and where you are

going. The individual interviewees each expressed the want to continue to grow and learn in the *Ka 'ōlelo Hawai'i a mēheuheu*, because for them *Hula* is more than simply a dance.

1.2 Analysis of Group Interview

In this section, I provide a summary transcription of the group interview, I present a transcription without the typical conventions. This is done in order to facilitate reading the substance of the participant's views on *Hula*. Not all participants respond to each question, therefore some questions may not include all participants. Three of the participants in the group interview were individually interviewed and PGR was the only interviewee that did not give an individual interview.

In their responses to the questions, the group interview participants talk repeatedly about the sense of community, solidarity, support, and welcome offered by the *Hula Halau*. A second frequent theme is their sense of responsibility to be authentic and correct in their performances because of the importance of educating people appropriately about Hawaiian language and culture so that their depth and beauty can be best appreciated and maintained. Each question is analyzed individually and an overview of the group interview follows the analysis. The group interview and the Individual interviews are then discussed and compared to complete this section.

5.2.1 Group Interview Transcription

1) *How does Hula perpetuate Aloha?*

Only two participants responded to this question, in their brief discussion the participants agree that *Hula* is tied to community solidarity and to cultural worldview.

P1: *I think it perpetuates aloha by um, for me, because it's a community its not just a dance. Um And to me a difference between hula and other dances is its not about preforming all the time, um, I think its more about, for me, you know, um the unity of the group, and the flow of the group, and um the relationships that are established.*

PGR: *I think also for me to, um, because it is a form of, you know your showing another culture that people probably really never, I mean, not really know about, just from what they see like, from movies and stuff like that, so it opens it up, interpretation through dance.*

2) ***Tell me about the importance of the gestures of hula?***

Here the participants stress the great responsibility of performing *Hula*: “it’s important to get it right,” because you are representing culture and history. You need to understand the feeling behind the words and you need to get the details correct, because *Hula* is a means of communication. PK states that “*Hula* is a language in itself,” and PGR brings the *Hula* ideology of understand the *Kuana* – spirit of the dance. The need to see yourself as telling the story is a shared belief and the gestures are visual aids for telling that story so as P3 expresses, “if you have sloppy hands, sloppy gestures, it could tell a whole mixed range of signals.”

PGR: *Its more about, how I was saying with storytelling, you know, what I've learned is, you telling, I mean you have to express with your face. But because your telling someone else's story, or whatever, it's important to get it right, and because a lot of people don't know what, especially with the Hula, ###, the language, people don't know what its about.*

P1: *I think with the gestures there is importance of being specific, um, you know and having said that I think we are all very different dancers, and we have different physic, all of us, so we may not be doing it exactly the same, however, I think that, you know, like the other participants, you know we are responsible for telling the story, as such as it has been choreographed or shown us. So there really is I think, um to me there is a lot of detail involved not just with dancing the steps, but the gestures are really important, that's something that I'm continuing to learn.*

PGR: *Me as well, I mean its more about, I mean its not just about the reading of what the song is about, like we learn the kuana, its deeper. And a lot of that is not just learned from looking at the translation of the song. You actually have to feel in the moment, in the moment I guess, or feel what either the people that are, um they are talking about in the song, or whatever there is more to it than just the words.*

PK: *yeah, that's good and like adding on, um, to your comment about language, Hula is a language in itself, in your gestures you're speaking another language. So that's another reason why the, the motions not just um your body movement but your hand gestures, precision is important to be clear to your audience, as well. Like what has been said, to get your story across.*

P3: *Gestures are important to hula as, as are gestures are important to sign language, you're trying to communicate your ideologies or just whatever it is your trying to communicate, thru motions of your body, you may not always have music there with you, um, uh people in the crowd, not everyone I'm sure, can hear music, you might have those who aren't good at hearing, and if your gestures are precise, and if, um they actually like stick them, they will tell what your hula is trying to portray, as if you have sloppy gestures, sloppy hands, it could tell the a whole mixed range of signals, completely, um, cloud the message that the author, the illustrator is trying to convey.*

3) *If you have lived in Hawaii, how do you feel dancing hula in New Mexico brings the Hawaiian language and culture to New Mexico?*

In response to this question, participants stress the importance of providing a deeper and “more genuine” representation of *Hula*, so that New Mexicans can see better what the Hawaiian culture and history is really like. PK being born and raised in Hawaii, provided the longest response and found agreement. The things associated with Hawaii that are seen on T.V. show people an idea of paradise that is not the reality. Bringing *Hula* to New Mexico helps provide a real experience verse a constructed one. She states, “I think that bringing, bringing hula here is a gateway to bringing the culture here.”

P1: *I haven't lived in Hawaii.*

PGR: *I stayed there but never lived. I never danced there, I did go to practices there, which is completely different than it is here, um, I'm sorry repeat the question..*

I: repeated question.

PGR: *...because people, well, right off the top of my head, the reason why I think that it helps bring it to New Mexico is for people who have never been there, that never had the opportunity to go there, and again, I mean you can get things off T.V. but it's not the same. It's not the same its more genuine.*

PK: *And I think um, in our experience, in like um, the shows that we've done here in New Mexico, compared to the shows that I've done back at home, um, the, like the um, what is the word I am looking for, the, um, my train of thought sorry.. like how people expect to see back home is different than what people expect to see here, like how you were saying, um you can watch as many movies as you want and everything but that's not, that's like for tourism. Like I really, I think that brings that to the table, um more so than cultural, and I think that what kind of set our Halau apart, as well as being able to have culture classes and being able to bring that aspect to hula because um like how you said before, its not just um, the song, it's the meanings behind it, the story behind it and how its been passed down, from generation to generation, and also, how you said, it's not just a show, it's a language in itself, so I think that bringing, bringing hula here is a gateway to bringing the culture here, so.*

PGR: *yeah, I agree.*

4) How does it feel to perform and express the Kuana, spirit of the dance?

In answering this question, participants highlight the challenge of expressing the experience and spirit of the dance. The *Hula* requires the dancer link looking within the self to looking to the history of the dance.

PGR: *For me it is very challenging, um and still a work in progress. But I feel as I learn more about how to, I don't know if its let go, or let in, I don't know what it is, but as I learn more and appreciate more the Kuana, um it is beautiful. I don't know.*

PK: *I think it just brings a whole other level to your dancing,*

PGR: *but its very challenging.*

PK: *Correct, absolutely, but I think that's, that's a good thing as a dancer, um is to constantly challenge yourself, and to not just, um how you mentioned prior, but like not have a literal translation to what the dance is, but have a historic um definition to of what the dance is, its very important to know the lineage of the song, as well, were it originated, too.*

P1: *I would say its also a challenge for me because, you know, I have danced all my life, different forms of dance, but I think this past year, especially I have been challenged, um to really kind of look within, and I think the writing exercises have helped a lot because, I actually have to kind of connect with my inner self, and draw from experiences that I've had in my life to, to express you know a certain story, a certain, you know, um historical experience that's been brought-*

PK: *by the connection.*

P1: *yeah*

5) ***How do the following words apply to your dance experience?***

Aloha , 'ohana , Lokahi, Malama Pono, 'aina, Ahonui

This question prompts the group to display their knowledge of Hawaiian vocabulary and also to reflect on the genuine warmth and caring involved in the learning of *Hula*. As PGR and PK both put it, “we are family,” showing the ideology of ‘*Ohana* as one of the most deeply rooted parts of the culture. PK discusses many of the ideologies and expands *Malama* to ‘*Malama kekahi i kekahi*’, which allows for those not of Hawaiian descent to feel like ‘*Ohana*.

P1: *well, I think of those words, 'ohana is probably the most accessible to me, in terms of how I feel about, you know, dance and the Halau, um because it has been a very welcoming experience, it hasn't been you know kind of uh shaming experience, so if I don't do well or I didn't practice, its more of an encouraging, “okay well you missed last class, you know, how can we help you, to catch up”, and to me that's the spirit that I am really kind of learning to trust.*

PK: *Which kind of will tie into Malama, means to take care, and you know um, in Hula, or in the Hawaiian community in general, we have a saying, saying um “Malama kekahi i kekahi”, which means to take care of one another, to help one another, so that kind of ties into where your coming from as well.*

PGR: *The two words that stick out for me, same thing is 'ohana, because um, as I said in the class we had before, we are our own individuals and not blood related, but we are family and this was the first Halau that I've ever been involved with that I can truly say, when you say 'ohana, it feels like 'ohana, it's not just words coming out of people's mouths and I do feel the aloha spirit, again, with everything that we've done, and we all try to portray that for people we come in contact with. So, I just think this Halau is great, that's all, and I've learned a lot, and I continue to learn, and I agree with the other participant that it is a challenge, but that's the way we grow. It gives you that, what is that word, the drive to want to do better and to continue to grow. And If any of those other words mean that, than yeah.. @@@*

PK: *I think that all of these words apply to us, all of them apply to us, I guess knowing definition helps, a little bit, um Aloha, for obvious reasons, that is like our ultimate goal, to, not just to, teach um and learn about the Polynesian cultures, but to bring that essence of the aloha spirit to places outside of polynesia, outside of Hawaii, to be specific, lokahi, basically means to work together, its one form of saying to work together and that is what we need to do as a group, right, always have to work together, to achieve that goal, and um in our group we are always learning together, we are always doing things together, we don't want to leave anyone behind, right which brings us to Malama-ing, to help each other, Kokua would probably work on here as well, to help each other, 'aina of course, hula we dance about 'aina, the land, the birth place, of hula and we bring that here to New Mexico, to help perpetuate culture as well, ahonui is togetherness, staying together as one unit to move forward, um, pono means just or righteous, to do things the right way, um as like for me that would work with um, portraying not just Polynesian, um not just the Hawaiian culture, but of all of the Polynesian cultures together, portraying them the right way so that it honors the ancestors and it honors the people, of Polynesia and 'ohana because we are one family, so that's my manao for that.*

6) How do you feel your participation in Hula breaks the stereotypes associated with Hula dancers?

This question elicited one of the longest and most spirited discussion. The interviewees talk about how their performances surprise audiences and the importance of this kind of education. As P1 says, “we’re ambassadors almost of the culture and language.” *Hula* to some is not a practice for a misshapen woman, or for an old women due to what the media shows. It is also not a sexual dance, though it is sometimes seen that way by outsiders.

These women are of all shapes, sizes, ages, and cultural backgrounds, therefore they are not cookie cutter images of what Hollywood shows as a *Hula* dancer. They talked most about the feedback they received about their last performance and how great it was to bring the audience to awe. They also do not just dance *Hula* they show many Polynesian dances to provide a clearer distinction between cultures while holding them together as Polynesian.

P1: *Just, I think on the micro level, you know, I've had friends and family come to shows, and like "oh that was a whole lot different than, you know, than I thought it would be", or you know, "you guys were wearing different things than I expected." @@ So I, Its kind of interesting to hear peoples feedback after a show, um, because some are kind of stuck on that, I think superficial look at first. But, I mean, I've also gotten, especially after the Hoike, I've gotten questions, you know, "so, what was that song about?" or, like, "what was it that you meant with this gesture?" um, so I think that we're ambassadors almost of the culture and the language.*

PK: *Absolutely, I think its good that you get feedback, as to um the audience asking questions, because that means that we've drawn them in, right-*

PGR: *-right-*

PK: *-and we've gotten their attention somehow, um and then that's another way we can educate them, now, back to you I just wanted to share this, so I think that's good, and of course bringing that cultural aspect breaks every stereotype of a hula dancer, and also a distinction between hula, between siva, between the maori dance, and between Tahitian. I think that the fact that we separate them so that people are clear as to what the dances should look like, @ definantly breaks the stereotype because everyone thinks that Tahitian is everything in Polynesia.*

PGR: *And that's what I was, okay so that too. But I get really offended and I got offended with my coworker, that I really like, but she had told me, she goes, oh cause when I invited her, oh she said, "oh, so I get to come and watch you shake your ass?" I'm like, "Nooo, I mean yes but no."-*

PK: *-right-*

PGR: *-“that's not what its about.” It's just like, okay, another friend of mine, a fellow breast cancer survivor, she bought me one of those little solo Hula dolls that you see and she just shakes, so I can see why people think that but I told her, No, it's not just about a bunch of women or men up there, shaking their ass, there are stories behind this, it's how the Hawaiian islands came*

*to be, it's about how, even with the siva, it's it's um, what's the word I am trying to say, *snap, snap*, its not only important, its specific to each culture, its more to it than that.. ##*

PK: *Its very ignorant of people to just say things like that but that is also what they have always been fed, right, it's part of the tourism aspect, it's part of advertising-*

P1: *-Hollywood-*

PK: *-hollywood, yes absolutely, so that's why our goal was to educate. Right so to break that stereotype.*

P1: *I think if we even reach out to one person that's super valuable, because than that one person can say, "Hey, I saw that show last year, you might want to check it out, you know, maybe we can take a class." Um they are interested, they want to learn more, if we can even reach one person, that's way we do things, rather than wanting to conquer the world..*

PK: *Start small it will spread-*

P1: *-yes. Yeah.*

PGR: *That's all it takes is a seed.*

PK: *Right. And that's good too like, um, certain parts of our shows, and getting feedback from audience members, or friends and stuff, or coworkers, it kind of just sparks their interest in a different way, as well. I kind of see them tuck their tail in a little bit, and their respect for the culture starts to show-*

PGR: *-Yes.*

PK: *-versus just wanting too, wanting to see people, for size, or physic purposes.*

P1: *Our roommate, is a good example because he had never seen hula, actually he hadn't seen hula at all, um and so he had a lot of questions prior I mean he is an actor and a musician, so I think he already has some level of curiosity but um, after the show he was just really blown away, with our hoike and he was asking me a lot of questions and he wants to go and see this documentary next week, you know, Men of Hula, and um I was just really. I thought it was really cool you know, seeing more of what it is about and he's respectful of it, so-*

PK: *-that's really good-*

PGR: *And one more thing about our Hoike too, there in the audience was two people that was from the old Halau, one of them was the guy, and you know what, he came up and, he said, "I sat up there..", I said, "did you enjoy the show?", he said, "I sat up there, and cried", and he is this big burly guy, you know and he longs to dance too, but its just and she said the same thing, it was just, that's phenom-, I mean you don't want, when, I mean you don't want to have a show you where people crying, but because its more than just that, when their crying that means that we touched them. And I just thought that was awesome, because I've never seen that, I mean me, personally when I have seen people dance, and this is one of the things that brought me in, was how I feel that I know that that person is a good dancer, in my mind, is that they bring me to tears, and that was kind of cool.*

PK: *that's awesome.*

P3: *Stereotypes with Hula, I mean associated with, uh, cultural commodification, its just that people, they nitpick things out of the Hawaiian culture, and um just like, um the Hollywood things, they just pick out, grass skirts and coconut bras, things that appeal to the audience, in order to get them to come back, its what help tourism, its what you see on pamphlets and brochures in other countries but they give you the idea that you're getting the true, um, like you're getting true Hawaii, that you're getting the true Hawaiian culture, but really, when really, when you go to Hawaii, its not all rainbows and sunshine. There are problems within a culture, problems on the island but you don't see that on the brochures, um you don't see that whenever they do their commercials, whenever they advertise, its nitpicking out of um, out of the culture and out of any other cultures in the world, just so then they could, get people to come back and for us perpetuating um the Hawaiian culture through Hula, we do give people a surprise we shock people, people who think that, um, little bobble heads on the dash of your car, that's what everyone looks like, people live in Huts and stuff, they have like a simpleton perspective of what Hawaii and the people look like, so you give them a show like, Hoike, and it will completely blow their mind away, their like, "Oh I thought, you know the Tahitian segment, I thought that was all hula, that wasn't hula, what's this?" Um, it's a culture shock for them too, but its also our responsibility to, to take the fact that we've grasped their attention and just fed them the facts. "NO, okay that's not hula, this is hula." And just keep feeding it to them, curiosity will get the best of them it will, um determine whether they want to keep looking up, or keep asking questions about it and it's our responsibility to feed them the facts as opposed to feed them just what they see on the ads, ## approaching someone is gonna say, "yah, I know I'll come watch you shake your, you know, shake your but for Hoike." And then they get there and they see that there is so much more to it. There is so much more than just shaking, shaking what you got, and, and they do feel ashamed for a little bit, they feel, "oh well gosh, I feel bad, this is what I thought Hawaii was all about, this is, I thought that*

everyone in the south pacific lived in huts, um wore grass skirts, coconut bra's, it just takes them out of that mindset and like I said if they want to they can venture out explore more, venture more, or they will even ask us "Hey, I want to join", or "hey, can you let me know more about the pacific islands". Anything like that, so I do feel like yes there is um, there is a stereotype that's out there in regards to the Hawaiian islands and its people but its our duty to educate people. We can't just let um, a poor excuse like tourism and advertisement be the reason why people think the south pacific, should look like what they see on T.V., should look like what is advertised, and if we let people go about thinking that way then we are only cheating ourselves and we cheating the people of, here or Hawaii.

This discussion also brought up the participation of Men in the *Hula*, as the practice is not gender biased. P3 gave a lengthy response about breaking the stereotypes and removing the commodification of the culture. She explains that the selling of Hawaii as a paradise happens worldwide in all kinds of media and what is sold is misinformation. They all seem to agree that their participation is a beneficial example that removes some stereotypes.

7) *How are your culture classes important for understanding/practicing Hula? How do you feel this makes the culture grow?*

Here, as in the responses to question (2), the group talks about the responsibility involved in practicing *Hula*. P1 says, "I have a responsibility to learn more about the language in order to transmit what is being portrayed in a particular *Hula* regarding the culture." PGR agrees that, "we have a responsibility... to know what we're doing," and PK adds that "language ...[is] the basis of any culture" and the practice of *Hula* is akin to "planting those seeds" that maintain the culture. So while they do not use the word, *Kuleana*, their responses show that they are concerned with their responsibility, and authority as *Hula* dancers. P1 and PGR stated that they both wanted to grow to learn more and to not look unversed in the culture. So, the culture grows as they grow in *Hula* and they are able to share it with others more clearly. PK explains this as the dancers learning in their culture

classes and knowing that they are able to share, because they have more than just surface knowledge.

P1: *For me it's been a really important addition this year and its very, um, for me it's added depth, to my Hula experience, um I think culturally speaking, it is a different culture than what I was raised on, so you know, it is hugely important for me, um as a fellow member of the Halau, you know to learn more and to ask questions, and I would like to know more about the language, in order to really kind of fully flush out all the things I need, its one thing to kind of be able to translate a language, um, but its another to understand the language, and to be well versed in it, not sure if I am explaining myself, but I do translations and interpretation in Spanish, but if your, for example, translating a piece of poetry, its not always quite the same, you know when you translate it to the other language, and so, I feel like I am more inspired and um, I have a responsibility to learn more about the language in order to transmit what is being portrayed in a particular Hula regarding the culture.*

PGR: *I agree. Just like that, I have always wanted to learn more about the culture, so I am very thankful that this was introduced to me, this Halau, I still have a lot to learn, but with me like the other participant said, it, it helps to, give me a little more depth, um it's very important to know, when your involved with anything, it's very important to know more about it than what's on the surface, and especially as Hula dancers, or Polynesian dancers, because as the other participant said, we have a responsibility, and that is part of the responsibility to know, to know what we're doing, and when people come and ask us, too, it looks ridiculous, when we are like "well, uh I don't know just because I was told," or for instance it happened to me, I felt like an idiot, @@@ cause I didn't express the whole meaning of the song the way it should've been, but I am learning so, so its important for me and it compliments everything.*

PK: *I think that's good though, our culture class were made so that you guys get the, you know, the education that you needed so that when audience members ask about something you are able to give them an answer, and um, and its growing, the culture is growing right within the halau, you know the knowledge that is being dispersed to everyone, like how we mentioned before, we're just planting seeds, planting seeds, um and then the more that we are educated about it and the more that we portray it through hula and through are other Polynesian dances, we're helping that seed to grow, because we are opening their minds to something bigger, so that's good and having the history of the islands is very important too, not just in, ##, not specific to dance but the history in general, where did these people come from, where did this land come from, where did this rich culture come from, and how does it all tie together, you that's, you know, language, because*

it's the basis of any culture, right you need a language, um yeah, planting those seeds is very, very important, so any time you come in contact with a person that knows the Halau name, saw a show, knows a dancer, those are opportunities to share what you have learned, to share your knowledge with everyone else and help it grow as well.

8) What motivates you in your efforts to make Hula and Hawaiian culture move to the next generation?

In response to this question, the interviewees talk about their pride and pleasure at providing a link for the culture to the next generation. They share that this link is created through ideologies like love and *malama* and understanding Kupuna. PK laughed after saying, “the fact that I am Hawaiian,” so for her it is even more of a need. As in the individual interviews, being a role-model is discussed, because there are youth in their *Halau* that inspire them.

PGR: *My love, my love for everything about it. @@@*

PK: *The fact that I am Hawaiian, @@ it's a little bit of a responsibility to pass that down, to other generations, um like, having my nieces dance, or my future children, dance as well, like that is motivating, I want them to have a deep understanding of where they came from, have a sense of self, to where they belong, and um, history of their Kupuna, that went before, and the fact that I am active in the community, I think it's just knowing that one day my kids will be passing that knowledge along to is motivation in itself.*

P1: *I don't have kids of my own, but you know I have a niece and nephew, who have, who love it when I dance for them, you know, and a niece who, actually when I was in the other Halau, she went to a couple of classes, and kept asking about it, you know she lives in New Orleans, so um, I think its been awesome to see, you know the younger ones in our Halau, learning, and having the opportunity to be a role model for them in the Halau, whats protocol, whats, what do we do, what do we not do, you know.. they do look up to us, they look up to us, you know and it's really cool to get to know them a little better, and to be able to perpetuate that, that malama, caring, that connection,*

PK: *I think that's a good point you brought up too, the little ones in the Halau now, it has been, quite the experience watching them grow, you know seeing where they started and seeing how their passion grew and evolved into what*

it is now, just looking at them and know that they are wanting to dance, and are wanting to come to practice, and they can't wait for this and that, that's inspiring, I think and motivating, obviously, because then we know too as adults we're doing our job, right, we are feeding them what they need so that they want to continue on as well, it's nice to watch them grow.

PGR: *Yeah, and we can also stand back, from what you guys said, and take a little bit of pride in them, knowing that we helped to mold them in that way, we are not their mom's or their aunties, well I mean, we are their aunties, you know, it is I said that and, I just lit it, because it's so true, because you can see them, you know, yeah.*

9) Does your Halau participate in Hula events in states other than New Mexico?

They simply answered yes and did not give locations.

PGR: *Yes, yes we have, @@@*

PK: *Actually, yes, that would be a yes, @@*

10) What has been the best part of your experience with Hula and this Hula Halau?

The interviewees emphasized the sense of community and home that they find in the *Hula Halau* as a salient part of the experience. So, *'Ohana* is again seen as important along with community, in this case a community of women, which has given all a much needed support system. P3 and PK agreed that “its like a little piece of home.”

PGR: *## The closeness, the ohana, the bringing the culture into everything, having the opportunity to learn not just hula and Tahitian, but siva, the other, having the opportunity to learn culture and dance of the other Polynesian islands, that's for me.*

P1: *well as pertains to this Halau, I mean I do have an experience of being in two different one's, one was a lot smaller and then this one is pretty big actually, and so it's been a much different experience, I, you know, initially i thought, oh I don't know how I'm going to fit in, and I'm ##, you know, I've been really.. Welcomed, I think from the very beginning, and it's been um, you know just a really incredible experience for me personally at this point in my life, where I am really realizing I need to make good friends, its going to be important for me in my later years, so I think in terms of the Halau, its given me the opportunity to get to know other women on a different level, you know typically, I am not very good at that, but if you're seeing someone once a week you get to know one another, and you know,*

it's kind of like my heart has opened up a little more, you know and I think just being able to continue, like you said, continually learn and be challenged but in an environment that is very supportive, you know has been very important for me. So..

P3: *um, when I first joined, it was like a stress reliever for me, like, you have like work, school, and other activities, have you, but then I come to practice and it's like, it's kind of like a little bit of home for me, so, so I really enjoyed it and I would look forward to going to practice, it was something different outside of everything that was New Mexico, desert, green chile, ##, it was something different and familiar at the same time, so I really enjoyed it, it felt like a little bit of home.*

PK: *You know I can defiantly agree to that, it is a little bit of home and, and um my, the best part of my experience, was teaching, to share what um my kumu past have taught me, and to pass that along to, to my students was really, really nice, so it was a very good experience, and to learn the way, um to learn different ways of teaching because everyone learns differently, so it was a challenge for me as well but, definitely a growing experience, and definitely helped shaped my character as an instructor.*

11) Has your experience with Hula affected any other aspects of your life?

To this question, the interviewees provide responses about the powerfulness and inspiration of learning *Hula*. It gives them “confidence”, “peace” and “joy”. Like the answers to the individual interviews we see how *Hula* has entered the lives of these women and healed them.

P1: *um, I think it's given me more self-confidence, it definitely I think in a short amount of time, I think my, um my ability to do it well has improved, you know and I know there is, I am going to continue to learn, for however long I am on this planet, but um, you know, I think it has changed my life a lot, you know, for me a big kind of awakening was going to the kokua conference, and just kind of seeing for the first time, what.. what I feel hula really is, seeing all the different Halau's with different, um, wearing different colors, and just you know, I don't know, there was just uh, um, it was a very powerful experience for me,*

PK: *Hula has always affected other aspects of my life, um, it kind of, it brings me back, it's a stress reliever, it inspires me, it brings me peace, and um, it consumes a lot, of my life now, in a different way but definitely not in a negative way because, um it helps me to want to continue to learn about our culture, I obvioucly don't know everything, but um, it definitely inspires me*

and it gives me that extra push to want to continue my own education, as well so

PGR: *I agree, with what you both have said, um Hula does and it still, not in a negative way, it still, it brings me such joy and happiness, sometimes when I've had a bad day, and I don't think I want to do anything, you know, even if I don't dance, I just throw in the hula CD's, and immediately I'm just happy, so that is one of the biggest things, it brings such joy to my life, the other is you know, It saved my life, with uh, the past year, even though with the pains and stuff from the chemo, and I don't want to do it, I will do it, because it takes my mind off of everything, and because it brings so much joy I can look past that, besides the fact that, you know, it is part of my blood line, and I want to continue to learn, and pass it on, I just love it, I love it and I love everything about our ohana, it brought another, family is very important for me, and this family is very important to me, so I am thankful for it.*

12) What would you tell your future people about Hula?

Here the participants talk about how fun *Hula* is and share that it is part of an old well established culture. They all seem to agree that *Hula* is more than simple dance and that one should learn how to chant. P3 expressed that *Hula* will teach more than it seems.

PGR: *How great it is, how fun it is, how important it is... do it, @@@*

PK: *Join, join in the fun,*

P1: *I would tell them, that it's an opportunity to learn, um a very old and well established culture, um that it is a means of expression, it's I think very unique, um and I would encourage them to learn to chant, you know, that's something I would tell future hula people,*

PK: *Absolutely, chanting is definitely of the basics of hula,*

PGR: *and chant the right way, especially for people like me, pronunciation,*

P3: *Don't knock it till you try it, I think they would be surprised at all the things they could learn from Hula,*

PK: *I agree, I have a lot of peers, who would say, "I can't dance, or I don't have rhythm, I don't have this, I don't have that," but um its not just about the beats, its not just about the counting into your next step, it's speaking another language and its feeling behind it as well, so I would definitely bring that to the table as well.*

13) *If I was opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?*

This final question leads the group to talk about the deep importance of Hawaiian language and culture. Once again, the need to explain the history and the deeper meanings of things is highlighted. P1 says, my school should teach “how valuable the language is and precious,” and PK adds saying, “to practice it themselves, encourage them to practice it, to have it in their household.”

P3: *Everything.*

PGR: *The deeper meaning, the importance of the deeper meaning.*

K: *I agree I think history is very important. Be a good foundation to start on.*

P1: *Um, I mean my understanding is the language originally was an oral tradition, the cultural manifestation of the history and the language, had to be preserved from one generation to another, so I think that is an important communication to give to the students, how valuable the language is and precious,*

P3: *yeah, all of that, language, history, culture, not just to teach students, but to motivate and encourage them to share it with other people, keep spreading it, cause that's the only way a culture and a people can grow, if you share it, spread it with good intentions, of course, just to keep people knowledgeable and to stay away from the ignorance that people have towards the Hawaiian culture.*

PK: *And to practice it themselves, encourage them to practice it, to have it in their household, the more you practice it and the more that you um, involve yourself in it the more natural it becomes as well.*

5.2.2 Summary of Group Interview Data

The group interview provides a look at how the participants construct their identities in social settings and which ideologies help in the construction of them. As in the individual interviews ideologies, such as; *‘ohana, kuleana, kokua* and *‘āina* are shared by

the group participants. *‘Ohana* is expanded from blood related individuals, to the entire *Halau* and further into the surrounding community, seen in the responses to questions 1, 5, 6, and 10. This ideology of community building and viewing all humans as potential *‘Ohana* is created within a community of women in harmony. These women see themselves as opening up the culture to themselves and others thru the *Hula*. PK stated, “*malama kekahi i kekahi,*” a saying in *Ka ‘ōlelo hawai‘i* that brings the sentiment of caring for the self and the other. This is done with the removal of non-beneficial stereotypes that create limits, within the *Halau* the dancers express a removal of age, health, gender, body type, and ethnicity.

The theme of responsibility, *kuleana*, is found in the response to questions 2, 3, and 7 expressed as the need to have precise hand gestures to convey the right message, and that through proper practice the language and culture will be beneficially appropriated. The deepest *kuleana* stated by all, seen also in the individual interviews, is the need to grow one’s knowledge of the language and culture to get beyond the surface culture sold in media. The joy found by the respondents comes from the challenge of the dance and the growth they have experienced. These ideologies build identity, while aiding in maintaining the language. Ideas of how to maintain the language are found in the responses to questions 8, 9, 10, 11, 12 and 13. Participants shared the belief that historical knowledge is key to building a foundation for understanding how to tell the story. They are inspired by the youth in the *Halau* that look to them as role models, because as P3 and PK shared ‘it’s a piece of home’ they get to share.

The respondents also see the *Hula* as an art that promotes healing of the body and soul. When asked what they would say to future generations, the consensus was that

everyone should try it because it's another language and another feeling. The language thrives because of the art of *Hula* as it is an all-encompassing art with language, gesture, eye gaze, and the need to embrace and understand cultural history.

5.3 Discussion

The main concern of this research are the ideologies that build an individuals identity and how these become tools to maintain language and culture. Identity is defined as suggested by Mendoza-Denton (2004) as multidimensional and constructed in cultural settings and is “only constituted as socially real through discourse, and especially interaction,” (Bucholtz and Hall 2005:591). A social environment for language can also be considered what Mufwene (2004) calls a language ecology. In this study that environment is the *Hula*, which is practiced in classroom like settings in *Hula Halau* around the world. The individual interviews gave examples of different ideologies that construct a *Hula* identity, which the group interview data supported and expanded. The foundations of the *Hula* identity was shown to consist of a relationship with *ka 'ōlelo hawai'i*, experience in the originating lands, and an understanding of how words can be put into action. Previous research shows Hawaiian Identity as built on “four themes; (1) memory, ‘*āina* ‘land’, and ‘*ohana* ‘family’, (2) migration, economics, and politics, (3) recognizing Hawaiians - all and any, (4) Hawaiian-ness as a Global identity,” (Halualani 2007:10-22). The respondents used ‘*ohana*, *aloha*, and *lokahi*, to explain the beginning of their practice of *Hula*. P3 and PK were introduced to the *Hula* through members of their ‘*ohana*, while the others found their way to *Hula* through friends. P2 was passionate in her statements about the *kuana* of *Aloha* and how *Hula* allows her to convey it. *Hula* allows for the ideologies to be put into action, which PK as the instructor finds to be important. Therefore, to increase the

understanding of ideologies of *ka 'ōlelo hawai'i* they are associated with actions within the practice of *Hula*. These over time become so salient that find their way into the daily lives of the *Hula* dancers. With these, the theme of growth as an ideology was consistent within both interviews. Even the instructor, PK, felt the need to always be learning and growing in the culture and language. Unlike past research these participants are experiencing the *ka 'ōlelo hawai'i* on a regular basis so instead of speaking in memory or in the past, they speak to the future.

The group responses also included *'ohana* as a main theme with the *Halau* being seen as a family unto itself and the dancers as *Hula* sisters. Hall (2005) not needing the *koko*, needing a relationship with ancestor, *aina* and others. It is the relationship with other *Hula* practitioners that create the *Hula* identity, which is a Hawaiian identity.

These ideologies in action are acts of cultural competency that weave language and culture together. When asked questions regarding the interwoven nature of language and culture the participants claimed that it is the knowledge of the histories of the people that allow them to appropriate the language and culture in a beneficial manner. *Hula* is a lifestyle that perpetuates a culture that is being misrepresented in the media, if shown properly it is a cultural tool. In the individual and group interviews the participants responded that they are the protectors and ambassadors of *Hula*, which has provided them with a sense of belonging, and *'ohana*. For these women, *Hula* is not a hobby but a cultural tool that can act as a catalyst of change by bringing cultural knowledge to the world. It can do so through showing examples of women in harmony, telling the true stories of *na kanaka maole*, removing age, gender, size and race, as well as bringing all Polynesian forms of performing one's identity alongside it. To do this, these women use the ideology of

kuleana, to give themselves the authority and right to share *ka 'ōlelo hawai'i a mēheuheu*, and make it their responsibility as participants in the culture. Thus, giving them individual ownership of the language and culture, an idea that comes from universal ownership, which gives all language to all people. While Universal ownership can be a problem when trying to maintain a language because individuals can choose to not participate in a given language Individual ownership is the act of *kuleana*. The group interview shows this ideology to be tied to growth in the language and culture beyond the surface knowledge given through the media. Growth requires the history of the people, knowing where the culture came from, how it is thriving today and where the culture is going. Snyder-Frey (2013), discussed the fluid identity that comes from reshaping the culture in a new environment. The instructor sees this in her younger participants as none are Hawaiian, she calls them beginners in culture. We are all beginners in culture when we choose to participate in cultural activities from another land. Through experience the older dancers are able to bringing their own life experience to the *Hula* and show how it has healed them, and helped their self growth.

All the ideologies mentioned support the maintenance of the language and the culture in that they help the foundation and growth of the individual. As Mufwene (2004) states, language death is a protracted state which does not affect all people at the same rate. So, for PK it was much easier to use *ka 'ōlelo hawai'i*, as she is a speaker, but for P1, P2 and PGR, it is much more difficult due to limited experience. The *Hula* studio is a language ecology in which the language is used predominantly over English, however outside the studio use is limited. Lack of immersion and opportunities to practice disallows growth of the language. Despite this failing, participation in *Hula* allows outsiders to experience how

the language and culture are in each other. As the language may never be lost in this domain given the opportunity to perform one's identity and the need for the use of the language in *mele* and *'oli*. Responses from the individual interviews relate directly to maintenance and perpetuation of language as they seek not to misappropriate the language. The interviewees gave credit to themselves for being role-models that are breaking stereotypes from the media. They are hoping that sharing *Hula* with others, as it is an all-encompassing cultural tool, will stop the forgottenness of the stories and lifestyles of na kanaka maole. Ideologies, such as: *ahonui*, *kupuna*, *'ohana*, *mo'olelo*, *hula* as a part of self, and once again *Aloha*, are seen as the key elements of maintenance. Fishman (1994), reasons that one needs to understand what a language loses, what is forgotten, to decide what needs to be found. He claims that sanctity, kinship and moral imperative are the most likely to shift and change. If we link sanctity to *kupuna*, kinship to *'ohana* and moral imperative related to *malama i ka 'āina*, and *kuleana*, we can see that these are not lost by those that continue to practice a language and culture away from the motherland. Handy et al. (1933:303) states, that "If a culture is really to be preserved, it must be preserved in the life of the people, as well as in the cases of a museum or within the covers of a book."

The practice of *Hula* has maintained and strengthened over time because it allows the participants to perform their identity. They have taken ideologies from the language and given them action outside of the practice of *Hula* to allow the culture to flow into their fluid identities. *Hula* can be seen as a part of the living culture and the individual participants as vital tools for its survival. The survival of the cultural practice is the survival of the language.

VI. Chapter 6

Conclusion

This study, using the methods of sociolinguistic interviewing, has shown that the *Hula Halau* is an important locus for examining language and culture, language ideologies, and language maintenance. The interviews discussed here build on previous studies of Hawaiian language maintenance by focusing on the use of and attitudes towards the language in this key sociocultural context. The interviews show evidence for the important concepts previously identified in the literature: seen in *ka 'ōlelo hawai'i* as *kuleana*, 'the need to understand individual authority, responsibility, or authenticity', *malama i ka `āina*, 'to take care of the land', *`ohana*, 'family' and *kupuna*, 'remembering the ancestors', and add to that new understanding of the concepts of *aloha* 'respect and caring,' and *lokahi* 'balance.'

The interviews also add data for the discussion of how individuals link their language to their personal identity, their communities' identity, and their identity within the community. Results show that individuals prize their experience with *Hula* as a way to establish and perform their identities as part of a warm and welcoming Hawaiian community/family and as a way to create an inter-generational bridge for the perpetuation of *ka 'ōlelo hawai'i a mēheuheu*. Their responses to interview questions reveal their sense of responsibility for their own individual ownership of *ka 'ōlelo hawai'i a mēheuheu*. The ability to perform one's identity in *Hula* allows for them to construct a *Hula* identity, which becomes the foundation for creating a Hawaiian Identity. Incorporating this new identity

into self creates the need to embrace the *kuleana* of sharing and maintaining *ka 'ōlelo hawai'i a mōheuheu*.

VII. Reference Matter

- i. Appendices
 - A. Interview Scripts
 - B. Raw Data
- ii. List of References

i. Appendix A Interview Scripts

Individual Interview Script

Aloha in the Desert:

Hawaiian Language and Culture maintenance in New Mexico

Introduction

Good Morning/Afternoon, My Name is Violet Witt. I would like to thank you for considering participating in this interview. Before we begin the Interview I will go over the consent process with you; which will inform you of how your information will be kept private and give you a detailed description of the study.

Go over consent form

Individual Interview Prompt

This Individual Interview will consist of open-ended questions intended to allow you to talk about your experiences and opinions with regard to Hula. Answer these questions to the best of your ability, as no answer is more or less 'correct.'

If you do not have any further questions we can begin the interview. If at any time you feel uncomfortable, please let me know and we can stop the interview. You can refuse to answer any of the questions at any time.

QUESTIONS:

- 1) How did you get involved in the art of Hula?
- 2) How long have you been participating in Hula? (Here? elsewhere?)
- 3) Are you from Hawaii? If not, Have you ever been to Hawaii? If not, would you like to go there?
- 4) What languages do you speak?
- 5) Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?
- 6) Do you think the Hawaiian language is important for understanding/practicing Hula?
- 7) What motivates you in your efforts to keep Hula and Hawaiian culture alive?
- 8) In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?
- 9) What has been the best part of your experience with Hula?
- 10) Has your experience with Hula affected any other aspects of your life?
- 11) What would you tell your future grandchild about Hula?
- 12) I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

Closing

Do you have any questions for me (or anyone else)?

If there are no further questions for me, I would like to thank you for participating in this interview. Your responses will be analyzed in the next few weeks. Once this is done I would like to meet with you again. As stated in the consent form. The Follow-Up Meeting will take no more than 30 minutes. Results will be discussed and a second consent form will be presented for added confidentiality. Let's set this meeting now.
Schedule Meeting

Thank you so much for your time. Your responses will help me to complete my Master's Thesis, therefore I am so grateful for your participation. I look forward to seeing you date, time.

Group Interview Script

Aloha in the Desert:

Hawaiian Language and Culture maintenance in New Mexico

Group Interview

Good Morning/Afternoon, My Name is Violet Witt. I would like to thank you for considering participating in this interview. Before we begin the Interview I will go over the consent process with you; which will inform you of how your information will be kept private and give you a detailed description of the study. *Go over consent form*

Group Interview Prompt

This Group Interview will consist of open-ended questions intended to allow you to talk about your experiences and opinions with regard to Hula. Answer these questions to the best of your ability, as no answer is more or less 'correct.' The group environment hopes to provide you with the support of your peer's responses. Each person will respond individually to questions, please refrain from talking during their responses. Everyone will be asked similar questions, and there will be time at the end of the interview to have discussion or respond to any question that was not directed to you.

If you do not have any further questions we can begin the interview. If at any time you feel uncomfortable, please let me know and we can stop the interview. You can refuse to answer any of the questions at any time.

QUESTIONS:

- 1) How does Hula perpetuate Aloha?
- 2) Tell me how about the importance of the gestures of hula?
- 3) If you have lived in Hawaii, How do you feel dancing hula in New Mexico brings the Hawaiian language and culture to New Mexico?
- 4) How does it feel to preform and express the Kuana, spirit of the dance?
- 5) How do the following words apply to your dance experience:
Aloha 'ohana Lokahi Malama Pono 'aina
Ahonui
- 6) How do you feel your participation in Hula breaks the stereotypes associated with Hula dancers?

- 7) How are your culture classes important for understanding/practicing Hula? How do you feel this makes the culture grow?
- 8) What motivates you in your efforts to make Hula and Hawaiian culture move to the next generation?
- 9) Does your Halau participate in Hula events in states other than New Mexico?
- 10) What has been the best part of your experience with Hula and this Hula Halau?
Pride Belonging Acceptance healing Happiness educational
- 11) Has your experience with Hula affected any other aspects of your life?
- 12) What would you tell your future people about Hula?
- 13) If I was opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

Closing

Do you have any questions for me?

If there are no further questions for me, I would like to thank you for participating in this interview. Your responses will be analyzed in the next few weeks. Once this is done I would like to meet with you again. As stated in the consent form. The Follow-Up Meeting will take no more than 30 minutes. Results will be discussed and a second consent form will be presented for added confidentiality. Let's set this meeting now.

Schedule Meeting

Thank you so much for your time. Your responses will help me to complete my Master's Thesis, therefore I am so grateful for your participation. I look forward to seeing you date, time.

Appendix B Raw Data

Individual Interviews

Participant 1

1) How did you get involved in the art of Hula?

P1: *Well, I first got involved. I had injured my hip from dancing flamenco, so I was actually not dancing for a year. And then a good friend of mine actually studied Hula in Hawaii, she, she found out about some classes that were going on and she just asked me, "hey I know that your nursing you hip, but maybe you would like this. You know come and take a couple of classes."*
So you know it just started like that, as kind of um, um, uh curious student not really knowing what it was all about. I had an opportunity to do it, so...

2) How long have you been participating in Hula? (Here? elsewhere?)

P1: *I think since 2008, uh if I recall correctly. I know it was the year before I got married. So I would say around 2008.*

3) Are you from Hawaii? If not, Have you ever been to Hawaii? If not, would you like to go there?

P1: *I'm not from Hawaii, I'm from new mexico originally, um but I have been. I have traveled there. I've been to Oahu, and um, and the big island, and now Kauai recently. So those are the three Islands I have been on.*

I: *For a Hula competition?*

P1: *It was actually a conference, the world conference.*

4) What languages do you speak?

P1: *I speak Spanish and English, with fluency. I also speak some French, yeah I also speak some French. I've lost a lot of it because I haven't had the opportunity to speak it a lot, so I can't quite say I'm fluent.*

5) Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?

P1: *Um, so I don't feel like I'm fluent. Um I understand some words and I can speak some words, and I really do have some interest in somehow immersing myself in it. So if we win the lottery, you can send me.*

6) Do you think the Hawaiian language is important for understanding/practicing Hula?

P1: *I do. I do think its important. And I mean my regret is, I don't feel like I've had as much time in the past year, you know to really study it and immerse myself, but I do think its very important. Um in terms of how we are conveying the message and the history of what it is we are dancing.*

7) What motivates you in your efforts to keep Hula and Hawaiian culture alive?

P1: *Um, I think role modeling, you know has really influenced me, the more you learn about hula, I think, the more you respect it. And that's, that's where I am, you know the more that I learn the more I respect the culture and want to know more about it. Um, you know I mean, I know I'm not from Hawaii, but I, the more I learn about it, I want people to know, and understand what its really all about. And to understand, um, you know that it is an art form, I believe, I truly believe it is an art form. Um, but there is a language that is conveyed in the moves and the gestures more than anything, there is a story line behind it that often has context, um for the history.*

8) In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?

P1: *Well, I think that, um, I think the more evolved I get as a student, um the more I will be able to, um adequately or appropriately convey you know, what is said in uh, you know particular Hula about the mythology, or you know about the gods/goddesses, about the metaphors for life that are embedded in the tradition.*

9) What has been the best part of your experience with Hula?

P1: *Um, for me, the best, for me, it's been getting to know um kind of a bigger group of people, and to really kind of feel like they are family, and that I can trust them and I feel like they trust me, as well, and um like I said before, I think my self-confidence has, you know, gotten stronger. From learning and building upon skills that I've had, you know um, I don't know I feel like I have courage, @@ and being humble you know. You have to be humble, you cant go out and say, "I'm a great dancer! I'm gonna kill this!" You know, theres a lot of building steps that go, you know, into Hula, you know.*

10) Has your experience with Hula affected any other aspects of your life?

P1: *Yes, I mean like I said before, um I think my self-confidence has grown. um I think I have learned a lot about myself and how I relate to the world. The past year hasn't super been easy for me. I got laid off from my job, you know I'm shifting gears, and moving to a different, um work environment completely, and I think Hula for me has been kind of the staple or the guiding force. Um its been, you know there, and it will always be there, um I don't know kind of the strength in numbers has been cool too, its eye opening for me.. I think in this Halau we come from vary different backgrounds, both culturally, even spiritually, sometimes, um, you know... growing up with different languages in the home. But I think being able to take part in something as powerful as Hula, that's what kind of, puts down the barriers between us, that's what unifies us, that's kind of a tread a unifying thread, I think it's really incredible.*

11) What would you tell your future grandchild about Hula?

P1: *Well, I would tell them, I would ask them to try it out. I would want to tell them that um, its kind of a beautiful mixture of dance, of chant, of perpetuating culture. Like we have talked about here.*

12) I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

P1: *Um, The importance of Hawaiian language and culture, I think the foundation which I have learned more and more about, is about the language and the tradition, um, so its not, so I wouldn't want you to teach just dance, um, you know I would want there to be an integration of all these things. You know in your teaching.*

Participant 2

1) How did you get involved in the art of Hula?

P2: *Um, I went to a show, a traveling show, that was uh Christian based show, uh, That was, had multi-culture Polynesian cultures, And I saw the Tahitian dancers, and at the time I was a belly dancer, And I was like, I really want to learn that, and so I called and looked, And searched and searched, and I could not find a teacher, this was about, Oh, 12, oh 13 years ago, I did find a hula teach about a year later, and so I went to that class, And the very first song, hula grabbed my heart, and has never Let go.*

2) How long have you been participating in Hula? (Here? elsewhere?)

I: *So, that was 12 years ago, or 13 years ago?*
P2: *Umm, I want to say 2001. So, 14 yrs ago.*
I: *So, 14 yrs ago. I am just going to put grabbed my heart here. So, how did it grab your heart though?*
P2: *I think it is because you can be more expressive, Because you have your hands and your face, and the Lyric, and the music, so it just allows you to be, More expressive and I'm not sure if it was at that point in my dance, Time, or if it was because of the hula, but it was Like, opened my heart, so I was not afraid to be on stage anymore I don't get stage fright anymore, And when I do belly dancing, every time, I got so nervous, nervous, and but it just Touched my heart and then I learned about Aloha, And that really has become my guiding light, like ever since then, Like the first 6 weeks of class, my teacher taught us about it, And we did a dance about aloha, you know the aloha prayer song.*

3) Are you from Hawaii? If not, Have you ever been to Hawaii? If not, would you like to go there?

P2: *No, I was born here in Albuquerque.*
I: *Question 3b.*
P2: *Twice.*
I: *When? if you don't mind me asking.*
P2: *2006, for 1 week, and then in 2008, I got to go for 2 weeks.*
I: *Would you like to go there and live there? Or would you like to stay here and perpetuate the language here?*
P2: *I would love to go and live there. But, its not going to be a reality for me and my husband, You know, I just, we would love it, but I don't see it happening right now, But I am certainty open to anything the universe wants to throw my way, girl.*

4) What languages do you speak?

P2: *English. And, you know I grew up here (abq), So I know a few words of Spanish, And I know a few words of Hawaiian, From learning the songs, ya know, And the teaching of the language that my teachers, have done for me.*

5) Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?

P2: *Just some words.*
I: *So what words do you know and why do you think, those words have stayed?*
P2: *I know, Kai, because of the motion that goes with it, yah, So, ocean, let's see... And maka, eyes, because we do that little thing, With our eyes.*
I: *That's cool. That's multimodal. Would you like to learn the language?*

P2: *Yes, I have some CD's, and I pick it up and put it down (rx1), I'm not sure why it doesn't completely stick, but you know, It's worth a try again, ya know.*

6) Do you think the Hawaiian language is important for understanding/practicing Hula?

P2: *Yes. Definitely because if you, your teacher will explain the song to you, but for the way I dance, is, I cue on the lyric, so, once I learn that song, I kind of know, Well, that's the pali, and the maka, And the ha'ina, or whatever, I cue on those words, to help me memorize my choreography.*

7) What motivates you in your efforts to keep Hula and Hawaiian culture alive?

P2: *Aloha.*

I: *Aloha? Can you please elaborate on that.*

P2: *To me, the whole world could use a way lot more, Aloha spirit, yah, um to me, it is being kind, to people, any people, strangers, whatever, Whenever I go to like a retail place, or a drive through, I always try to give them a smile, and um, If I see a woman that has particularly beautiful hair, Or a really lovely necklace,*

{ Interruption }

I: *Can you hold that thought, she is about to walk through.*

19 sec pause.

P2: *So I try and give compliments, if I, find an appropriate situation, and like, I always return my shopping cart to the cart place, you know, just kindness, and also, Like last year, my word was um, Ahunui, so I was really practicing, Uh patience... I was really practicing patience and perseverance, and you know keeping on going..... and Aloha, I think is also, Caring for the people in your circle, the best you can, do you know what I meant, just the best.. like, my friends, and my family, And my hula sisters, and..*

I: *Right, so in some of the research I have done, to kind of support my arguments, I have read, About, um.... The circle, so one of the key things, um so people argue is that it's the Hawaiian Language network, It's the Hawaiian network, that makes the difference, So do you agree with the idea that it's the networking you do, within this community that allows you to support-*

P2: *yeah, yes, definitely.*

I: *That's a good thing to touch on, because um, I think its important to know that, because the circle, that will show the 'ohana that it builds, It doesn't matter where you come from, that's still there.
So, your circle Is tied to you and your identity,*

8) In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?

P2: *I try my best to do it, pono,*
I: *righteous, that's my favorite word.*
P2: *because it's a beautiful culture, beautiful language gorgeous music, wonderful people, can't go wrong, Right. If the whole world were like that it would be so great wouldn't it. We wouldn't have to cry anymore.*

9) What has been the best part of your experience with Hula?

P2: *The best part has been finding, pk1 and pk2, Actually,*
I: *your kumu's?*
P2: *yes*
I: *why?*
P2: *because my previous teacher did not always, Um, treat us with a lot of respect and aloha, although she talked about it a lot, she would yell at us and yell at her husband, and It made me very uncomfortable, but I danced with her for many years, because that was my only choice, And I loved the girls I danced with, so when I found, k1 and k2, and their, their hearts are so open, And you can talk to them about anything, And its okay, and that's what I totally love about them.*
I: *so you found more acceptance here?*
P2: *yes.*
I: *So, um I am going to put acceptance if that's okay with you.*
P2: *yes, yes.*

10) Has your experience with Hula affected any other aspects of your life?

P2: *Yes. Um because I have fiboral mialga, so, this is what gets me up off the couch, this is my.. I live in the east mountain, so I very rarely come to town, I come to town for class, so this is my social circle, And you know how dance and exercise makes you feel happy, And so it makes me feel very happy, And I get to see my girls, and um, I think it helps me be not so much in pain.*
I: *Yeah, I also, I have pain all the time.*
P2: *so, some days its totally a struggle to, you know, But once you start, and the music starts, And you get all happy, then it makes it a little easier,*
I: *That's beautiful.*

11) What would you tell your future grandchild about Hula?

P2: *Try it. I would tell them, that, It's a Hawaiian thing, and I would try and make them understand a little bit about the culture, I, Fell in love with. And the dance I am so in love with. And, my daughter, is in there dancing actually, So I try and share it.*
I: *You try and make it a family thing?*
P2: *yeah. My husband is also a drummer, so we are trying to get him into it too, yeah.*

I: *That's fantastic.*

12) I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

P2: *That, just that giving spirit. That open hearted, giving spirit.*

I: *that's beautiful. Do you have any questions for me? You can ask me Anything.*

P2: *Don't you miss home?*

I: *You know... I truly believe that, Yes, I always miss home, But, I wouldn't be able to help my home, If I didn't come here.*

P2: *Yes. I am glad you are planning on going back.*

I: *Yeah, well,*

P2: *That's a big deal.*

I: *Yeah, you, you leave, you go and Learn what you need to learn and then you go and help your community, Yeah, so I miss it, but I, I sacrificed 5 yrs of my life, I did not go back, I kept myself from it, I allowed myself to Be influenced by New Mexico, and to change the way I speak, The way I see the world, and, to really embrace my healer, Abilities, and now I get to go home this person that is not, Just, um, like I know that I have, I have hawaiianess in my heart, like, I know I do, I know I do, but I also know that its not just the hawaiianness I feel, But its my humanity, its my humanity, Because in Hawaii, the reason why I miss it, In Hawaii, humanity is never called into question, In Hawaii, there's things like, aloha, and pono, and kuleana, That allow you to have framework, A framework for treating other people, you know, Like that giving spirit, like you mentioned, the, the Um, I mean I miss every little cultural aspect of Hawaii, Because in Hawaii no one ever questions your humanity, No one ever questions you humanity there, I feel like my humanity has been questioned here, that's why I miss home, I just want to be a human being.*

P2: *yeah. That's one thing that, hula did for me, It took the judgment of myself out of my dance, And just, put joy,*

I: *wow, okay so, ##*

P2: *It took the judgment out, of my- It used to be really hard and judge myself really harshly, In my dance, since I have been dancing hula its gone, Its just joy, it just pour out, @@*

I: *That's beautiful, um, so now is the time to say anything else, you want to say, do you have anything else,*

P2: *My hula sisters are really cool, too.*

Participant 3

1) How did you get involved in the art of Hula?

P3: *I initially started dancing, When I was in high school, Like, actually going to a Halau, And dancing Hula, my mom, She used to dance all sorts of Polynesian Dances, Back in her youth and, I guess you could say it was kind of forced upon my sister and I, to, to join a Halau, and, actually get involved with, um, I guess dancing, and the fine arts, And getting to know not only Samoan culture, But Hawaiian culture, as well, through dance.*

2) How long have you been participating in Hula? (Here? elsewhere?)

P3: *In Hula, lets see. ##*

I: *Math.*

P3: *I have to do math, Since, 2006.*

I: *2015, ten years?
eight years?
9 years, wow.*

P3: *Wow really.*

I: *9 years, yeah.*

P3: *Goodness.*

I: *Um, okay. Did you participate in Hula, Anywhere else other than New Mexico?*

P3: *Yes, back home, in American Samoa*

3) Are you from Hawaii? If not, Have you ever been to Hawaii? If not, would you like to go there?

P3: *No.*

I: *question 3b*

P3: *yes.*

I: *when?*

P3: *I, my first trip to Hawaii was, I believe back in, probably 98'.*

I: *MmmHmm.*

P3: *Probably, um, just going thru, Or for family reunion.*

I: *Do you go back?*

P3: *Not often it's really expensive to fly back home, Let alone Hawaii.*

4) What languages do you speak?

P3: *I speak aside from English, I speak Samoan, And, I know a little bit of Arabic, but, English and Samoan are my 2 dominant languages.*

5) Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?

P3: *I understand some of the Hawaiian Language and some pidgin, ya*

I: *So, what words do you know?*

3 sec pause, okay, so,

Let me rephrase that.

So, What words do you feel are the most important to you

In the Hawaiian language, um, like what words do you really associate

Your hula and Hawaiian with?

P3: *I think the main word would be 'ohana.*

I: *'Ohana, uh huh, which is family.*

P3: *Yes.*

I: *why?*

P3: *Cuz, well, for me being in New Mexico,
And being away from Home, the Halau,
This Halau is like my family, uh their like my family
Away from home, and I feel like I relate,
A lot with them, cuz New Mexican culture, and
Polynesian cultures, they're pretty different,
And sometimes, you get home sick so,
Being here at this Halau, makes me feel,
A little bit closer to home, and
I can relate to people, a lot better.*

I: *Right on.*

6) Do you think the Hawaiian language is important for understanding/practicing Hula?

P3: *I think so,*

*If you, if you really want to understand, not just, Not just Hula, You want
to understand the culture and the language, At least like get a feel for it,
like, For those who just dance Hula, okay yeah, You can dance hula, but
do you know anything about the Hawaiian Language?*

*Do you know anything about their culture? Cuz, to say that you dance
hula, I feel like that is just barely scratching the surface of what Hawaiian
Culture is, Like their history, and, the things that they have gone through.*

I: *So, what do you Hula shows about the Hawaiian History?*

P3: *I think Hula, is,*

*Probably one of the strongest remnants of Hawaiian Culture,
That is still around today, um, the Hawaiian language,*

I'm not too familiar with how its thriving,

Today, but I do know that the practice of Hula is flourishing,

In other states, and worldwide actually,

I know that, um, PKI's Kumu,

everywhere, *Has a Halau in Japan, and, that's overseas, It's just spreading*

*It's like wildfire and its really nice to see,
That not only are they teaching the dance,
Their also incorporating language and culture,
Giving people an understanding of,
Of a different culture aside from their own,
And not just to follow the stereotypes people see on t.v.
You know, they think that Hawaii is just a bunch of,
Flower lei's, its sandy beaches all around, people being
Really friendly...*

I: *Continue, don't stop,
Remember, this is completely confidential,
So you can say whatever you want,*

P3: *okay*

I: *just let it out*

P3: *alright, sis, so I don't*

I: *cuz, I can't say your name,
So just let it out,*

P3: *I don't have to sound all smart?*

I: *No, you don't have to sound all smart,
Just say, what you feel,*

P3: *Alright. ##*

7) What motivates you in your efforts to keep Hula and Hawaiian culture alive?

P3: *Just in Hawaiian culture and Hawaiian Language, and, hula and all that
kind of Stuff, because you are a Polynesian and you come from that area,
So, how do you feel this, what motivates you to continue to perpetuating
This idea of Polynesia that is not, um, a stereotype?
what motivates me?*

I: *yes.*

P3: *Just like you said, being Polynesian, I know what it is to
Be Polynesian, a lot of people who aren't Polynesian,
From the outside looking in, they see stereotypicals,
A lot of Polynesians eat spam, they're all big,
They got size 14 feet, No that's not the case,
Like, Polynesians, they're kind people, they're genuine,
Yeah they can be assholes, sometimes, I'm not gonna lie,
You know, sometimes they hate on the white man, the white people,
Just for coming in and changing their ways, but who doesn't, I, I feel that,
what motivates me to perpetuate Polynesia is that I want to see My culture
grow, I wanna see Samoan culture grow, I wanna see Hawaiian Culture
grow, I wanna see all of Polynesia grow, I don't want, us to.. I guess, I*

don't want us to expand our horizons and forget where we are from! I don't want us to forget our roots.

I: *That's a really,
I will probably quote you saying that.*

P3: *Okay.*

I: *That very beautiful.*

8) In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?

P3: *When dancing Hula, I am allowing for the growth of Hawaiian culture and language. The dance itself is a medium that helps connect us with the land...our ancestors. Not using ancestors in a biological sense, but with the logic that we are a part of a culture dynasty and it is our responsibility as dancers, as participants, as people who love anything associated with Hawai'i to carry on this dynasty, this legacy. When putting into perspective the vastness of the universe and the population of the planet, the idea of me making any impact seems trivial. But here I am, dancing Hula. Here we are in New Mexico out of all places, talking about the Hawaiian language and culture, and discussing its prosperity away from the motherland. Quite honestly, I think I am making a great difference in my participation. However, it doesn't end at the dance; as a perpetuator of the language and culture, understanding the history and traditions, practices...proper pronunciation of the language. Hula encompasses all of these. I feel it would be a disservice to limit my knowledge to just Hula, or to merely go through the motions. I know that I must continue to move forward and elevate my understanding of and relationship with Hawaiian culture.*

9) What has been the best part of your experience with Hula?

P3: *Growing in knowledge of the culture as well as in dance skill
It is rewarding to see our efforts come to fruition
Having culture classes puts things into perspective and gives me something I can relate to, coming from the islands as well.*

10) Has your experience with Hula affected any other aspects of your life?

P3: *When I initially danced Hula, it wasn't something I considered having as big an impact on my life as it does now. In high school I wasn't too concerned about Hula practice or continuing my dance education. It was a hobby. Since I left home in 2008, I soon learned to appreciate what Hula I did learn, and not even just Hula but skills from Samoan, Tahitian, and Maori dances as well. Having Hula in New Mexico opened a new topic of discussion between my friends and me. They were excited that I found a Halau and were curious about the mele we danced, how to*

properly pronounce the Hawaiian words. They were eager to understand why I enjoyed going to practice every week and wanted to see what I learned. It made me appreciate my mom making me go to dance practice way back in the day. At times my Hula and rugby schedules would collide, but I managed to make the two work so that I didn't have to drop either. If anything, rugby made Hula hard at times because of the injuries I sustained due to playing. These were two completely unlike activities requiring different stances that I somehow managed to work together.

11) What would you tell your future grandchild about Hula?

P3: *I'd tell them to try it and see for themselves what Hula is. Aside from it coming from Hawai'i, I would prefer for them to try it out. Maybe I'll make them dance like my mother did to me. If they did express an interest in Hula, I'd have them dance and let them know that there is more to Hula than what he or she knows. I would challenge them to try dance even if they don't think it is for them.*

12) I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

P3: *Teach them everything a perpetuator of Hawai'i should know. Everything about the past and what is currently happening in regards to language and culture. Don't leave anything out. Emphasize the importance of understanding why their role in Hawaiian language and culture maintenance is so vital to its survival. Tell them of the significance of Hula and how it may be used as a tool for encouraging cultural growth and closeness.*

Participant Kumu

1) How did you get involved in the art of Hula?

PK: *It runs in my Family @@.. I was about five, when um My aunt, My great Aunt, actually Who, um.. who helped raise me basically, She used to teach hula to a lot of the military Um... uh residents And, um so she got me started from a very young age. And, My family is always listening to Hawaiian music, And, Watching Merrie Monarch, Just being surrounded by the culture, is always something that I wanted to do, so I was about five when I actually started dancing.*

2) How long have you been participating in Hula? (Here? elsewhere?)

PK: *Yeah.*

I: *So how old are you now?*
PK: *31.*
I: *31.*
PK: *Mmmhmm.*
I: *So twenty something years, geez.*
PK: *And, I love it.*

3) Are you from Hawaii? If not, Have you ever been to Hawaii? If not, would you like to go there?

PK: *I am.*
I: *How long did you live in Hawaii?*
PK: *I was born and raised, so, And then I left home, 3 years ago, So, 28 years, 29 years-*
I: *I only did 24 straight*
PK: *@@*

4) What languages do you speak?

PK: *Uh, English and some Hawaiian, I'm not fluent, unfortunately, And then some Spanish, as well.*

5) Do you speak/understand the Hawaiian language? If not, do you know any words? If not, would you like to learn the language?

PK: *I do.*
I: *What are your favorite words?*
PK: *Mmm. Aloha, definitely, only because it is so common, And, yet so misunderstood.*
I: *What do you mean by that?*
PK: *Because, a lot of people are just so, um basic, When it comes to aloha, you know like, Um, its Hello and goodbye, But really Aloha is a feeling, Its not just a word its and emotion, and Its um, It brings people together, Its, Its deeper than love even..*
I: *How do you feel about the gesture that is associated with Aloha? When you have the actual exchanging of the Ha.*
PK: *Well, we had actual exchanging of the Ha, Because it was, is, very intimate. But, um any other gesture, like I don't*
I: *Do you think that people actually know about that gesture?*
PK: *Not in the continental US.*
I: *Why do you think that is?*
PK: *Well I thinks its, I don't want to say ignorance, But it could be, ignorance, education, to not even knowing where the word even came from. you know its just um, Like I said, its always loosely used. Its not, Its not honored. I guess you can say.*

- I: *That's beautiful, um. So, are there other words that you feel have that same, Um, misunderstanding?*
- PK: *Um, not necessarily a misunderstanding, But um, maybe more so of, A lack of practice, Because so many words are just so, so much more than.. How English language just has, has words that you can just, just use and that's just what it means,*
- I: *Right, it has a simple meaning.*
- PK: *Yeah, exactly. That is. It is what it is. But in Hawaiian Language, So many of the words are, Are so much deeper than that, It, its action versus just a word, You know, so, Lokahi. ###*
- I: *Lokahi.*
- PK: *Mmmhmm. These are words that-*
- I: *What's lokahi to you, because I can't remember that definition?*
- PK: *@@. Like, to help one another. You know, and to work together. And to be one, sort-a thing, working towards the same goal. These are some of the words, too, That I try to teach the students, In our culture classes, Because we do have culture classes, That go beyond Hula, into The actual culture so that, They can learn how to express these terms in action, as well.*
- I: *Right, um... Okay, I love that you took two words that I didn't, Because I told you earlier that the ideologies I was actually going to look at were different. And I like that you actually brought up Lokahi and Aloha. Because I agree with you about misunderstanding of aloha, I typically when I say aloha to a person, I like to do the gesture as well, because for me its necessary.*
- PK: *It is. But a lot of people don't know it here, So its really hard for me, That's why I just go in for the hug, That's all I can do that's fine.*
- I: *And I have also found that, um That because of my experiences in Hawaii, Even when I speak the English Language, I put so much more effort into choosing what words I use, Because of the concept of, the life is in the language, The language is a living breathing organism, and so, With this idea,*

6) Do you think the Hawaiian language is important for understanding/practicing Hula?

- PK: *Well, its kind of the root. It's the root of what we do, When we dance, we are not just interpreting, As far as a literal translation, We're interpreting a lifestyle, We're interpreting a culture, um we need to understand the language in order to even know what we are dancing, To know what story we are telling, in order to pass it down.*
- I: *Okay, so, my favorite thing is the passing down, because um, I like that you brought it up here, because its going to move us to the next phase, so um, ##*
So um, one of the big issues with language maintenance is actual perpetration through generations, and so um, how do you guys think you do that, at the Hula Halau?

PK: *Well, it was hard at first, it was very hard to start with the little ones, Only because, there not just beginning to dance, they are also beginners to the culture, you know, this is their first exposure to Hawaiian culture, it was very hard to not teach them and 'oli right away.*

I: *Oh, yeah.*

PK: *So, we started this year, um*

I: *Beginners of the culture, I like that. Are most of the kids, are they Hawaiian or no?*

PK: *No. Um, none of them are.*

I: *Wow, I love it. That's even more ##*

PK: *I know. They do their best in, uh In like repeating, the words back, Because what we did, What I did was, during the culture classes, last year, I just taught them, like numbers 1 thru 10, And then we did terms, like standing up, sitting down, Things that we would use in Hula, as well so they don't forget, Days of the weeks, um as well as, months of the year.*

I: *So are the calendars you give out are they also in Hawaiian?*

PK: *Mmmhmm. Yeah.*

I: *I like that you said beginners in the culture, I'll probably quote you saying that because I think that is um, Something that people don't understand when they go to Revitalize a language, because they don't think about beginning people in Culture as well as language, and that's what makes Hula a little different. So, question 7. I mean you have been doing this for over 20 years, You're doing this in a place that's not your home, um, So why, what is your motivation?*

7) What motivates you in your efforts to keep Hula and Hawaiian culture alive?

PK: *I feel that even though Hawai'i is a part of the US, It is so forgotten, its kind of just this quote un-quote paradise in the middle of the ocean, And people just have this vision of a paradise, but when you're from the land, When you see what's going on at home, you realize that our paradise is being stripped every-day... It is, its emotional, because its like how do we get like, this little paragraph in the history books saying, Um, we became a state in 1956, and um, The annexation happened, people don't even know about the annexation. They don't even know our queen was imprisoned. They don't even know the history. And that was my goal here, When I met with PK2, who has so much passion for the culture, Growing up in California even, she had so much passion for the Hawaiian culture, I wanted to make sure that she understood the history Of our people, where we came from, I feel like we are just so forgotten, People are just like lets go vacation there, you know, Lets not take care of their land, let's not give them proper rights, Lets not, you know, honor their culture.*

I: *Yeah, um, I love it. Cuz your saying all the things that I say every day, So, so, but also because you are saying this feeling of forgotten-ness, So, um, with the tourism coming in, The forgotten-ness, it must be really hard, Because when I read, about the um, I mean I lived it, I lived it, But, when I removed myself from that environment, and I watched it from the outside,*

that's when I also started to feel the same idea, Of, Okay you don't know what Aloha is, you don't understand what actually happened to these people, and your associating me as Hawaiian, just because I'm from there, and I will not allow you to do that. Because that's not what I am, I'm not someone that got my land taken from me in Hawaii, I was someone who just happened to have the opportunity to grow there, And understand that culture, So, when you read the dialog about this, They talk about the annexation, but they don't actually talk about it, How would you like me to talk about it?

PK: *Um, I just want, our And I say Hawaiian People, The actual history, I guess you could say, the timeline to be mentioned, to have a voice, because so many times, it doesn't, people don't even, don't even know that the annexation actually happened, they don't know than an imprisonment actually happened, and I think that just to give a brief history I guess, A lot of people want to compare Hawaiian Culture to What the Native American culture, which we do have similarities, But, I don't know I guess, being Hawaiian actually growing up back home, you just have a deeper sense of self, an identity that you don't what to be lost but is with every new building, it is with every coconut tree that is castrated, with every flower that is picked, its lost, In every single touch.*

8) In your work with Hula, how do you feel your participation impacts Hawaiian Language and Culture maintenance?

PK: *it makes me feel happy, it makes me feel proud, It makes me even want to learn more, because even though I have learned all these years, there is still so much more that I need to know, in order to grow, in order to pass it on to my students.*

I: *So what do you think you are missing?*

PK: *Fluent. Fluency, number 1, But of course it just sometimes hard to learn a language out of a textbook, I have to be surrounded by it, ya know, So I try to keep in touch with everybody who does speak Hawaiian and everything, just so I can keep up.*

I: *and so do you feel like hula allows you to be immersed in it?*

PK: *Hula does definitely, I mean Every moment that I am at my 8 to 4 job, I guess you could say @@ I am submerged in Halau, putting my everything into it, Especially putting together the cultural classes, getting together even Our daily classes, I want our students to learn the right way,*

9) What has been the best part of your experience with Hula?

PK: *My Favorite Part I would have to say, is our Ho'ike.*

I: *The Ho'ike.*

PK: *Seeing it all come alive.*

10) Has your experience with Hula affected any other aspects of your life?

PK: *its pretty much part of everything I do. Hula is my life,
It is my passion, it is something that I want to teach,
Something I want to continue to grow in, as well,
Um, an then I find myself constantly talking about it, I guess, right,
I just have this thirst to keep learning and growing as a
Kanakanaka Maole, as a native Hawaiian, as a student,
Now as an instructor, just yearning more.*

I: *Thirst for Hawaiian, I love it.*

11) What would you tell your future grandchild about Hula?

PK: *There's so much to tell. @@ that Hula is a part of who we are,
And it is essential for our culture to stay alive, I would start there.*

12) I'm thinking of opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

PK: *There is so much. Just to never forget where you came from,
Don't forget the history, I, growing up,
When I was a child I should say, I was never really into history,
Not until I was in high school, and I went to Kamehameha,
So, history then became very, very important to me,
It was a requirement, but it was also then
Helped me to identify, like, why do I get to live here in Hawaii,
Why do I get to experience this beauty, this land
This culture, the language, the hula, why do I get to, you know,
Thats something that, not just Hawaiian , you know everybody,
Who wants to learn the language, or who wants to help perpetuate it,
Needs to understand where we came from and why its so important to
Keep moving on, we're people, we don't want to lose ourselves.*

Group Interview Transcription

QUESTIONS:

1) How does Hula perpetuate Aloha?

P1: *I think it perpetuates aloha by um, for me, because it's a community its not just a dance. Um And to me a difference between hula and other dances is its not about performing all the time, um, I think its more about, for me, you know, um the unity of the group, and the flow of the group, and um the relationships that are established.*

PGR: *I think also for me to, um, because it is a form of, you know your showing another culture that people probably really never, I mean, not really know about, just from what they see like, from movies and stuff like that, so it opens it up, interpretation through dance.*

2) Tell me about the importance of the gestures of hula?

PGR: *Its more about, how I was saying with storytelling, you know, what I've learned is, you telling, I mean you have to express with your face. But because your telling someone else's story, or whatever, its important to get it right, and because a lot of people don't know what, especially with the Hula, ####, the language, people don't know what its about.*

P1: *I think with the gestures there is importance of being specific, um, you know and having said that I think we are all very different dancers, and we have different physic, all of us, so we may not be doing it exactly the same, however, I think that, you know, like the other participants, you know we are responsible for telling the story, as such as it has been coria graphed or shown us. So there really is I think, um to me there is a lot of detail involved not just with dancing the steps, but the gestures are really important, that's something that I'm continuing to learn.*

PGR: *Me as well, I mean its more about, I mean its not just about the reading of what the song is about, like we learn the kuana, its deeper. And a lot of that is not just learned from looking at the translation of the song. You actually have to feel in the moment, in the moment I guess, or feel what either the people that are, um they are talking about in the song, or whatever there is more to it than just the words.*

PK: *yeah, that's good and like adding on, um, to your comment about language, Hula is a language in itself, in your gestures you're speaking*

another language. So that's another reason why the, the motions not just um your body movement but your hand gestures, precision is important to be clear to your audience, as well. Like what has been said, to get your story across.

P3: *Gestures are important to hula as, as are gestures are important to sign language, you're trying to communicate your ideologies or just whatever it is your trying to communicate, thru motions of your body, you may not always have music there with you, um, uh people in the crowd, not everyone I'm sure, can hear music, you might have those who aren't good at hearing, and if your gestures are precise, and if, um they actually like stick them, they will tell what your hula is trying to portray, as if you have sloppy gestures, sloppy hands, it could tell the a whole mixed range of signals, completely, um, cloud the message that the author, the illustrator is trying to convey.*

3) If you have lived in Hawaii, How do you feel dancing hula in New Mexico brings the Hawaiian language and culture to New Mexico?

P1: *I haven't lived in Hawaii.*

PGR: *I stayed there but never lived. I never danced there, I did go to practices there, which is completely different than it is here, um, I'm sorry repeat the question..*

I: *repeated question.*

PGR: *...because people, well, right off the top of my head, the reason why I think that it helps bring it to New Mexico is for people who have never been there, that never had the opportunity to go there, and again, I mean you can get things off T.V. but it's not the same. It's not the same its more genuine.*

PK: *And I think um, in our experience, in like um, the shows that we've done here in New Mexico, compared to the shows that I've done back at home, um, the, like the um, what is the word I am looking for, the, um, my train of thought sorry.. like how people expect to see back home is different than what people expect to see here, like how you were saying, um you can watch as many movies as you want and everything but that's not, that's like for tourism. Like I really, I think that brings that to the table, um more so than cultural, and I think that what kind of set our Halau apart, as well as being able to have culture classes and being able to bring that aspect to hula because um like how you said before, its not just um, the song, it's the meanings behind it, the story behind it and how its been passed down, from generation to generation, and also, how you said, it's not just a*

show, it's a language in itself, so I think that bringing, bringing hula here is a gateway to bringing the culture here, so.

PGR: *yeah, I agree.*

4) How does it feel to perform and express the Kuana, spirit of the dance?

PGR: *For me it is very challenging, um and still a work in progress. But I feel as I learn more about how to, I don't know if its let go, or let in, I don't know what it is, but as I learn more and appreciate more the Kuana, um it is beautiful. I don't know.*

PK: *I think it just brings a whole other level to your dancing,*

PGR: *but its very challenging.*

PK: *Correct, absolutely, but I think that's, that's a good thing as a dancer, um is to constantly challenge yourself, and to not just, um how you mentioned prior, but like not have a literal translation to what the dance is, but have a historic um definition to of what the dance is, its very important to know the lineage of the song, as well, were it originated, too.*

P1: *I would say its also a challenge for me because, you know, I have danced all my life, different forms of dance, but I think this past year, especially I have been challenged, um to really kind of look within, and I think the writing exercises have helped a lot because, I actually have to kind of connect with my inner self, and draw from experiences that I've had in my life to, to express you know a certain story, a certain, you know, um historical experience that's been brought-*

PK: *by the connection.*

P1: *yeah*

5) How do the following words apply to your dance experience:
Aloha , 'ohana , Lokahi Malama Pono 'aina Ahunui

P1: *well, I think of those words, 'ohana is probably the most accessible to me, in terms of how I feel about, you know, dance and the Halau, um because it has been a very welcoming experience, it hasn't been you know kind of uh shaming experience, so if I don't do well or I didn't practice, its more of an encouraging, "okay well you missed last class, you know, how can we help you, to catch up", and to me that's the spirit that I am really kind of learning to trust.*

PK: *Which kind of will tie into Malama, means to take care, and you know um, in Hula, or in the Hawaiian community in general, we have a saying, saying um “Malama kekahi kekahi”, which means to take care of one another, to help one another, so that kind of ties into where your coming from as well.*

PGR: *The two words that stick out for me, same thing is ‘ohana, because um, as I said in the class we had before, we are our own individuals and not blood related, but we are family and this was the first Halau that I’ve ever been involved with that I can truly say, when you say ‘ohana, it feels like ‘ohana, it’s not just words coming out of people’s mouths and I do feel the aloha spirit, again, with everything that we’ve done, and we all try to portray that for people we come in contact with. So, I just think this Halau is great, that’s all, and I’ve learned a lot, and I continue to learn, and I agree with the other participant that it is a challenge, but that’s the way we grow. It gives you that, what is that word, the drive to want to do better and to continue to grow. And If any of those other words mean that, than yeah.. @@@*

PK: *I think that all of these words apply to us, all of them apply to us, I guess knowing definition helps, a little bit, um Aloha, for obvious reasons, that is like our ultimate goal, to, not just to, teach um and learn about the Polynesian cultures, but to bring that essence of the aloha spirit to places outside of polynesia, outside of Hawaii, to be specific, lokahi, basically means to work together, its one form of saying to work together and that is what we need to do as a group, right, always have to work together, to achieve that goal, and um in our group we are always learning together, we are always doing things together, we don’t want to leave anyone behind, right which brings us to Malama-ing, to help each other, Kokua would probably work on here as well, to help each other, ‘aina of course, hula we dance about ‘aina, the land, the birth place, of hula and we bring that here to New Mexico, to help perpetuate culture as well, ahunui is togetherness, staying together as one unit to move forward, um, pono means just or righteous, to do things the right way, um as like for me that would work with um, portraying not just Polynesian, um not just the Hawaiian culture, but of all of the Polynesian cultures together, portraying them the right way so that it honors the ancestors and it honors the people, of Polynesia and ‘ohana because we are one family, so that’s my manao for that.*

6) How do you feel your participation in Hula breaks the stereotypes associated with Hula dancers?

P1: *Just, I think on the micro level, you know, I’ve had friends and family come to shows, and like “oh that was a whole lot different than, you know, then I thought it would be”, or you know, “you guys were wearing*

different things than I expected.” @@ So I, It’s kind of interesting to hear people’s feedback after a show, um, because some are kind of stuck on that, I think superficial look at first. But, I mean, I’ve also gotten, especially after the Hoike, I’ve gotten questions, you know, “so, what was that song about?” or, like, “what was it that you meant with this gesture?” um, so I think that we’re ambassadors almost of the culture and the language.

PK: *Absolutely, I think its good that you get feedback, as to um the audience asking questions, because that means that we’ve drawn them in, right-*

PGR: *-right-*

PK: *-and we’ve gotten their attention somehow, um and then that’s another way we can educate them, now, back to you I just wanted to share this, so I think that’s good, and of course bringing that cultural aspect breaks every stereotype of a hula dancer, and also a distinction between hula, between siva, between the maori dance, and between Tahitian. I think that the fact that we separate them so that people are clear as to what the dances should look like, @ definitely breaks the stereotype because everyone thinks that Tahitian is everything in Polynesia.*

PGR: *And that’s what I was, okay so that too. But I get really offended and I got offended with my coworker, that I really like, but she had told me, she goes, oh cause when I invited her, oh she said, “oh, so I get to come and watch you shake your ass?” I’m like, “Nooo, I mean yes but no.”-*

PK: *-right-*

PGR: *-“that’s not what its about.” It’s just like, okay, another friend of mine, a fellow breast cancer survivor, she bought me one of those little solo Hula dolls that you see and she just shakes, so I can see why people think that but I told her, No, it’s not just about a bunch of women or men up there, shaking their ass, there are stories behind this, it’s how the Hawaiian islands came to be, it’s about how, even with the siva, it’s it’s um, what’s the word I am trying to say, *snap, snap*, its not only important, its specific to each culture, its more to it than that.. ##*

PK: *Its very ignorant of people to just say things like that but that is also what they have always been fed, right, it’s part of the tourism aspect, it’s part of advertising-*

P1: *-Hollywood-*

PK: *-hollywood, yes absolutely, so that’s why our goal was to educate. Right so to break that stereotype.*

P1: *I think if we even reach out to one person that's super valuable, because than that one person can say, "Hey, I saw that show last year, you might want to check it out, you know, maybe we can take a class." Um they are interested, they want to learn more, if we can even reach one person, that's way we do things, rather than wanting to conquer the world..*

PK: *Start small it will spread-*

P1: *-yes. Yeah.*

PGR: *That's all it takes is a seed.*

PK: *Right. And that's good too like, um, certain parts of our shows, and getting feedback from audience members, or friends and stuff, or coworkers, it kind of just sparks their interest in a different way, as well. I kind of see them tuck their tail in a little bit, and their respect for the culture starts to show-*

PGR: *-Yes.*

PK: *-verses just wanting too, wanting to see people, for size, or physic purposes.*

P1: *Our roommate, is a good example because he had never seen hula, actually he hadn't seen hula at all, um and so he had a lot of questions prior I mean he is an actor and a musician, so I think he already has some level of curiosity but um, after the show he was just really blown away, with our hoike and he was asking me a lot of questions and he wants to go and see this documentary next week, you know, Men of Hula, and um I was just really. I thought it was really cool you know, seeing more of what it is about and he's respectful of it, so-*

PK: *-that's really good-*

PGR: *And one more thing about our Hoike too, there in the audience was two people that was from the old Halau, one of them was the guy, and you know what, he came up and, he said, "I sat up there..", I said, "did you enjoy the show?", he said, "I sat up there, and cried", and he is this big burly guy, you know and he longs to dance too, but its just and she said the same thing, it was just, that's phenom-, I mean you don't want, when, I mean you don't want to have a show you where people crying, but because its more than just that, when their crying that means that we touched them. And I just thought that was awesome, because I've never seen that, I mean me, personally when I have seen people dance, and this is one of the things that brought me in, was how I feel that I know that that person is a*

good dancer, in my mind, is that they bring me to tears, and that was kind of cool.

PK: *that's awesome.*

P3: *Stereotypes with Hula, I mean associated with, uh, cultural commodification, its just that people, they nitpick things out of the Hawaiian culture, and um just like, um the Hollywood things, they just pick out, grass skirts and coconut bras, things that appeal to the audience, in order to get them to come back, its what help tourism, its what you see on pamphlets and brochures in other countries but they give you the idea that you're getting the true, um, like you're getting true Hawaii, that you're getting the true Hawaiian culture, but really, when really, when you go to Hawaii, its not all rainbows and sunshine. There are problems within a culture, problems on the island but you don't see that on the brochures, um you don't see that whenever they do their commercials, whenever they advertise, its nitpicking out of um, out of the culture and out of any other cultures in the world, just so then they could, get people to come back and for us perpetuating um the Hawaiian culture through Hula, we do give people a surprise we shock people, people who think that, um, little bobble heads on the dash of your car, that's what everyone looks like, people live in Huts and stuff, they have like a simpleton perspective of what Hawaii and the people look like, so you give them a show like, Hoike, and it will completely blow their mind away, their like, "Oh I thought, you know the Tahitian segment, I thought that was all hula, that wasn't hula, what's this?" Um, it's a culture shock for them too, but its also our responsibility to, to take the fact that we've grasped their attention and just fed them the facts. "NO, okay that's not hula, this is hula." And just keep feeding it to them, curiosity will get the best of them it will, um determine whether they want to keep looking up, or keep asking questions about it and it's our responsibility to feed them the facts as opposed to feed them just what they see on the ads, ## approaching someone is gonna say, "yah, I know I'll come watch you shake your, you know, shake your but for Hoike." And then they get there and they see that there is so much more to it. There is so much more than just shaking, shaking what you got, and, and they do feel ashamed for a little bit, they feel, "oh well gosh, I feel bad, this is what I thought Hawaii was all about, this is, I thought that everyone in the south pacific lived in huts, um wore grass skirts, coconut bra's, it just takes them out of that mindset and like I said if they want to they can venture out explore more, venture more, or they will even ask us "Hey, I want to join", or "hey, can you let me know more about the pacific islands". Anything like that, so I do feel like yes there is um, there is a stereotype that's out there in regards to the Hawaiian islands and its people but its our duty to educate people. We can't just let um, a poor excuse like tourism and advertisement be the reason why people think the south pacific, should look like what they see*

on T.V., should look like what is advertised, and if we let people go about thinking that way then we are only cheating ourselves and we cheating the people of, here or Hawaii.

7) How are your culture classes important for understanding/practicing Hula? How do you feel this makes the culture grow?

P1: *For me it's been a really important addition this year and its very, um, for me it's added depth, to my Hula experience, um I think culturally speaking, it is a different culture than what I was raised on, so you know, it is hugely important for me, um as a fellow member of the Halau, you know to learn more and to ask questions, and I would like to know more about the language, in order to really kind of fully flush out all the things I need, its one thing to kind of be able to translate a language, um, but its another to understand the language, and to be well versed in it, not sure if I am explaining myself, but I do translations and interpretation in Spanish, but if your, for example, translating a piece of poetry, its not always quite the same, you know when you translate it to the other language, and so, I feel like I am more inspired and um, I have a responsibility to learn more about the language in order to transmit what is being portrayed in a particular Hula regarding the culture.*

PGR: *I agree. Just like that, I have always wanted to learn more about the culture, so I am very thankful that this was introduced to me, this Halau, I still have a lot to learn, but with me like the other participant said, it, it helps to, give me a little more depth, um it's very important to know, when your involved with anything, it's very important to know more about it than what's on the surface, and especially as Hula dancers, or Polynesian dancers, because as the other participant said, we have a responsibility, and that is part of the responsibility to know, to know what we're doing, and when people come and ask us, too, it looks ridiculous, when we are like "well, uh I don't know just because I was told," or for instance it happened to me, I felt like an idiot, @@@ cause I didn't express the whole meaning of the song the way it should've been, but I am learning so, so its important for me and it compliments everything,*

PK: *I think that's good though, our culture class were made so that you guys get the, you know, the education that you needed so that when audience members ask about something you are able to give them an answer, and um, and its growing, the culture is growing right within the halau, you know the knowledge that is being dispersed to everyone, like how we mentioned before, we're just planting seeds, planting seeds, um and then the more that we are educated about it and the more that we portray it through hula and through are other Polynesian dances, we're helping that seed to grow, because we are opening their minds to something bigger, so that's good and having the history of the islands is very important too, not*

just in, ##, not specific to dance but the history in general, where did these people come from, where did this land come from, where did this rich culture come from, and how does it all tie together, you that's, you know, language, because it's the basis of any culture, right you need a language, um yeah, planting those seeds is very, very important, so any time you come in contact with a person that knows the Halau name, saw a show, knows a dancer, those are opportunities to share what you have learned, to share your knowledge with everyone else and help it grow as well.

- 8) What motivates you in your efforts to make Hula and Hawaiian culture move to the next generation?

PGR: *My love, my love for everything about it. @@@*

PK: *The fact that I am Hawaiian, @@ it's a little bit of a responsibility to pass that down, to other generations, um like, having my nieces dance, or my future children, dance as well, like that is motivating, I want them to have a deep understanding of where they came from, have a sense of self, to where they belong, and um, history of their Kupuna, that went before, and the fact that I am active in the community, I think it's just knowing that one day my kids will be passing that knowledge along to is motivation in itself.*

P1: *I don't have kids of my own, but you know I have a niece and nephew, who have, who love it when I dance for them, you know, and a niece who, actually when I was in the other Halau, she went to a couple of classes, and kept asking about it, you know she lives in New Orleans, so um, I think its been awesome to see, you know the younger ones in our Halau, learning, and having the opportunity to be a role model for them in the Halau, whats protocol, whats, what do we do, what do we not do, you know.. they do look up to us, they look up to us, you know and it's really cool to get to know them a little better, and to be able to perpetuate that, that malama, caring, that connection,*

PK: *I think that's a good point you brought up too, the little ones in the Halau now, it has been, quite the experience watching them grow, you know seeing where they started and seeing how their passion grew and evolved into what it is now, just looking at them and know that they are wanting to dance, and are wanting to come to practice, and they can't wait for this and that, that's inspiring, I think and motivating, obviously, because then we know too as adults we're doing our job, right, we are feeding them what they need so that they want to continue on as well, it's nice to watch them grow.*

PGR: *Yeah, and we can also stand back, from what you guys said, and take a little bit of pride in them, knowing that we helped to mold them in that*

way, we are not their mom's or their aunties, well I mean, we are their aunties, you know, it is I said that and, I just lit it, because it's so true, because you can see them, you know, yeah.

9) Does your Halau participate in Hula events in states other than New Mexico?

PGR: *Yes, yes we have, @@@*

PK: *Actually, yes, that would be a yes, @@*

10) What has been the best part of your experience with Hula and this Hula Halau?

<i>Pride</i>	<i>Belonging</i>
<i>Acceptance</i>	<i>healing</i>
<i>Happiness</i>	<i>educational</i>

PGR: *## The closeness, the ohana, the bringing the culture into everything, having the opportunity to learn not just hula and Tahitian, but siva, the other, having the opportunity to learn culture and dance of the other Polynesian islands, that's for me.*

P1: *well as pertains to this Halau, I mean I do have an experience of being in two different one's, one was a lot smaller and then this one is pretty big actually, and so it's been a much different experience, I, you know, initially I thought, oh I don't know how I'm going to fit in, and I'm ##, you know, I've been really.. Welcomed, I think from the very beginning, and it's been um, you know just a really incredible experience for me personally at this point in my life, where I am really realizing I need to make good friends, its going to be important for me in my later years, so I think in terms of the Halau, its given me the opportunity to get to know other women on a different level, you know typically, I am not very good at that, but if you're seeing someone once a week you get to know one another, and you know, it's kind of like my heart has opened up a little more, you know and I think just being able to continue, like you said, continually learn and be challenged but in an environment that is very supportive, you know has been very important for me. So..*

P3: *um, when I first joined, it was like a stress reliever for me, like, you have like work, school, and other activities, have you, but then I come to practice and it's like, it's kind of like a little bit of home for me, so, so I really enjoyed it and I would look forward to going to practice, it was something different outside of everything that was New Mexico, desert, green chile, ##, it was something different and familiar at the same time, so I really enjoyed it, it felt like a little bit of home.*

PK: *You know I can defiantly agree to that, it is a little bit of home and, and um my, the best part of my experience, was teaching, to share what um my*

kumu past have taught me, and to pass that along to, to my students was really, really nice, so it was a very good experience, and to learn the way, um to learn different ways of teaching because everyone learns differently, so it was a challenge for me as well but, definitely a growing experience, and definitely helped shaped my character as an instructor.

11) Has your experience with Hula affected any other aspects of your life?

P1: *um, I think it's given me more self-confidence, it definitely I think in a short amount of time, I think my, um my ability to do it well has improved, you know and I know there is, I am going to continue to learn, for however long I am on this planet, but um, you know, I think it has changed my life a lot, you know, for me a big kind of awakening was going to the kokua conference, and just kind of seeing for the first time, what.. what I feel hula really is, seeing all the different Halau's with different, um, wearing different colors, and just you know, I don't know, there was just uh, um, it was a very powerful experience for me,*

PK: *Hula has always affected other aspects of my life, um, it kind of, it brings me back, it's a stress reliever, it inspires me, it brings me peace, and um, it consumes a lot, of my life now, in a different way but definitely not in a negative way because, um it helps me to want to continue to learn about our culture, I obviously don't know everything, but um, it definitely inspires me and it gives me that extra push to want to continue my own education, as well so*

PGR: *I agree, with what you both have said, um Hula does and it still, not in a negative way, it still, it brings me such joy and happiness, sometimes when I've had a bad day, and I don't think I want to do anything, you know, even if I don't dance, I just throw in the hula CD's, and immediately I'm just happy, so that is one of the biggest things, it brings such joy to my life, the other is you know, It saved my life, with uh, the past year, even though with the pains and stuff from the chemo, and I don't want to do it, I will do it, because it takes my mind off of everything, and because it brings so much joy I can look past that, besides the fact that, you know, it is part of my blood line, and I want to continue to learn, and pass it on, I just love it, I love it and I love everything about our ohana, it brought another, family is very important for me, and this family is very important to me, so I am thankful for it.*

12) What would you tell your future people about Hula?

PGR: *How great it is, how fun it is, how important it is... do it, @@@@*

PK: *Join, join in the fun,*

- P1: *I would tell them, that it's an opportunity to learn, um a very old and well established culture, um that it is a means of expression, it's I think very unique, um and I would encourage them to learn to chant, you know, that's something I would tell future hula people,*
- PK: *Absolutely, chanting is definitely of the basics of hula,*
- PGR: *and chant the right way, especially for people like me, pronunciation,*
- P3: *Don't knock it till you try it, I think they would be surprised at all the things they could learn from Hula,*
- PK: *I agree, I have a lot of peers, who would say, "I can't dance, or I don't have rhythm, I don't have this, I don't have that," but um its not just about the beats, its not just about the counting into your next step, it's speaking another language and its feeling behind it as well, so I would definitely bring that to the table as well.*

13) If I was opening a school in Hawaii. What do you think I should teach the students about Hawaiian language and culture?

- P3: *Everything.*
- PGR: *The deeper meaning, the importance of the deeper meaning.*
- PK: *I agree I think history is very important. Be a good foundation to start on.*
- P1: *Um, I mean my understanding is the language originally was an oral tradition, the cultural manifestation of the history and the language, had to be preserved from one generation to another, so I think that is an important communication to give to the students, how valuable the language is and precious,*
- P3: *yeah, all of that, language, history, culture, not just to teach students, but to motivate and encourage them to share it with other people, keep spreading it, cause that's the only way a culture and a people can grow, if you share it, spread it with good intentions, of course, just to keep people knowledgeable and to stay away from the ignorance that people have towards the Hawaiian culture.*
- PK: *And to practice it themselves, encourage them to practice it, to have it in their household, the more you practice it and the more that you um, involve yourself in it the more natural it becomes as well.*

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