

HINA: FEMININE WITHDRAWAL

INTRODUCTION.

Mythology, according to Carl Jung, projects the archetypal way of individuation.(1) It is the intent of this chapter to apply the analytic framework of depth psychology to an exploration of Hawaiian mythology. The objective is not necessarily to shed light on Hawaiian culture, history or religion, but to assess how mythic themes associated with the Hawaiian goddess, Hina, relate to the universal human goal of individuation. A secondary intent is to probe whether the mythology associated with Hina can provide insight regarding the emergence of a patriarchal oriented mythology and the suppression of an earlier matriarchal based mythology.

The works of Bachofen(2) and Briffault(3) brought attention to a matriarchal society which preceded the existing patriarchal order. Robert Graves in his The White Goddess, held that the initial mythic expressions found in the Mediterranean and Northern Europe regions related to the Moon-goddess dating back to the Old Stone Age. He believed that the poetic language was "tampered with in late Minoan times when invaders from Central Asia began to substitute patrilinear for matrilinear institutions and remodel or falsify the myths to justify the social changes."(4) Erich Neumann in his Origins and History of Consciousness and The Great Mother, (5) noted the existence of an early goddess oriented mythology. More recently, Gimbutas and Eisler(6) have written on how patriarchal pastoral societies toppled the earlier matriarchal civilizations in Old Europe.

A mythology based largely on a patriarchal system distorts the mythic truth. For this reason, it seems crucial to examine whether a dominant patriarchal based mythology can provide clues regarding a former mythological structure that has its roots in a matriarchal society. Polynesian mythology, given the polynesian culture's patriarchal orientation, provides suitable material to explore the hypothesis that the dominant patriarchal mythology emerged after an earlier matriarchal based mythology was toppled over.

This chapter traces the mythology related to Hina as Goddess of the Sea and to her withdrawal to the deep sea in order to avoid masculine excesses. Initially the study reviews Hina in Hawaiian mythology. This is followed by examining several tales that show how the Goddess was toppled over. In the tale Hina Nui Te Po, Hina withdraws to the deep seaworld to avoid the oppressive situation where her husband is her father. The tale, Hina the Undersea Woman, plots how the Undersea Woman is attracted to the surface (consciousness). The chapter ends with a review of tales related to Hina's withdrawal to the moon.

HINA IN HAWAIIAN MYTHOLOGY.

Before moving directly to the mythic accounts of Hina, a brief commentary on Hina herself might be useful. In Hawaiian mythology, Hina relates to the sea and moon. As Hina-hanai-a-ka-malama, she is Hina-cared-for-by-the-moon,(7) or as Wahine-lalo-hana, she is Hina, The Underseas Woman.(8) It has been commented that the connection between moon and sea may be due to the Hawaiians' understanding that the moon influenced the tides. "The Hawaiians planted and fished by moonlight."(9) But the feminine connection with moon and sea seems to be an old one and found in other mythologies.

Hina is linked to other Hawaiian goddesses, namely, Papa, Haumea and Pele. Papa and Hina share a meaning of lying down. Papa, in Hawaiian mythology is the prototype of the earth-mother.(10) Haumea, which means sacred earth,(11) is often considered another name for Papa. Hina is also portrayed as Papa's daughter.(12) As Hina-of-the-fire (Hina-a-ke-ahi), she is linked to Pele (lava flow or consuming heat) who is Haumea's daughter.(13) Papa, Haumea and Pele relate directly to the earth herself, while Hina emphasizes a different aspect of the Great Goddess, namely, the moon and sea, that is, lunar consciousness.(14) The three earth goddesses, clearly possess the wombic power of mother earth. Hina, as Hina-opu-hala-ko`a (Woman-from-whose-womb-come-various-forms) mentioned in the Kumulipo,(15) also carries this wombic aspect.

When Europeans arrived in Polynesia, male gods dominated most aspects of religion: Kane (initially connected with forests and later with the principle of the masculine creative spirit), Ku (linked with masculine movement and force, such as war), Lono (associated with cultivated agriculture) and Kanaloa (linked with the sea and who, according to John Charlot, represents some of the earliest sources of a universal god in Polynesian mythology.) (16) The primacy of the four Hawaiian male gods (17) implies that masculine supremacy may have evolved at the expense of suppressing the feminine goddesses. The study of the Hawaiian goddesses, Hina, Papa, Haumea and Pele hints of an ancient legacy which was toppled by an emerging rule of male gods. The myths connected with the goddesses caused Martha Beckwith to conclude:

Back of it [the meaning of the myth of first parents] is the Polynesian mythical conception of a dark formless spirit world presided over by the female element, and a world of form born out of this spirit world and to which it again returns...(18)

If such a universal ancient feminine legacy indeed existed, then Polynesian mythology followed the same course of other mythologies that are male oriented. Such occurred in Greek Mythology when the male gods of the invading Achaeans toppled the existing earth-oriented goddess-based mythology. (19)

In context of the Hawaiian male-based mythology, Hina played a complementary role to Ku. Beckwith noted this relationship between them. Fishermen would bring offerings both to Ku and Hina. Hina represented the west and Ku the east. To heal, healers needed to call upon both Ku and Hina. Where Ku is there must Hina also be. "Together the two include the whole earth and the

heavens from east to west; symbolically they also include the generations of mankind, both those who are to come and those already born." (20) In Hawaiian Mythology, Ku came to mean rising upright (as the rising sun) while Hina came to mean "leaning down" (as the setting sun).

HINA: THE TOPPLED OVER GODDESS.

The combination of Ku (east) and Hina (west) indicates a whole suggesting partnership between the feminine and masculine in a pattern similar to "ying" and "yang." But on closer examination, the situation indicates dethronement of the feminine. In Pukui and Elbert's Hawaiian Dictionary, the word "Hina," means "to fall, tumble or topple over from an upright position; to be controlled." (21) Psychologically, we can speculate that Hina represents the feminine spirit that was "toppled over" from a former upright position; from a position which she shared with Ku or which Ku usurped from Hina. Thereafter, Hina became, at best, a partner to what "arose upright" but generally "controlled" by what reigned "above."

The word "Ku-hina" means "highest officer next to the king" or chief minister. (22) The Hawaiian language does not have a "Hina-ku", but does have a "papa-ku" which means "foundation or surface, as of the earth, floor, as of ocean." (23) Malo wrote that Lalo-Ka-papa-Ku represents the lowest level of earth, or primal mother. Other meanings of "Ku" are "to rise," and "to rule or reign, as a land." (24) At this flat lowest level (or The-Very-Beginning), Ku, masculine energy, is embedded in Papa, feminine energy, and is not yet "upright." At the beginning stage, the arising or upright movement of Ku is only a latent possibility; he is not yet an independent element.

Tale of Tu-Metua: In William Gill's study of Manganian mythology, Tu-metua (in Hawaiian, Ku-makua), which means "Stick" or Stand-with-the-Parent), was a daughter,(25) and the sixth and last child of Vari-ma-te-takere (The-Very-Beginning). (26) Tu-metua, similar to her preceding five siblings, was born from the mother alone. The daughter lived with the mother in the "Mute Land" at the bottom of the ocean where no language was required for they simply understood each other.(27) Gill stated that Tu-metua was eventually shortened to Tu[Ku].(28) This shortening of the name marks the initial masculine movement out of the primordial feminine and points to a later emergence of Ku from Papa-tu[ku], the primal mother. (In the Hawaiian dialect, the original Polynesian `k' was dropped as in Tahiti, but `k' was substituted for the original `t'." (29) Thus, "Papa-tu" in Hawaiian becomes "Papa-ku.")

It is further speculated that Ku's separation from embeddedness in the primal feminine, initially occurred when Ku assumed the attendant role that belonged to the daughter, Tu-metua. Thereafter, Ku assumed the archetypal function of attendant-consort of the great mother. (30) Replacement of the daughter, Tu-metua, by Ku, rising masculine energy, set the stage for subsequent developments that would separate Ku-energy from the enveloping feminine principle. (The daughter, meanwhile, remained organic and, to a large extent, unseen within the Mother.)

Tale of the Separation of First Parents: A Maori myth narrates that the earth mother, or Papa-tu[ku]-a-nuku (Earth-Standing- in-Space) (31), was separated from her embrace with Rangi

(Sky). The joining of the two had produced six sons who soon complained that there was little space in which to move while the parents remained embraced. The sons, but particularly, Ku-of-the-angry-face, found this situation intolerable and decided to separate the Earth, Papa-tu, from the Sky, Rangi-nui, and thereby acquire the desired space. Without additional space, masculine energy would have remained contained. One son, Tawhiri-matea, god of winds and storms, however, objected to the separation. Various brothers tried to separate the parents but only Tane (Kane in Hawaiian) succeeded. After the separation of the Earth from the Sky, five brothers committed themselves to the Earth Mother while the god of wind/storms sided with the Sky Father. The latter attacked the five brothers: Rongo (cultivated plants), Tangaroa (sea), Tane (forests), Tu [Ku] (fighter of the angry face), and Haumea (uncultivated plants). (32). (In Hawaiian mythology the brothers are Lono, Kanaloa, Kane and Ku. The fifth brother, Haumea, (uncultivated plants) suggests the masculinization of Haumea, the Hawaiian goddess of fertility.)

The storm/wind god's attacks caused four of the five brothers to hide. Ku, however, withstood Tawhiri's assaults. Ku was angry that his four brothers failed to support him against the storm god and he eventually dominated them. Mythically, the separation of the First Parents and fight among the brothers document how masculine competition and establishment of hierarchical order emerged. The renting of the sky from the earth symbolizes the separation of the organic male creative principle from the primordial creative feminine. This division provides space for constrained masculine energy to "rise." Accordingly, it is not surprising that Ku, who epitomized the masculine energy seeking upward movement, was the first brother to call for the separation of the parents. Once separation occurred and needed space secured, Ku energy became "free" to follow its impulse to move upward, that is, to achieve "solar consciousness." But the upward movement itself, did not necessarily demand the toppling over of the feminine. The intriguing question is why the feminine needed to be toppled over; was such action deliberate or circumstantial?

The separation of the primal parents, Earth and Sky, in a manner of speaking, disrupted the original harmony and set in train a climate of overcoming and strife. After the separation, Ku sustained disharmony by creating friction between the original parents; he "opposed" the sky father while "siding" the earth mother. He maintained the turmoil by dominating four brothers and competing with the fifth. Ku, in his drive to "rise," perpetuated competition. In this climate, Ku interacted with the others only in terms of confrontation or dominance. Once the parents were separated and the brothers subdued, it was only a matter of occasion, given the new patterns of confrontation, before Ku would strive against his source, the feminine (mother earth), and subsequently toppled her in his quest to rise.

A variation of the Papa-tu-a-nuku myth relates to a later stage of masculine development. In this version, Papa-tu-a-nuku, is wife of the sea deity, Tangaroa (Kanaloa in Hawaiian), but is sought after by the sky deity Rangi (Wakea in Hawaiian). The struggle between the sea and sky suggests the stage where male deities are independent and have wrestled the sea and sky from feminine "influence." Without any constraining order, the male deities fight over the earth (Papa). (33)

Tale of Vakea: Manganian Mythology also notes that the initial development of human consciousness occurred in the "below," that is, the domain of the feminine intuitive unconsciousness whether Vari-ma-te-takere (The-very-beginning) or Papa-tu-anuku (the Earth Mother) reigned supreme. Above this "below" was The-thin-land on which humans lived and which was assigned to Vatea by the First Mother. (34) The Manganian myth subsequently relates how Vatea (Hawaiian Wakea), which means "noon" and infers the sky, (35) entices the feminine to leave her abode below and ascend upward. This myth, which approximates the myth of Hina, the Underseas Woman (36) (discussed below), reveals that the feminine is willing to make contact with the above. Vatea dreams of a beautiful woman below who wishes to make contact with him. He leaves handfuls of coconut meat to attract her. On seeing the woman, who calls herself Papa, he descends and catches (possesses) her. The upward movement of the feminine from the sea and emergence on land suggest the movement from the unconscious to the conscious. Psychologically, it infers that the "above" and no longer the "below" will be the primary location for further development of consciousness.

The Manganian myth provides the content with which to speculate on how Ku initially emerged from the feminine by replacing the primal daughter element. In the end, the feminine is enticed to leave the below and join with the above masculine creative force, which, in a manner of speaking, represents the holistic joining of the above and the below. Psychologically, the daughter leaves the original feminine understanding found in the "Mute Land," to gain understanding in a more conscious manner (in The-bright-land-of -Vakea). Regretfully, such has not been the feminine experience, rather than promote feminine consciousness, masculine psychology has tended to entrap the feminine.

It should be noted that in the Vakea myth, the process is of progressing through enticement and not of being toppled by conflict. The key societal issue is for the masculine to desist from "possessing" the feminine. Theoretically, the upward movement of the feminine traces a shift of psychic energy from an unconscious, intuitive state to a more conscious condition. (37) Were the Ku-rising-competitive-energy modified, then the upward shift would truly support feminine development. Otherwise, the feminine would do just as well had it withdrawn to the "po," the deep Undersea.

HINA-NUI-TE-PO

Since only sons were born to the First Parents, an urgent need for the feminine existed in the "above." Hina-titama (Maid-of-Dawn) was the first human created by the gods on The-Thin-Land. Tane (Kane) created her from red earth which represents, from one perspective, the pubic hair of mother-earth (38) and from another, the area of mother earth's menstrual flow. Subsequently, Hina-titama had children by Tane. She inquired about her father and was told that he was Tane, that is, her husband. The incestuous situation caused her to decide on withdrawal. She no longer would be Hina-titama or Dawn-Maid, but became Hina-nui-te-po, Hina-of-the-vast-darkness or Goddess of Death.(39) And it is here, in Hina's descent (metaphorically, the toppling)to the depths of the below that the feminine withdrew to avoid masculine rule.

A parallel to Hina's descent to the po (in Hawaiian the source or void from which evolution evolves) can be found in Greek mythology. Hecate, goddess of the underworld was originally, the Triple Goddess of sky (moon), earth and the underworld. After the Achenes and there pastoral male sky gods dominated the area, the older goddesses of the agricultural matriarchy were toppled over. Zeus, however, feared Hecate and caused her no trouble. Hecate withdrew to the underworld where she maintained partial rulership over one of her three realms.(40) (It is said that Hades, Zeus' brother, was only the nominal ruler in the underworld.) Hecate, however, remained connected to the other two realms, sky and earth. From her abode below and because of her ancient wisdom, Hecate was projected Goddess of witches, or better said, of wise women who kept the mysteries of the moon and knew of the abundance of earth, and thereby were able to heal. (41)

Similar to Hecate and Mother Kali of India, Hina-nui-te-po represents the life-taking aspect of the Goddess of death in contrast to the life-giving aspect of the feminine. In one story, Maui sought to gain immortality for humanity by entering Hina-nui-te-po through her womb, eat her heart, and come out of her mouth. Then masculinity, by overcoming the giver and destroyer of life, would have won immortality. Such it may be said, has been the masculine quest, and the spirit behind the "rise" of masculine psychology. Masculine domination of the feminine, in part, rests on the wish to suppress the life-taking power of the feminine. In the myth, a bird, that accompanied Maui, laughed when it saw Maui enter Hina who was asleep. Hina-nui-te-po awoke and crushed Maui between her legs. (42)

This tale highlights the masculine concern with creating through the opening of the mouth. In masculine theology, the mouth, that is, the "word" creates. The Maori myth, however, makes it clear that humanity cannot gain immortality through what comes out of the mouth: the mouth is not greater than the womb; words are not sufficient; men must live by the tides of life and death which the Great Goddess spins.

Hina objected to Tane's domination in the form of father and husband. Masculinity had become overbearing. This myth connects with a Hawaiian myth where Wakea (sky-father) creates the kapu system so that his wife, Papa, would be secluded while he sexually possesses his daughter, Ho'ohoku-ka-lani, The-heavenly-one-who-made-the-stars. (43) The establishment of the kapu system records, in a symbolical manner, the moment when Hina (the feminine) was toppled over from her upright position. Malo hints of such a fall when he observed that "the majority of women...had no deity and just worshipped nothing." (44)

Incest, psychologically, speaking represents a "knowing" or a becoming conscious. As long as incest is kept unconscious society remains at a primal level. For the female, incest differentiates sexuality between father and husband, and enables the female to separate daughterhood from womanhood, or said differently, recognizing incest and its banning serves to establish human society and family. Incest between father and daughter exposes the feminine to an overwhelming masculinity. The feminine in this situation is very likely to live under masculine domination.(45) But no manner what, the failures which are organic to masculine dominance open the path for change and gender co-equality.

SUMMARY OF THE TOPPLING OF THE GODDESS

The mythic accounts of the toppling over of the feminine suggest the following: (a) Ku was initially embedded in the feminine earth-deity (Papa-ku); (b) he subsequently emerged from this embodiment when the First Parents were separated (that is, Ku emerged from Papa-ku); (c) he served as the earth-mother's attendant (he replaced the primary mother-daughter/Tu-metua relationship with a primary mother-son/Ku relationship; later, (d) he became the primary masculine energy after subduing his brothers; (e) the masculine sky principle (Vakea) enticed the daughter aspect of the goddess upward to earth. In the tale of Hina Nui Te Po(f) Tane fashioned the feminine into his image and took her for wife; (g) on realizing that she is married to her father-husband Hina withdraws to the "po." This withdrawal signals the final step in the toppling of the Goddess. With the central aspect of the feminine removed, the masculine achieved dominance, and the feminine faded into a secondary role on earth as wife, sister or mother, but the feminine spirit continued in the underseaworld.

HINA THE UNDERSEAS WOMAN

The mythic tale of the "Underseas Woman" recounts the emergence of the feminine from the sea bottom to The-Thin-Land (earth) or psychologically, from an intuitive condition to a more consciousness state. In one of Abraham Fornander's accounts, Hina is called Hina-ai-malama (Hina-feeding-on-the-moon).(46) In an other account given by Fornander and also by Malo, she is the Wahine-lalo-hana (Woman-who-lives-and-works-below), and also Wahine-i-mehani (Unapproachable-woman). (47) Her mother is Hina-la-alualu-moana (Hina-who-follows-the-ocean/waves). The father is called Ka-hina-`li`i (Overthrows-the-chiefs). As Kai-a-ka-hina-`li`i, the father represents the deluge or great flood.(48) Hina is married to a Ki`i-malua-haku (Lord of the Abyss or Deep; another designation for Kanaloa).(49)

The tale of Hina, the Undersea Woman, can be viewed in two ways. First, the account represents the feminine labor to achieve greater differentiation, that is, become more conscious by joining with what is called the animus, the masculine component within the feminine. Second, the tale, from a man's perspective, has something to say about how men may join with their anima or inner woman. Such contra-sexual joining becomes an important component of the overall human labor to achieve individuation, the full psycho-spiritual integration of the human psyche. (Continuation of the tale is given in the subsequent sub-sections.)

Hina Cuts Off Fishermen's Hooks: The mythic tale begins with the chief's fishermen complaining that their hooks are being cut off mysteriously. In Polynesia, fishing reflects a profound mystery. Peter Buck noted "they [Polynesians] angled for fish and fished for islands."(50) Cutting off the hooks, therefore, was no idle act. Psychologically, the initial situation highlights a cut off condition. From a feminine perspective, Hina's cutting off of the hooks suggests resistance to connect with masculine consciousness and to a one-sided existence in the unconscious (underseas). Such a condition, however, is not uncommon among women. Should she bite onto the hook which a male suitor lowers to her? The woman in a cut-off condition, usually

due to a father or some other complex, finds it difficult to decide on relationships, careers, or to formulate clear goals.

At the symbolic level, fishing represents a delving into the unconscious, whether to bring up dreams, uncover the psyche, or to reveal the soul to the light of conscious encounter. (51) Christ, the fisher of men, symbolizes fishing for souls: bringing the soul up to the light of faith. (52) In the present tale, Hina who lives underseas, places the hooks which she cuts off in her gourd. Such behavior emphasizes the point that she is not really interested in associating with solar or masculine consciousness; it also suggests a woman, usually attractive and perhaps self-centered, who reacts to men as objects which are collected.

The husband (53) is actually a "ki`i" (image) which, psychologically speaking, is quite appropriate. Women marry without knowing their mates. In many marriages, women never truly get to know who they marry. The husband remains as vague after many years of marriage as on the first day. What she has is an image, partly based on the modelling provided by the father, and partly provided by the projection of her animus. And part of a woman's psychological labor is to become conscious, particularly of the inner animus, which, in turn, enables her to "get to know" her mate. (54) Some women prefer to remain at the so-called primal condition of intuitive or "lunar consciousness." The above commentary of how the Great Goddess was toppled over, underlines why some women may not want to participate in solar consciousness. This conscious realm is controlled by Kane and Ku, the very masculine force that "toppled" the earlier lunar consciousness. Masculine consciousness, particularly, that of Ku-of-the-Angry-Face, is not friendly to the feminine spirit. Nonetheless, there is great need for the feminine creative force to reclaim her place on earth and balance the one-sidedness masculine consciousness of contemporary society.

Hina, the Underseas Woman, in a metaphoric sense, represents Hina-titama, the Maid-of-Dawn, before she becomes Hina-nui-te-po (Hina of the Deep Underworld). All women at first are Maids-of-Dawn but later, for their own development, they need to stop being Maid or daughter, although the patriarchy prefers to keep women at the maiden level. One alternative is to reject the world of Kane and Ku, and become Hina-nui-te-po and withdraw to the Te-Po or cosmic night and await to ascend from the Sacred Island (below the sea) to Te-papa-rairai (The-Thin-Land) where sky and earth meet, when masculine consciousness no longer rules. (55) Her ascent is needed even if the masculine still rules, if the feminine is to advance her psychic integration. Although this choice to participate in the conscious realm dominated by men has often been sorrowful for women, there seems to be an organic impetus within both the male and female to seek greater consciousness.

Fishermen Complain to Chief Koni-konia: The fishermen told their chief, Koni-konia (great-ardor or passion) (56) that the hooks were being cut off. The name of the king highlights a critical psychological "truth:" given the reluctance of the feminine to participate in solar or masculine consciousness, the (masculine) must exhibit great ardor to entice her. But in spite of the biological thrust to join, many women choose not to respond to masculine enticement so long as the environs are unfriendly to the feminine.

Some woman, interestingly enough, do not pay a great price in rejecting solar consciousness because they remain with their intuitive or lunar consciousness, but those women, who no longer can tap into the primal feminine wisdom reflected in Hecate or Hina-nui-te-po, do pay a great price. For these latter women, the older wisdom can be made accessible only after joining with a Ku-Kane consciousness and subsequently, by applying this consciousness to rediscover the earlier legacy of the Goddess and to bring up from exile feminine wisdom. (57) How then are women to join with Ku who topples over the feminine? How can the feminine avoid being converted into "male-think" and fashioned into another "guy," which in turn, limit the influence of the feminine spirit on society? Notwithstanding the traps, participation in solar consciousness or joining with the animus archetype, is a step which all women must eventually take if they are to gain inner balance and psycho-spiritual integration. It should be kept in mind that masculine consciousness is not simply all bad and negative.

Father Orders Brother to Watch Hina: In the tale, the Chief, Koni-konia, did not know what to do. He therefore consulted his Ku-hina or counselor, Ku-ula, about the incident of missing hooks. In several stories of Ku-ula (Red Ku, the deity of fishes; or Ku-of-the-Abundant-Sea), Hina is his wife.(58) In this story, Hina is his sister. This relationship implies that Ku-ula previously resided in the below with his sister. How did Ku-ula get to the surface or to The-Thin-Land? Hina's father had charged her brother to attend to Hina and never leave her alone in public. As would be expected, he failed to perform as charged and therefore was banished.(59) The concern that Hina be constantly watched conforms with the Hawaiian custom that high princesses be closely watched prior to marriage. But psychologically, the story also portrays the cut-off condition of the feminine when fathers exert too much control. (This portion of the myth implies that the earlier creator Goddess, for example the Manganian first mother, The-Very-Beginning, has been replaced by a "rising" but still archaic masculine creative spirit, which Poseidon would represent in Greek mythology.)

Under a stringent father's supervision, the feminine generally fails to achieve a sense of self-identity and psychologically remains at the daughter level. (The myth also notes that the world of fathers does not tolerate non-complying sons; they are banished outright.) In another rendition of this myth, the younger brother, Ki-papa, is told by the father that he is banished for not performing as charge, that is, attending to his sister whenever she went out. Ki-papa's grandfather, Kai-kea (Light-sea), feels compassion for him, and tells Ki-papa (or Ku-ula) of a land of sun-light above the ocean and how to reach The-Thin-Land. (60) The grandfather then opens a crack in the ocean wall through which Ki-papa (Ku-ula) reaches land. (61)

Collectively, this is an interesting development. The masculine urge, alluded to in the breaking out of Ku from embeddedness in the Earth Mother, Papa-ku, was the first to emerge unto the land of sun-light, while the feminine's creative spirit remained with the original intuitive or lunar consciousness (symbolized by the moon's light on the sea, which in Hawaiian is called "Ana").

It would be a misnomer to imply that Hina's cutting off of the hooks lacks motive. Rather, the 'cutting off' intimates feminine resistance. Clearly, this is an area of major discord between the genders.

Hina Is Enticed to the Surface: The tale helps to clarify what the feminine experiences when participating in solar consciousness, namely, she must participate without impairing her innate connection to intuitive (lunar) consciousness. Such did not occur with masculinity. After toppling over the feminine influence and shaping solar consciousness, masculinity lost contact with its earlier intuitive consciousness. Ku-ula, however, symbolizes the masculine spirit that maintains direct contact with the earlier matriarchal legacy. He wants his sister to surface through the crack between the two worlds and participate in a more focused conscious experience. Ku-ula represents a masculinity that is able to respect the ancient lunar consciousness and his earlier embeddedness in the earth mother. Ku-ula recognizes that there is no authentic life without the feminine. For masculinity, such recognition is of critical importance if it is ever to overcome the exiting one-sidedness of masculine consciousness. In short, Ku-ula, no less than Koni-konia, represents the masculine urge to join with the feminine; it cannot proceed alone. (Such is the motive behind Kane's creation of the first woman, Maid-of-Dawn; masculinity remains unbalanced without the feminine, but he also remains unbalanced if he suppresses the feminine.)

Ku-ula advises Koni-konia on how to summon Hina to the surface. Ku-ula, the Chief's "ku-hina", embodies the archetype of the wizard who possess both male and female knowing. Ku-ula counsels Koni-konia to place different carved images, ki'i, (in some accounts, the ki'i are stones) leading from Hina's abode in the underseas to Koni-konia's hut on shore. Each image is to be more attractive than the preceding one with the final and most beautiful ki'i placed on the Chief's bed. The trick, is to engage the female's natural curiosity. When all was in place, a conch trumpet was blown. Hina came out and noticed the first ki'i outside her underseas home. She believed it to be her returning husband but then noticed the second and so on. Each was more appealing to her eye. Each ki'i was carved and attired to look more human. Psychologically, she could not distinguish these from the image of her husband since she did not truly know him. The final ki'i, according to Malo, was smooth and painted of dark color, with eyes of pearl and hair on its head. This ki'i was dressed with a red malo, a sacred color. (62).

As Hina proceeded upward, she touched or kissed each inviting image. She continued toward land until she entered the Chief's house and there decided to lie down next to the final ki'i, for she was very tired. When she awoke Koni-konia had replaced the ki'i with himself. Hina beheld Koni-konia and they embraced. This sequence symbolically expresses the evolutionary feminine journey where undifferentiated feminine energy is transformed into a psycho-spiritual joining of encounter. The women who follow Hina's route heighten their capacity to differentiate appropriately. This is the process of integrating the animus. Whereas Hina initially could not differentiate the first image from her husband, she finally was able to differentiate the Chief from the last image. And only with such differentiation is the feminine able to move from the fertility of nature to the fertility of encounter.

The task to differentiate one thing from another is a common feminine labor in European fairy tales, for example, when she must separate various grains.(63) In our story, Hina goes through a process of distinguishing the first from the last image. This capacity to differentiate is generally

associated with the animus in women.(64) Women who do not integrate well their animus' experience major difficulty in sorting things out. And while they often revert to intuitive inspiration, the lack of differentiating capability keeps many women at the annoying edge of trying to bring a host of loose ends together. Symbolically, the joining of Hina and Koni-Konia reflects the universal sacred marriage between queen and king. With an integrated animus, the woman can call upon her inner king to cooperate and assist her to overcome a host of obstacles along the path of psychic integration.

Bringing Up Hina's Possessions from the Sea: After some time, Hina asked Koni-konia to fetch her food from the "fishing reef" (as Hina-opu-hala-ko`a, Hina is "Mother-of-reef-life").(65) The chief's diver was ordered not to open the coconut or calabash gourd. In one account, the diver, who cannot find his boat during the night in order to return to shore, sees light in the shell and opens the gourd.(66) Upon opening the shell, the contents of food rise to the heaven to form the crescent of a two-day moon.(67) In the account reported by Beckwith, Hina, after receiving her gourd, opens it and the contents fly up to become the moon.(68)

Hina's food is the moon, or better said, her psychological food relates to the mysteries of the moon. This is why she is called Hina-ai-malama (Hina-feeding-on-the-moon). Thus, when on land and participating in solar consciousness, it is imperative for the feminine spirit also to attend to the mysteries of the moon, otherwise she will be engulfed by too much solar consciousness. While she resided in the metaphoric psychic condition of the "underseas," Hina was not in a total unconscious state, but in a lunar or defused conscious state (symbolized as "Ana," that is, moonlight on the sea).

As already stated, there are woman, strongly connected with primal lunar consciousness or intuition, who choose to reject solar consciousness because they may find it difficult to function in a patriarchal society. At the same time, humanity's evolution indicates that women are "cursed" or "programmed" to participate in solar consciousness. Resistance creates a wall or boundary between the unconscious and conscious worlds (as reflected in the ocean wall which separates Lalo-hana, the Undersea Sacred Island from Te-papa-rairai, or earth, The-Thin-Land). In short, the myth exemplifies how the feminine is to journey from intuitive or defused consciousness towards direct or focused consciousness.

Father's Vengeance: When the moon shines on the sea, Hina's father, Ka-hina-li`i (Topples-over-the-chiefs) realizes that Hina has escaped from his control and has surfaced on The-Thin-Land. He sends a towering wave on which her brothers, in the form of pao`o fishes, hope to fetch her back. Hina, Koni-konia, and his family and people flee to the highest peak. While many die, Hina and Koni-konia survive. Psychologically, movement towards greater consciousness is opposed by regressive forces that resist growth.

Myths, it may be said, record the major steps in the evolution of consciousness. Hina's survival documents in mythic terms, the success of consciousness to resist the regressive pull of the unconscious. Hina's ability to resist her father's wrath (surging sea) documents the evolutionary human victory to fashion consciousness in spite of the regressive aspects of the archetypal

unconscious.(69) In mythic terms, Hina's successful emergence from the underseas reflects the efforts of consciousness to overcome the regressive forces in the psyche.

From a Masculine Perspective: In the preceding, the myth was analyzed from the perspective of the feminine task to integrate with her masculine side (animus). It is also worthwhile to discuss the story from a masculine perspective. What does our tale tell men about the integration with their feminine side (anima)? (70) To begin with, the tale touches upon the masculine inability to connect with his creative unconscious, which causes the masculine to exist in a one-sided consciousness.

With focus on the masculine perspective, the primary emphasis no longer is on Hina but on Koni-konia. First of all, his name indicates the ardor of wanting to join. The major psychological problem with the male and his quest for integration is that he generally projects his ardor externally onto an external person rather than inwardly. This does not deny that there are males who have this passion for creative inner life and who seek integration with their internal anima. Another problem is that the male seems comfortable not to be aware that he is cut off from his anima, that is, from his creative side largely because he is insensitive to relationships and therefore, insensitive to what is missing. Initially, Koni-konia reflects such a male. Later, Koni-konia is more or less forced to become aware (fishermen complaint) that he is cut off from his inner creative side (hooks are being cut off).

Regretfully, males tend not to ask why but to vent their frustration or project blame. They complain like the fishermen. But this complaining is critical in that it serves as a "rub" which leads to subsequent development. In the story, the chief chooses to contact his Ku-hina (internal advisor) before taking action. This behavior suggests inner questioning; asking the inner advisor, what needs to be done. Ku-ulu advises Koni-konia to look at how he projects himself. He must increasingly perfect his image. This means that a man's anima is willing to join, but only relative to how the male (ego) behaves, that is, how he puts his psychological act together.

When the anima remains cut off, men experience a wide sweep of moods, their relationships are simply awful, and their creative side is minimal. To integrate the anima, the male must present himself in good light; his behavior must be worthy of the anima if she is to integrate with him. The story indicates that development of the male's psychic structure causes the anima to end her resistance and to join in an integrative manner. The process of joining with the anima is a long one, perhaps covering a man's second half of life.

Summary of the Underseas Woman: The tale of the "Underseas Woman" clarifies how to attract the feminine to participate in solar consciousness when her initial preference is to cut off any contact: first, entice the natural creative feminine curiosity; second, cause it to differentiate; and third, channel her instinctual fertility of nature towards a fertility of encounter. In context of Greek Mythology, the parallel issue would be how to entice Hecate to end her self-exile in the underworld and in Maori mythology, how to motivate Hina-nui-te-po to end her self-imposed exile in the cosmic darkness and bring to earth her regenerative powers?

Arriving at the decision to end self-exile and ascend perhaps could have been made easier if there were true desire on the part of the patriarchal order to welcome the generative powers of the feminine. This, however, may only occur after masculinity has worked through its fear of the archetypal life-taking aspect of the feminine. The continuing self-exile of the feminine poses a great danger: while society evolves on the "The-Thin-Land, solar consciousness continues to fashion all sorts of technology, many destructive, without the benefit of council from the ancient feminine wisdom.

HINA OF THE MOON

While everyday life calls for equality between male and female, the patriarchal system which guides the technological age, still does not validate equal partnership between "king" and "queen." While some change may be occurring, major disharmony continues to exist between the genders. Such iniquity is found in the mythic tale of Hina who retires to the moon.

Moon Rainbow: There are several variations to the story of Hina going to the moon. In the version presented by Vivian Thompson, Hina is married to Ai-kanaka (which means to eat flesh; or the man who devours the feminine), and mother of several children to include her son Maui. (71) Ai-kanaka was hard to please and wanted new malos (male loincloth) and capes of the best tapa (cloth made from tree bark). He also wanted the best food and choice spring water. Hina labored and labored and was little appreciated. Such is the state of the mother and housewife whose work is little appreciated particularly in a patriarchal society that is inclined to burden its females with toil from morning to night. A similar situation existed in Hawaii under the kapu (taboo) system. David Malo stated "that the burdens that lay upon the woman were even heavier than those allotted to the man."(72) Hina heard nothing but complaints. The day would come when she could go on no longer.

One day, when Ai-kanaka desired fresh water shrimp, Hina went to a distant stream. There she saw a beautiful rainbow arching high to the sky. She set a foot on it. She tossed away the shrimp net and began to climb away from the world of complaints. Soon the heat of the sun grew too strong. She became dizzy and fell. The power which Hina possessed on earth was useless near the sun. She fell back down the rainbow path to earth and there laid until the moon appeared and she felt stronger. Psychologically, the way of the sun is too dangerous for the female. Too much solar consciousness weakens women's power.

She returned home and met Ai-kanaka coming from a spring. He was very angry that he had to get his own water, such being a woman's task. As he was about to strike her, she saw at a distance a moon rainbow forming. She knew what to do. Without a word she turned and went into their cave. Taking out her water calabash and favorite tapa board and beater, she walked to the foot of the moon rainbow and started to climb. Ai-kanaka said that she could not go and with an angry leap grasped a foot. Hina pulled free but left part of her foot (which became the sweet potato) in Ai-kanaka's hand. Ai-kanaka's possessiveness is the way men cripple women. She limped upward to the moon where she still lives and where she can be seen spreading out on the cloud the tapa

sheets that she has beaten. She sits on the moon resting her twisted foot and at her side are her tapa board and beater.

Beckwith, in commenting on this myth, noted that Hina retreated to the moon "out of weariness with her husband's kapus." (73) In another version, Tangaroa (Kanaloa) is annoyed with Hina's beating of the tapa cloth. (74) He sends a messenger to tell her to stop beating but she refuses since many gods have asked her to provide tapa cloth. After a few more requests, which are rejected, Tangaroa orders the messenger to beat Hina with her own mallet. This is done with such violence, that Hina's spirit leaves her body and ascends to the moon where she went on working on her tapa board. In Mangaia, tapa beating was suspended during a period of mourning. The stroke of the tapa beater represented the stroke of death. Here Hina, the tapa beater, is linked with Hina-nui-te-po or Great Hina of the Darkness who brought death to humans. (75) The feminine withdraws to the underworld or up to the moon because the earth has become unfriendly to her. This feminine reaction represents the withdrawal or escape from what seems to be a universal masculine effort to suppress the Great Feminine who reminds men of their mortality.

Tale of Rona: Among the Maori there is the story of "Rona, The Woman In The Moon," who was loved by her husband, but she had a quick temper and sharp tongue. (Better said, a woman wanting to express her feeling about the kapus.) One night when the husband had gone fishing with their sons, she went to the spring to get water. But when the cloud obscured the light of the moon and darkened the path, she fell. In her pain and exasperation, she looked up and cursed the moon for having withdrawn its light. She uttered "Cooked head" (Po-kokoo-hua), a curse and insult. The moon overheard the insult and descended and caught Rona in its hands and carried her away. When the husband and sons returned there was no sign of Rona. But when they looked up at the moon, they realized that their "hot-tempered wife and mother had angered the gods, for they saw her sitting disconsolate with her calabashes." Even today, there is a proverb, no doubt directed at young girls, "Kai mahara ki te hee o Rona", that is, "Remember the wrongful act of Rona" (76) 'Therefore, you girls better do your tasks without complaining.'

In the tale of Rona attention must be given to unsaid elements. From one perspective, the tale is about feminine objection to the burden of the kapu system which, when all is said, controls if not suppresses, the power of the feminine. In this tale the moon seems to be in possession of a masculine deity who restricts lunar light. She objects to things-as-they-are and thus is labeled "bitch" and must be punished. Such containment tends to quiet feminine discontentment. Once the feminine is suppressed, her menses no longer is sacred but a blemished and therefore, the woman must be secluded and cleanse. In the world of patriarchal kapus, Huamea who is related to the sacred earth, becomes "haumia," defilement and unclean. (77) Ai-kanaka, the eater of women flesh, continues to live in Hawai'i, and for that matter, through-out the globe.

Hina's involuntary passage to the moon, may infer the monthly seclusion of the feminine during her period of menses. In Polynesia, the female during her period of menses was subjected to many restrictions. "Menstrual blood was kapu (taboo) to men and displeasing to the gods." A man who lay with a woman during her period of menses could be punished by death. (78) (The

linkage of themenses cycle and moon cycle is widespread, for instance, in Spanish the word for month is “mes”).

CONCLUSION.

The two stories of Hina of the Sea and Hina of the Moon, join the moon and sea as places friendly to the feminine psyche. Earth, was taken from her. The earlier earth Goddesses, Papa and Haumea, were subjected to masculine dominance particularly by Kane and Ku, regardless of how egalitarian the males gods may have thought they were. Here it is safe to speculate that once the toppling over of the feminine occurred, Hina withdrew to the underworld/moon while Papa and Haumea, who remained on earth, were generally suppressed. Thereafter, the feminine lost her earlier independence and was viewed in relation to the dominant male either as daughter of the Sky Father or wife to the masculine creative spirit.

When not located in the underworld/moon/sea, Hina appears primarily in relationship to Ku, and other male gods. She is sister, wife, or mother, for example, mother of the demi-god Maui. (79) This association with the male is quite different from an earlier condition where the feminine is dominant, for example, in the form of Papa-ku. Later, after being toppled over, Hina joined with Ku, as implied in the word "Ku-hina," chief counselor. The issue here is not just a slight twist of Papa[Hina]-ku to Ku-hina, but a radical reversal. In the earlier Papa[Hina]-ku period there was no kapu system which straddled the feminine and assured masculine dominance.

Similar to Hecate, the triple-faced Goddess of Greece, the Great Goddess in Polynesia lost her central role on earth. In the sky, the sun displaced the moon. In the marine portion of earth, Ku-ula, displaced Hina of the Sea. Only in the underseaworld did Hina, as Hina-nui-te-po, Goddess of the Great Darkness or Underworld, continue to wield her legendary power.

This sorry psychological state impacts on contemporary society. So long as the feminine spirit exists freely only in the underworld, human society remains handicapped. It suffers from too much masculinity and from too many men cut off from their inner feminine aspects. This situation makes it difficult for woman to take the nibble to participate willingly in the unfriendly world of masculine, or solar consciousness. At the same time, it is critical that women follow Hina from the underseas, enter into the process of differentiation, and participate fully in the human affairs found on earth. Women also must labor in between the oppression of the masculine bias and the needs of contemporary society if they are to revitalize feminine psychology and inject feminine input into human affairs or metaphorically, if they are to "green" the withering "brown" caused by an insensitive and bankrupt masculine order. At the personal level, and no matter the evils of the external masculine, the feminine needs to join with her inner masculine component if she is truly to integrate psycho-spiritually. Withdrawal no longer is an operational alternative for the feminine particularly with the beginning of patriarchal waning.

The modern woman faces the choice either to remain cut off from solar consciousness and flourish in lunar consciousness, or to leave the underseas and participate in solar consciousness.

The choice, to participate in solar consciousness is less daunting for women who maintain contact with their primordial lunar consciousness. For those women who are cut off from their ancient legacy, the choice to leave the unconscious condition of the underseas is exacting. First, they must avoid the masculine trap of becoming masculine in spirit. Later, they must develop solar consciousness and employ it to uncover the ancient feminine wisdom. The modern woman, if successful, would indeed have achieved a high level of psychic integration and would help balance the one-sided masculine order.

NOTES

1. "Individuation" refers to a process of psychic integration to which Carl G. Jung brought attention. Readers not familiar with this concept are referred to Jung's COLLECTIVE WORKS. Princeton, New Jersey: University of Princeton Press.
2. Bachofen, Jacob. MYTH, RELIGION AND MOTHER RIGHT: SELECTED WRITINGS. Trans. by R. Manheim. London: Routledge and Kegan Paul, 1967.
3. Briffault, Robert. THE MOTHERS. London: Allen and Unwin, 1959.
4. Graves, Robert. THE WHITE GODDESS. New York: The Noonday Press, 1948; p. 10. Graves, in his introduction to GREEK MYTHS, wrote: "Ancient Europe had no gods. The Great Goddess was regarded immortal, changeless, and omnipotent; and the concept of fatherhood had not been introduced into religious thought. She took lovers, but for pleasure, not to provide her children with a father. Men feared, adored, and obeyed the matriarch; the hearth which she tended in a cave or hut being their earliest social structure, and motherhood their prime mystery." Robert Graves. GREEK MYTHS. vol 1. London: Penguin Books, 1955; p.13.
5. Neumann, Erich. THE ORIGINS AND HISTORY OF CONSCIOUSNESS. Princeton, N.J.: New York: Pantheon Press, 1954, and THE GREAT MOTHER. New York: Pantheon Press, 1955.
6. See Gimbutas, Marija. THE LANGUAGE OF THE GODDESS. New York: Harper & Row, 1989; and Riane Eisler, THE CHALICE & THE BLADE. New York: Harper and Row, 1988.
7. Beckwith, Martha. THE KUMULIPO: A HAWAIIAN CREATION CHANT. Honolulu: University of Hawaii Press, 1981; p. 122.
8. Ibid., p. 123.
9. Johnson, Rubellite Kawena. KUMULIPO HAWAIIAN HYMN OF CREATION. vol 1. Honolulu: Topgallant Press, 1991; p. 48. In the earlier matriarchal period, the image of the Triple Goddess (sky, earth, sea or underworld) was found in various mythologies. See Gimbutas, op. cit., p. 1090; and Graves (1960), op. cit. p. 17.
10. Johnson, op. cit., p. 27.
11. Beckwith, Martha. HAWAIIAN MYTHOLOGY. Honolulu: University of Hawaii, 1971; p. 290.
12. Among the Maori in New Zealand, a direct connection exists between Hina or Hine and Papa the earth mother: "It was Papa-tu-anuku, the earth mother, who kept me [Hine-ahu-one or Woman-formed-of-earth] hidden, keeping secret the hiding place of the uha of mankind. Then, when all was ready on earth for mortal beings, she told Tane to form woman from clay at Kurawaka." Kahukiwa, R. and P. Grace. WAHINE TOA: WOMEN OF MAORI MYTH. Hong Kong: Viking

Pacific, 1991; p. 28.

13. Beckwith (1971), op. cit., p. 169.

14. The formation of conscious is a highly debatable issue. The author submits that the innate elements of intuitive conscious-ness gave way initially, to "lunar consciousness" and later, to "solar consciousness." For an informative discussion of this topic see Neumann (1954).

15. Beckwith (1981), op. cit., p. 127.

16. Charlot, John. CHANTING THE UNIVERSE: HAWAIIAN RELIGIOUS CULTURE. Hong Kong: Emphasis International Limited, 1983; p. 144.

17. The dominance of male gods in Polynesian religion can be noted in the following: "Of the great gods worshiped throughout Polynesia, Ku, Kane, Lono, and Kanaloa were named to the early missionaries." Beckwith (1971), op. cit., p. 3.

18. Ibid., p. 306.

19. See previously cited Graves, Gimbutas and Eisler.

20. Beckwith (1971), op. cit. p. 12.

21. Pukui, Mary Kawena and Samuel H. Elbert, HAWAIIAN DICTIONARY. Honolulu: University of Hawaii Press, 1971; p. 70.

22. Ibid., p. 173.

23. Ibid., p. 317.

24. Ibid., p. 168.

25. Gill, William Wyatt Gill. MYTHS AND SONGS FROM THE SOUTH PACIFIC. Henry S. King & Co. 1876; pp. 1-8. The Eleusinian Mysteries of ancient Greece celebrated the mystery between Demeter and her daughter, Kore (Persephone) and their reunion after her ascendance from Hades in Spring. (See Neumann (1955), op. cit. pp. 305-325. Kore fits the archetype of Tu-metua, that is, daughter linked with mother. This "sticking together" quality between mother and daughter suggests that the younger feminine is always implicit in the older (mother) feminine; their split becomes a matter of major psychological concern. Existentially, the mother-daughter is the primal relationship.

26. Gill, op. cit., pp. 1-8. "Vari" refers to mud and "kere" or "kore" relates to the void. Vari-ma-te-takere, reflects the primal Great Mother. In the Mangaian myth, Vari-ma-te-takere was there from the very beginning and she created her progeny by biting off parts of her body. She first

bite her right side and produced Vatea, father of gods and men, who was half human and half fish. Her sixth bite was also of her right side and created Tu-metua.

27. Ibid. It essential to note that a shift has occurred: The "Ku" embedded in the Great Mother, Papa-tu, has shifted to the daughter. And it is here that the Ku energy begins to its movement to "arise," to "topple over" and become independent; such is the meaning of Hina, to be toppled over.

28. Ibid.

29. Buck, Peter H. VIKINGS OF THE PACIFIC. Chicago: University of Chicago Press, 1972; p, 249.

30. See, Neumann (1954), op. cit., pp. 39-101, for an insightful analysis of masculine psychological development from "son-lover" of the Great Mother, to "struggler" and later to "consort" and finally, to dominant king.

31. Luomala, Katharine. VOICES OF THE WIND: POLYNESIAN MYTHS AND CHANTS. Honolulu: Bishop Museum Press, 1986; p. 69.

32. In Hawaiian Mythology, Ku-waha-ilo is known as Ku of the maggot-dropping mouth; as Ku-kaili-moko, he is known as the snatcher-of-land and as King Kamehameha's war god. (Beckwith (1971), op. cit., p. 15.)

33. Malo, David. HAWAIIAN ANTIQUITIES. Honolulu: Bishop Museum, 1951; p. 15. While Hina is associated with the sea so is Kanaloa. In Greek Mythology, Poseidon is associated with the sea. According to Robert Graves, Poseidon was part of the Hellenic trinity of gods [Zeus, Poseidon and Hades] who toppled the pre-Hellenic Triple-goddess. (Robert Graves (1960), op. cit., p. 93.

34. Te-papa-rairai is The-Thin-Land which the creator mother, Vari-ma-te-takere, awarded to the her first born, Vatea. It seems that Vatea or Wakea (sky deity) later also "appropriated" the sky. Gill, op. cit. p. 7.

35. Beckwith (1971), op. cit., p. 294.

36. Ibid., p. 215.

37. The myth also notes the shift in the location of the Sacred Island, or Mo-kapu. Initially the Sacred Isle was located below The-thin-land, but subsequently was located in heaven as Nu'u-mae-lani. This transformation of the sacred abode from below (the abode of the Goddess) to the sky traces the rise of Heavenly Father's reign and suppression of the earlier creative Earth Mother. In a South Pacific account, Hina travels with Rua-haku-tinirau, to the Sacred Island, "Mokapu" (Luomala, op. cit., pp. 116-117), which is located, in Manganian mythology, directly below Te-papa-rairai or The-Thin-land where humans walk (Gill, op. cit., pp. 1-8). Beckwith noted that the land of the gods "often is located upon one of the twelve sacred islands under the

control of Kane....They may lie under the sea or upon its surface, approach close to land or be raised and float in the air according to the will of the gods." (Beckwith (1971), op. cit., p. 67.) In one chant, reference is made to a "Sailing Island." (Ibid., p. 75.) Nu'u-me[h]a-lani, (Sacred raised place of the heavenly one), is a sacred land in the clouds. Interestingly, Nu'u-mea-lani is the place to which the Goddesses, Haumea and Papa, retire when upset. Beckwith refers to Nu'u-mea-lani as the "land in 'the highest place in the heavens' in which the mo`o guardian builds 'out of the clouds'." (Ibid., pp. 79-80.)

38. Alpers, Antony. MAORI MYTHS & TRIBAL LEGENDS. Auckland, New Zealand: Longman Paul, 1964; p. 23.

39. Ibid., pp. 23-24.

40. Graves (1960), op. cit., vol 1, pp. 124-125.

41. "Among the Greeks, the Goddess of the Dark Moon was Hecate."
M. Sjojo and B. Mor. THE GREAT COSMIC MOTHER: REDISCOVERY OF THE RELIGION OF THE EARTH. New York: Harper & Row, 1987; p. 183

42. Poignant, Roslyn. OCEANIC MYTHOLOGY. London: Paul Hamlyn, 1967; pp. 42 and 62.
See also Luomala, op. cit., p. 94.

43. Beckwith (1971), op. cit., p. 294. See also Malo, op. cit., p. 28.

44. Malo, op. cit., p. 82.

45. Knipe, Rita. THE WATER OF LIFE: A JUNGIAN JOURNEY THROUGH HAWAIIAN MYTH. Honolulu: University of Hawaii Press, 1989; p. 33.

46. Fornander, Abraham. COLLECTION OF HAWAIIAN ANTIQUITIES AND FOLKLORE. ed. Thomas G. Thrum. Honolulu: Bishop Museum, 1916-19; vol 5, pp. 266-273.

47. Ibid., vol 6, p. 318; Malo, op. cit. pp. 234-237.

48. Beckwith (1971), op. cit., p. 314.

49. Malo associated Ki'i-malua-haku with the Tahitian god named Rauhatu (op. cit., p. 237) and Luomala associates Rauhatu with Kanaloa, the god of the Abyss (op. cit., p. 116).

50. Buck, op. cit., p. 52.

51. "Dreams like fish, may be caught by us and lifted up from the depths of the unconscious into the light of awareness. The difference is that the fish of the unconscious, those living contents that

emerge in our dreams, often act as though they want to be caught." Sanford, John. DREAMS AND HEALING. New York: Paulist Press, 1968; p. 13.

52. Jung, Carl. THE VISION SEMINARS. Zurich: Spring Publications, 1976; p. 315.

53. Hina's husband, in the mythology of the Society Islands, is Rua-haku-tinirau, Lord of the Abyss/Deep or King of the Cast-up Sea who dwells in the Sacred Island. (Luomala, op. cit., p. 116.)

54. Jung, Emma. ANIMUS AND ANIMA. Zurich: Spring Publications, 1978. When a woman marries for love, she follows the projection of her animus. But this projection is but an image or tiki of the man who she actually marries. Marriage becomes the difficult task of becoming conscious of he who she married. The nuclear family structure, although most difficult, creates the environment which more or less encourages the feminine to become more conscious of her partner and therefore, more conscious of her animus.

55. In the Manganian myth, Vatea entices Hina upward by offering her coconut meat (Gill, op. cit., p. 6). In the Hawaiian Chant of Creation, The Kumulipo, Wakea entices Hina, the Underseas Woman, upwards by setting images. (Beckwith (1981), op. cit., p. 127.)

56. Pukui and Elbert, op. cit., p. 165.

57. An example of this is the work of Barbara Walker. THE CRONE: WOMAN OF AGE, WISDOM AND POWER. New York: Harper & Row, 1985.

58. Beckwith (1971), op. cit., pp. 20-22.

59. Colum, Patraic. LEGENDS OF HAWAII. New York: Ballentine Books, 1973; p. 169.

60. Pukui, Mary Kawena. PIKOI AND OTHER LEGENDS OF THE ISLAND OF HAWAII. Honolulu: Kamehameha Schools Press, 1964; p. 252.

61. This crack in the ocean is The-Celestial-Aperture (Taeva-rangi) found in the Manganian myth of Vatea, who enticed Papa up from the lower regions by placing morsels of coconut at the opening. (Gill, op. cit., p. 8.)

62. Red was a sacred color and red objects, such as redfish, were deemed appropriate offerings to the gods. See Beckwith (1971), op. cit., pp. 19, 32.

63. Franz, M-L von. THE FEMININE IN FAIRYTALES. Zurich: Spring Publications, 1972; pp. 156-57.

64. "One of the most important ways that the animus expresses its-self, then, is in making judgments, and as it happens with judgments, so it is with thoughts in general." (E. Jung, op. cit., p.

15.)

65. Johnson, op. cit., p. 48.

66. Pukui, op. cit., p. 256.

67. This time of the moon calendar belong to the Kapu nights of Ku. Malo, op. cit., p. 35.

68. Beckwith (1971), op. cit., p. 215.

69. Emerson, Nathaniel. PELE AND HIIAKA. Tokyo: Charles Tuttle Co., p. 1978; and W. Westervelt, HAWAIIAN LEGENDS OF VOLCANOES. Tokyo: Charles Tuttle Co., 1991.

70. In Jungian psychology, the Anima is the feminine component within the masculine psychic structure. See Johnson, Robert. HE: UNDERSTANDING MASCULINE PSYCHOLOGY. New York: Harper & Row, p. 1989.

71. Thompson, Vivian. HAWAIIAN MYTHS OF EARTH, SEA AND SKY. Honolulu: University of Hawaii Press, 1988; pp. 76-80.

72. Malo, op. cit., p. 28.

73. Beckwith (1971), op. cit., p. 270.

74. Poignant, op. cit., p. 44.

75. Ibid., p. 44.

76. Reed, A. W. MAORI MYTH AND LEGEND. Auckland: Reeds Books, 1983; pp. 22-23.

77. In Hawaiian "haumia" means unclean and filth, carrying a connotation of defiling through sexuality. (Pukui and Elbert, op. cit., p. 61) In the Maori mythic tale of the brothers who separated the First Parents, Haumia was the male god of uncultivated plants. In Hawaiian Mythology, the goddess Haumea is usually associated with wild uncultivated plants and forests. (Beckwith (1971), op. cit., p. 289). The connection between the Maori male god Haumia and the Hawaiian goddess, Haumea, seems clear. In the patriarchal order, "wild uncultivated" fertility is suppressed and considered "huamia," that is, obscene, lewd and unclean.

78. Pukui, Mary K., M. Haertig, and C. Lee. NANA I KE KUMU: LOOK TO THE SOURCE. vol. II. Honolulu: Queen Lili'uokalani Children's Center Publication, 1972; p. 88.

79. W.D. Westervelt, W.D. LEGENDS OF MAUI A DEMI GOD OF POLYNESIA AND OF HIS MOTHER HINA. Honolulu: The Hawaiian Gazette, 1910.

