

HI'IAKA: FEMININE TRANSFORMATION

INTRODUCTION.

Pele is the goddess associated with fire and volcanic eruptions and older sister of Hi'iaka. The continuing volcanic activity on the isle of Hawaii (Big Island) keeps Pele very much alive among indigenous Hawaiians. On occasion there are reports of personal encounters with Pele. (1) Some individuals still make offerings to the goddess. (2) Moreover, there are Indigenous Hawaiians who claim descent from the historical Pele who brought her family from Samoa to the Big Island around 1175. (3)

The mythology associated with the Goddess Pele emerged from a polynesian world view, and in particular, from Hawai'i's unique culture. At the same time, the Pele myth reflects a universal story of psychic evolution and feminine transformation particularly the transformation of the encounter of fertility (reflected in Pele's primal feminine character) to the encounter of relationship (manifested in her sister, Hi'iaka).

This chapter explores the nature of the Goddess Pele. The dynamics of feminine transformation are examined through the myths associated with Pele-o-honua-mea (Pele of the sacred earth) and her younger sister, Hi'iaka-i-ka-poli-o-pele (Hi'iaka in the bosom of Pele). (4) Pivotal to the transformation is the account of Hi'iaka's journey to fetch Pele's lover, Lohi'au.

PELE: DAUGHTER OF HAUMEA.

Haumea, who carries the familiar epithet "honua-mea," represents the Sacred Earth. She is Mother Earth with characteristics similar to those of Gaia in Greek mythology. Haumea belongs in the category of the initial creative gods. The primal nature of Haumea is evident in how she gave birth to her children. Her male children were born either from her head, arms or hands. Haumea's numerous daughters were born from the torso, legs and feet. The oldest daughter, Na-maka-o-kahai, a sea Goddess, was born from the breasts, Pele from the thighs (5) and Hi'iaka was born in the shape of an egg.

Haumea is the source of female fertility. (6) She is the undifferentiated beginning; the original unity; she is archaic, whole and unfolding. Within her nature is both the destroyer and producer. She is patroness of childbirth and "the spiritual essence of that ageless womb out of which life is produced in changing forms." (7)

Pele contains Haumea's destroyer and producer characteristics, but her destroyer nature is

generally more visible. (Pele's producer nature is very evident on the Big Island where her "eruptions" created 319 acres between 1986 and 1992. (8) Her eruptions provide the lava that becomes the productive earth of tomorrow. Java, one of the most volcano-ridden spots on earth, is also one of the world's most fertile areas. (9)) Similar to the Hindu goddess Kali, Pele is the destroyer who makes space for the new.

As daughter of Haumea, Pele represents a slightly more differentiated feminine than her mother. When a child, she kept the company of her uncle Lono-makua, the fire-keeper. Lono-makua "kept the sacred fires of the underworld under his armpit." (10) Pele learned quickly the secrets of fire-sticks and knowledge of the underworld flame. Pele, in her association with fire, represents the early human struggles for consciousness (light). In a manner similar to Prometheus, who paid a price for stealing fire for humanity, (11) Pele also paid a price for knowing the secrets of fire. She had to migrate from her home in order to escape from the sea Goddess, Na'maka, who despised fire. Psychologically, Pele symbolizes the early human labor to evolve beyond rudimentary consciousness, while the older sister, Na'maka, represents the state of unconsciousness. In short, Pele brings light and life but her "hand" is dark and destructive.

The Sea Goddess, Na-maka, also possesses the destructive and producer aspects of Haumea. On the positive side, Na-maka represents a watering, nurturing nature that objects to Pele's fiery surges that destroy vegetation. At the same time, Na-maka is the raging storm and the regressive tide pulling consciousness back to the "po," the dark ultimate source. (12) Na-maka impedes the rise beyond rudimentary consciousness. She is content with the existing vegetative world. As older sister, Na-maka stands for the status quo and connotes the regressive feminine force in opposition to the unfolding feminine force. In Hawaiian spirituality, Na-maka, as sea, associates with the "po" (the creative beginning), while Pele associates with the "ao" (creative evolving light). (13)

Hi'iaka, the youngest of the sisters, was born in the shape of an egg. In the Hawaiian Chant of Creation, the Kumulipo, "the female gave birth to those who produce eggs" during the fourth era of the "po," and appears before the emergence of mammals and humans. (14) Pele caught the egg at its birth and wrapped it in her skirt. (15) She nurtured Hi'iaka in her bosom and armpit. In a manner of speaking, Hi'iaka "hatched" under Pele's maternal care.

If Haumea is the initial creative force of nature, and Na-maka and Pele represent the struggle between light and darkness, Hi'iaka, the youngest and born as egg, represents the new dawn or higher state of differentiation. Hi'iaka stands on the evolutionary threshold of human consciousness. Hi'iaka's labors sketch the path of individuation. This path of differentiation can be traced beginning with Haumea (Earth Mother) through Na-maka-o-kaha'i, the raging sea, and Pele-o-honua-mea, the raging fire, to Hi'iaka-i-poli-o-pele, the feminine energy that fashions the "human" feminine.

PELE'S MIGRATION TO HAWAII.

Na-maka grew uneasy with Pele's interest in fire. Pele's knowledge would cause discord. The rupture between the sisters occurred after Na-maka returned from one of her sea expeditions

(storms). She learned that Pele had "erupted a fiery deluge" on verdant land. Na-maka turned her fury on Pele. On the advice of her parents, Pele decided to migrate with Hi`iaka and several of her brothers. Her final destination was to be Hawai`i.

In terms of evolutionary psychology, the elemental level of human consciousness, as represented by Pele's knowledge of fire, came under assault from a regressive force. The unconscious would suck back Pele's knowing back into the "po." Her rudimentary consciousness must find a "home" safe from Na-maka's regressive attacks.

On the migration, Pele brings a digging stick or divining rod called "pa`oa." (16) Pa`oa is tasked to find (dig) an abode secure from the sea. Pele's party lands first on a most western shoal, Moku-papapa, of the Hawaiian Archipelago. Pele employs the pa`oa to dig a crater, but water is quickly found. Pele moves eastward but leaves on the shoal her older brother, Kane-milo-hai ("soul catcher" and born from the right palm of Haumea) as sentry. (17)

Pele then lands on Nihoa where she again uses the pa`oa stick to dig a home secure from Na-maka's regressive surges. Again the pa`oa finds water and Pele again moves eastward. On the island of Kaua`i, Pele dug a deep hole. (The thrown up earth is called "Puu-o-Pele" (Hill of Pele). (18) For a while it seemed that Pele had found a suitable residence. But Na-maka came and viciously attacked Pele and left her for dead. (19) But Pele survived and continued eastward to Oahu where she dug the Ka-alia-paa-kai (Salt Lake), Alia-pa-akai Pu-o-waena (Punchbowl) and Liah (Diamond Head) craters. Again she was frustrated and moved eastward to Maui where pa`oa dug Hale-a-ka-la. Na-maka spied that smoke spewed out and again attacked.

Gathering her sea hosts, Na-maka passed the shoal, Moku-papapa, where Kane-milo-hai, the Soul Catcher, stood watch. He inquired where she was going so fast. She replied: "To destroy my enemy, to destroy Pele." (20) The attack was so vicious that even her brothers thought that Pele had died. Her apparent death was immortalized by masses of broken lava that are called Na-iwi-o-Pele" (The bones of Pele). Pele's spirit, however, fled to the isle of Hawai`i where she dug an invincible abode. Na-maka, when seeing the plume of smoke coming from Mauna Kea and Mauna Loa, recognized that she could not destroy Pele. Na-maka passed on to Nuu-mea-lani [sacred land of the gods], "knowing that she could never again overcome the spirit of Pele, the goddess of fire." (21) Or paraphrased in psychological terms: "knowing that the waters of the unconscious could never again overcome the flame of consciousness."

Interestingly, the polynesian mind knew instinctively that the western parts of the archipelago were the oldest. It is thought that indigenous Hawaiians had no scientific knowledge that the Hawaiian Archipelago rests on the Pacific Tectonic Plate which slowly moves over a permanent "hot spot" that connects the earth's crust to the earth's center. Over thousands of years, the movement of the plate over the hot spot gave rise to the Hawaiian Archipelago. But the ancient polynesians knew that "a pit lies [far] to the east." (22) And this pit was none other than "ka-piko-o-ka-honua" or navel of the earth. (23) The navel of the earth finally provided Pele with a home that could withstand Na-maka's torrents. This event symbolized the anchoring of consciousness on land with access to the center of the earth. Hereafter, consciousness could

survive the disturbing pulls of the regressive unconscious. This mythic account is relived by each child who remains vulnerable to the retrogressive pull of the unconscious until he or she develops a sufficiently independent ego structure to withstand the fear provoking "tirades" of the unconscious.

PELE'S LONG SLEEP

With the primal task of securing human consciousness (ao) from the grasps of the uroboric unconscious (po) completed, the primal consciousness was ready for transformation. (Each child must accomplish a similar task: secure ego consciousness and thereafter, modify and strengthen it in order to travel the path of individuation.) At the same time, it is of critical importance for the ego, at appropriate moments, to return to the unconscious in order to find direction, particularly during those times when the ego needs renewal. The unconscious always remains the source of knowing. Dreams is an awesome manner to project the content of the unconscious and provide the ego opportunity to find direction and renewal. For this reason it is of critical importance that individuals attend to their dreams. And Hawaiians, similar to most indigenous peoples, attended to their dreams. Psychologically speaking, the unconscious possesses the 'treasure' of knowing.

In the myth of Pele, the feminine journey of transformation begins with her "long-sleep." Pele descends to the ground of the archaic psyche that projects "upward," through the dream world, the path of individuation and transformation. (One might add that this archaic ground projected through dreams the "knowing" of the stars that enabled ancient polynesians to reach the islands that are distributed over a vast sea.)

In Hawaiian culture, the spirit or soul wanders during sleep and leaves the body through the tear duct ("lua `uhane" or spirit pit). The spirit travels widely, encounters other spirits, contacts ancestor gods ("amakuas"), and experiences adventures." (24) For humans such night wandering of the soul can be dangerous in that the spirit may not tire of wandering and either gets lost or does not wish to return to the body. In this condition, the ego loses its integrity; it is overwhelmed by the unconscious. At a more profound level, it suggests a soulless existence if not death. The dangers of the long-sleep reveal the risk involved when the psyche descends into the unconscious, particularly the deepest layers.

Pele says to her sisters that she is about to go to sleep, "Perhaps this sleep will be my journey to meet a man--our husband." (25) Pele also told them: "I am lying down to sleep; when others return from fishing, eat of the fish, but don't dare to wake me. Let me sleep on until I wake of myself. If one of you wakes me it will be the death if you all. If you must needs wake me, however, call my little sister and let her be the one to rouse me; or if not her, let it be my brother Ke-o-ahi-kama-kaua [fire-thrusting-child-of-war], one of these two."

As Pele descends into the "long-dream," she initially hears the beat of the pahu (drum) and sets off to follow the "path of the "pahu" (26) Psychologically, the drum beat signifies the beat of the human heart; "it is an instrument of recognized efficiency in its power to stir the heart to more

vigorous pulsations." (27) Pele abandons herself to follow the drum beat wherever it will take her, even to her far-off home-land, Kahiki. In the dream world, Pele retraces the migratory steps which took her to the island of Hawai`i. The beat of the "pahu" (heart) emanates from Kaua`i. Pele's spirit is attracted to hula music and festivities. She stops and meets the youthful local chief, Lohi`au.

During the migration journey, Pele has no male mate. But at this stage of feminine development, Pele is still very much associated with fertility and intimately identified with nature. "Pa`oa," her digging stick companion (discussed more fully below) indicates the phallic nature of her relationship with masculinity. It is the objective of feminine transformation to translate the relationship with phallus to personal encounter.

Needless to say, Pele captivates Lohi`au. Within a short time, Lohi`au is filled with desire; "he led her, not unwilling, to his house...But she would favor him only with kisses. In his growing passion he forgot his need of food, his fondness for the hula, the obligations that rested upon him as host, all these were driven from his head." (28) After three nights of similar behavior, Pele announces that she will return to the island of Hawaii. She tells him, "I will prepare a habitation for us, and, when all is ready, I will send and fetch you to myself...for five days and five nights you and I will take our fill of pleasure. After that you will be free to go with another woman." (29) It is in this arrangement that we note Pele's fertility orientation.

The encounter with Pele proves devastating for the Lohi`au, the adolescent "son-lover." Lohi`au hangs himself with his "malo" (loin cloth) after Pele departed. Psychologically, the "son-lover," in the struggle between escape and desire, commits suicide. On finding out that Lohi`au killed himself, his friend, also called Pa`oa, similar to the digging stick, pledges his resolve to avenge this death.

Back on the island of Hawai`i, Pele's sisters became frightened and fear that Pele might be dead. They call upon Hi`iaka but she concludes, "She is not dead." Hi`iaka sings a song to Pele to awake, and breath entered Pele's lungs.

HI`IAKA'S JOURNEY TOWARDS TRANSFORMATION.

Once awake, Pele asked her sisters to set off to Kaua`i and bring Lohi`au to her. Her sisters were afraid. Why? Psychologically, it meant working through the lingering features of the regressive unconscious. In this respect, the distance between the knowing and its integration is fraught with perils. Although Pele secured elemental consciousness from the regressive unconscious, much work still needed to be done to entrench consciousness and master the remaining dangers that still existed in the uroboric unconscious.

The sisters refused Pele's request. Pele then ordered that Hi`iaka be brought to her and proposed to Hi`iaka that she fetch Lohi`au from Kaua`i. "Will you be my messenger to fetch our lover, yours and mine, from Kaua`i." It was in Hi`iaka's nature to accept what was asked of her. Were there no "Hi`iakas," the feminine would remain at the Pele state of evolution, that is, fixated

at the initial layers of consciousness and exposed to emotional eruptions that continuously overwhelm the budding ego. Clearly, some women function at the Pele stage of development without developing their "Hi`iaka."

Before Hi`iaka embarks on the mission, Pele warns, "When you have brought our lover here, for five nights and five days he shall be mine; after that, the tabu shall be off and he shall be yours. But, while on the way, you must not kiss him, nor fondle him, nor touch him. If you do it will be the death of you." (30) What is the tabu presented here? The phallus is tabu while it is in the service of the Great Mother's rites of fertility. The phallus is "sacred" during the five days and nights. At the Pele-stage, the focus is on fertility/pleasure of the phallus rather than on a personal sexual relationship.

The following day, Hi`iaka sets off alone. Meanwhile, her sisters urge her to return, the path is too menacing. She heeds their warnings and heads back to Pele's abode. Rather than attend to Hi`iaka's fears, Pele roars, "Here you are again! Be off on your journey. You shall find no food here, no meat, no raiment, no roof, no sisterly greeting, nothing, until you return with the man." Pele would not relent so Hi`iaka again embarks but before doing so, she requests that Pele, if she consumes any land, promise that she would not destroy her lehua forest or harm her friend, Hopoe. She also requests that Pele provide her with a traveling companion. Pele agrees to both requests and orders Pa`u-o-palai (skirt of palai fern) to accompany Hi`iaka as servant and guardian.

Her siblings know that something is still missing and again urge Hi`iaka to return and obtain Pele's "mana" (power). The path that she must traverse is psychologically precarious as is any path towards deeper inner growth. Any woman would be well advised to begin such a journey well "armed," that is, with a viable ego. When Hi`iaka returns to Pele, her older brother, Ka-moho-ali`i (the shark god), approaches Pele and requests that Pele provide Hi`iaka with the necessary mana. The shark god said that Hi`iaka had no mana to protect herself from the dragons and monsters (symbols of the archaic unconscious) that infest the path (of psychic transformation); the path "o mo`o-lau ke ala," the way of dragons four hundred. Pele calls upon "heavenly powers" particularly lightening to aid and safeguard Hi`iaka. The mana is stored in a magical pa`u (skirt), "pa`u-o-palai". (31) (There is a question whether the companion who is called "Pa`u-o-palai" is herself the magical weapon, or whether in addition to Pa`u-o-palai, Hi`iaka is given a magical skirt that is made of the palai fern.)

HI`IAKA'S SKIRT OF MANA.

After the shark god intercedes on Hi`iaka's behalf and she obtains the magical skirt, she is fully "armed" to face the "mo`o" (dragons) of the unconscious. But before proceeding with the analysis of Hi`iaka's journey, it is critical to understand the psychological meaning of the skirt.

Erich Neumann proposes that the meaning of cultural symbols of protection is to be found in the earlier psychic stages of feminine development. (32) The nature of Pele (as volcano) indicates that the myth relates to the early "feminine vessel" character. The skirt (chastity tunic) signifies the

protection of the womb. As symbol of protection, the skirt can be transformed into shield. The skirt dates back to a very early stage of feminine psychic development; to the primordial mysteries of the feminine that "stand at the beginning of culture." (33) In short, the pa`u represents a wombic shield.

At first glance, Hi`iaka's magic skirt contains a power similar to that of Athena's shield or aegis (which means goatish). Athena, at birth, springs out of Zeus' head clad in armor and shield uttering a loud battle cry. (34) Athena lends Perseus her brazen shield for a mirror so that Perseus can decapitate Medusa's head without first becoming petrified. Subsequently, Perseus gives Medusa's head to Athena who emblazes it on her shield. (35)

Initially Athena's aegis consisted of a goat-skin bag which contained a serpent and was protected by a Gorgon mask. Robert Graves relates that a goat-skin apron was the "habitual costume of Libyan maidens and that Athena's aegis was borrowed by the Greeks from the Libyans." (36) He further wrote, "it will have been death for a man to remove an aegis--the goat-skin chastity-tunic worn by Libyan girls--without the owner's consent; hence the prophylactic Gorgon mask set above it, and the serpent concealed in the leather pouch, or bag." (37)

The chastity-tunic aspect clearly pertains to the pa`u of Hawaiian hula dancers. In daily life, the "pa`u" was the most important piece of attire worn by the Hawaiian female. "In its simplest terms the "pa`u" was a mere fringe of vegetable fibers. When placed as the shield of modesty about the loins of a woman of rank, or when used as the full-dress costume of a dancing girl on a ceremonious occasion, it took on more elaborate forms..." (38)

The name of Hi`iaka's magical skirt, "pa`u-o-palai," indicates that it is a hula skirt. The "palai" fern is one of the important plants placed on the hula altar to Laka, goddess of hula. (39) In a Hawaiian song (mele) dedicated to the hula "pa`u," reference is made to an oven, "an allusion to the heat and passion of the part covered by the "pa`u." (40) "Wrapping the pa`u about the woman's loins laid a tabu on the woman." (41) "A hula dancer in training was dedicated to Laka. Hula training was a religious matter. Total dedication was needed. The student, man or woman, was kapu [tabu] or set apart." (42) In short, she was forbidden to engage in sexuality until graduation from hula training. When Hi`iaka proceeds on the journey, she possesses a hula "pa`u" with great "mana" (power) and similar to hula dancers, she is "kapu," that is, she cannot touch Lohi`au.

A sexual connotation also is found in Athena's aegis. The serpent in Athena's aegis was Erichthonius, a boy-child with reptilian features who was formed from Hephaestus' semen that fell on the earth during his sexual advance toward Athena. Athena gave Erichthonius refuge in her aegis. Erichthonius is the "procreative wind from the land of the heather." (43) Because of this "procreative" function, "Athena's aegis (or a replica) was taken to all newly married couples at Athens, to ensure their fertility. (44)

In addition to its association with sexuality/fertility, the aegis/pa`u relates to battle. Shortly after Hi`iaka sets off from Pele's abode in the Kilauea crater, she becomes warrior and battles the "mo`o" (dragons) in the Pana-ewa forest. As such, she

becomes a battle goddess no less than Athena who, as the Libyan Neith, was both love and war Goddess. (45) In this sense, Hi`iaka, the Polynesian maiden, relates to the Libyan and other maidens clad in goat-skins (chastity tunics/belts) who specialize in war. (46)

Athena's aegis goes through several alterations. These changes make it possible to trace feminine transformation. Initially the aegis is a goat-skin bag that contains a serpent. Later the aegis becomes the goat-skin-apron-chastity-tunic aegis and associated with battle. Finally, the aegis becomes a powerful circular protective shield. In its circular manifestation, (47) the aegis is invincible in battle and evokes the image of completeness. In her war stance with the circular aegis displaying Medusa's head, Athena's fertility aspect is mostly suppressed. (48)

Athena most probably would have employed her aegis against Pele who, as volcano (belly), represents not only the elementary feminine character and the creative aspect of the uterus, but also the eruptive surges of instinct. In this latter feature, Pele approximates Medusa. (49) To remain with Pele is to remain with Medusa, that is, to remain with a psychic development fixated at the elemental stage of the Great Mother. The toil of Athena and the labors of Hi`iaka indicate that the feminine has its own specific form of transformation.

It can be deduced from the above that Hi`iaka's "pa`u-o-palai" clearly relates not to fertility, but to its constraint. The skirt, as shield, represents a curb on fertility which, in turn, permits the power associated with fertility to be directed to other forms of feminine endeavor. So long as the feminine remains primarily oriented to fertility, the basic life-power remains fixated with sexuality and procreation. Once sexuality is harnessed, as represented by a goat-skin chastity-tunic, or hula "pa`u," the feminine accumulates energy (mana) to be used in the service of intimate relationships and higher consciousness (Sophia). In short, when Hi`iaka's wields her mana skirt against the "dragons four hundred," she wields the power of the eternal womb which, in this instance, is not employed in the service of fertility but in the service of overcoming adversities to inner growth. This struggle is found among mothers who decide against having another child in order to develop other aspects of their creative life-force.

HI`IAKA BATTLES THE DRAGONS.

After she sets off on the journey, Hi`iaka decides to take a short route through the forest of Pana-ewa, even though it bristles with danger. Pana-ewa was a mo`o (reptile or dragon) who destroyed all who penetrate his confines. Neumann notes that forests belong to the abundant vegetative life where all things grow and are nourished in the primordial world of the Great Mother. (50) In symbolic terms, the vegetative order resists new consciousness.

Pana-ewa detected Hi`iaka's arrival and sent a scout to report on Hi`iaka's progress. A Victorian author provides the following description of the battle: "The battle that ensued when Pana-ewa sent to the attack his nondescript pack of mo`o, dragon-like anthropoids, the spawn of witchcraft, inflamed with the spite of demons, was hideous and uncanny. Tooth and claw ran amuck. Flesh was torn, limbs rent apart, blood ran like water." (51)

Pana-ewa had many embodiments. He attacked Hi`iaka in his fog body but she advanced "sweeping aside the fog with her magic skirt." (52) He then attacked with his body called "bitter rain," a cold freezing rain. But Hi`iaka "swept her lightning skirt up against the beating rain and drove it back." (53) Many she cut down with her "paho" (bamboo knife) and many she struck with the lightning skirt. But in turn, Hi`iaka received many wounds and was tiring.

Hi`iaka's siblings received word of her precarious condition and wondered why Pele seems indifferent. The gods send an envoy to petition that Pele permit them to fight alongside Hi`iaka. This is an interesting psychological dynamic. Pele consents. While regressive in one manner, Pele sets in motion the journey that will transform her. In other words, Pele emits both a regressive and progressive side; she resists transformation directly and yet supports it indirectly. Bolstered by her siblings, Hi`iaka flails her pa`u against the denizens of the deep (forest). She wields her pa`u shield, similar to Athena, and proves triumphant. Pana-ewa is destroyed as are his minions. The dark recesses of the unconscious (forest) have given way to consciousness (light).

This victory uplifts Hi`iaka who decides to traverse Waipi`o valley to destroy the remaining elements that support the vegetative psychic order. There, a horde of mo`o called "Mahiki" prevent passage. Hi`iaka soon perceives that the battle against the "Mahiki" is to be more fiercely contested than that at Pana-ewa. In this battle, Pele is more decisive and orders her family to join Hi`iaka. With their help, Hi`iaka smites down Mahiki's horde. After Hi`iaka destroys the resistant components of the vegetative order, she puts aside, for the most part, her lightning skirt and prepares to cross the sea and fetch Lohi`au from Kaua`i.

FETCHING LOHI`AU, "OUR LOVER".

At this time it is necessary to introduce Hi`iaka's other companion, "Wahine-omao," Plant or Green Woman, who joined her and Pa`u-o-palai on the way to Pana-ewa. During the engagements against the mo`o, Wahine-omao plays a secondary role to Pa`u-o-palai who stands alongside Hi`iaka in the thick of battle. But Pa`u-o-palai remains on the isle of Hawai`i while Wahine-omao proceeds with Hi`iaka to Kaua`i. If Pa`u-o-palai underscores the battle or fight seeking character of the feminine, Wahine-omao points to another feminine characteristic, namely, that of healing. It is one thing to destroy the regressive aspects of the feminine vegetative existence, but it is another thing to annihilate the entire vegetative existence where the roots of intuition are found. Wahine-omao represents the healing plants that will assist Hi`iaka to restore and nurture life. The great danger that has existed during the age of Pisces is a patriarchal order that would suppress, if not destroy, the entire realm of the feminine vegetative knowing. Accordingly, men and women, to a large extent, have lost harmony with nature. For this reason, it is important that attention be given to the role that Wahine-omao plays in the myth.

For the sake of brevity, it will be said that Hi`iaka, after many adventures in traversing Maui, Moloka`i, and Oahu, arrives in Kaua`i and learns of Lohi`au's death. When she went to the burial grounds, no body was found; it had been "spirited away." Hi`iaka, a seeress in her own right,

discerns Lohi`au spirit standing at the mouth of cave. She also learns that two mo`o-witches were responsible for the theft of Lohi`au's spirit. On meeting these two, Hi`iaka calls them "shameless, you naked ones!" (54) These words vanquish the two witches who are legacies of the primordial world.

Hi`iaka and her companion scale the impossible cliffs. Lohi`au's spirit darts to flee, but Hi`iaka's quickness of hands enables her to catch the spirit. Hi`iaka now commands Wahine-omao to "gather certain aromatic and fragrant herbs of the wilderness." (55) These plants will allow Hi`iaka to return Lohi`au's spirit to his body.

Hi`iaka forces Lohi`au's spirit to pass in through one of the tear-ducts. Thereafter, Hi`iaka recites many prayers which if said incorrectly would cause Lohi`au's final death. She asks Wahine-omao to listen carefully to the prayers and report on the quality of the prayers. In this act, Hi`iaka personifies the healing curative aspect of the deep feminine. Hi`iaka calls upon the god Laka, who in his masculine form, is the deity of agriculture. After offering ocean water, Hi`iaka prays, "Here's water, the Water of Life! Grant life in abundance life!" (56) But rather than attune to the vegetative abundance of life as in a forest, Hi`iaka prays for the life of an individual person.

Lohi`au, after being restored, agrees to travel with Hi`iaka to be Pele's consort. His friend Pa`oa, remembering the harm Pele caused Lohi`au wishes to travel with Lohi`au. The latter however orders Pa`oa to serve as deputy while he is away. Lohi`au departs with Hi`iaka and Wahine-omao. While on the way toward Oahu, Hi`iaka intuitively sets off to the Waianae Range on Oahu. From there she looks toward the isle of Hawai`i and sees smoke rising from her lehua forest. Pele, annoyed with Hi`iaka's delay, "was moved to unreasonable jealousy and, regardless of her promise to her faithful sister, she devastates with fire the forest parks of Hi`iaka and sacrifices the life of Hi`iaka's bosom friend, the innocent and beautiful Hopoe" (who had taught Hi`iaka the hula and the making of leis, flower wreaths). (57)

At this time, Hi`iaka succumbs to envisage a plan to avenge herself on Pele. Hi`iaka returns to the canoe and the three stop off at Kou (modern Honolulu) to visit the house of Pele-ula (Red Pele), a woman known for her devotion to pleasure. Pele-ula, a former lover of Lohi`au, seeks to regain his affection. Hi`iaka, in order to oppose this, "wins" Lohi`au in a game of kilu, in which the winner could be sexual with the chosen person. Lohi`au, because of his skill in this game was expected to win. During his turn, he sings of the prior love for Pele-ula as burden and of a new love for Hi`iaka as joy. Hi`iaka, however, interferes with Lohi`au's skill and the kilu (egg-shaped disk made from a coconut or gourd) does not strike the intended wooden blocks. Hi`iaka, meanwhile, during her try performs perfectly. Rather than a sexual encounter, Hi`iaka asks Lohi`au to dance. In his performance he sings of his ardor for Hi`iaka. And this ardor finds an entry into Hi`iaka's heart now that she has given less value to Pele's warnings not to become involved with Lohi`au.

On the isle of Hawai`i, Pele fumes that Hi`iaka is taking too long to fetch Lohi`au. Pele suspects that Hi`iaka must be dallying with Lohi`au against Pele's warnings. When Hi`iaka finally arrives on the isle of Hawai`i and notes the degree of havoc on her lehua forest, she declares, "Our agreement is off: I am free to treat him--as my lover, if I so please." (58) (At this time

Pa`u-o-palai rejoins the other two.) Psychologically, this rupture with Pele separates, or better said, frees Hi`iaka from Pele's domination. Until now Hi`iaka has been the obedient "younger sister." A time comes when a woman must stop being compliant; when she must uncover her "bitch" and move on her own authority. Hi`iaka in her anger comes to own her own fury. The question now becomes whether fury will dominate or will Hi`iaka be moved to act responsibly.

HI`IAKA LOVES.

Hi`iaka asks her two companions to precede her and inform Pele that her sister is coming with Lohi`au. In a fit of anger because Hi`iaka herself did not come, Pele has the two women put to death.

Hi`iaka works her way to Kilauea (crator)and the very edge of the caldera. There, she places a wreath over Lohi`au head. They embrace and sink to the ground in an embrace. The sisters in the crater hiss: "they kiss and embrace." Pele shouts in fury "Ply him with fire." The sisters sent only sparse cinders. Pele turns her fury on them. But they continue to resist the unjust condemnation. Pele then disowns her family of gods. She rants, "Go back to Huli-nu`u whence you came. Let the land on which you stand remain barren and yield no harvest nor any food for mortal or for immortal." (59)

Hi`iaka implores Lohi`au to pray. Pele on hearing his prayers responds, "God! Did you take me to be a human being? (60) Indeed, Gods do not have to be ethical, but humans do! In Pele, there is no reason but emotion; no discernment but eruption. The feminine caught in Pele's rage fails to utilize reasoning skills. She is governed by feelings in reaction to events that may or may not have been correctly perceived, but that are considered correct.

Eventually, some of the demi-gods relent and Lohi`au, surrounded by fire, finally is consumed by a deluge of flames. By now Hi`iaka is betaken by feelings of love for Lohi`au. She withdraws into her own divinity and seeks Lohi`au's spirit. As she works down through the earth's stratum, she encounters her two companions at the third stratum and brings them back to life. She then proceeds to the tenth stratum and intends to open the flood gates of the great deep and submerge Pele. Interestingly, Hi`iaka, as goddess, acts no different than Pele. In order to get her way, Hi`iaka would also regress and destroy the initial gains of consciousness that Pele wrought. Hi`iaka substantiates the belief that there is no greater fury than a woman's wrath.

Wahine-omao, who relates to the primal healing nature of the feminine, pleads with Hi`iaka to desist; her act would destroy all. Where the merit? She encourages Hi`iaka to speak with Pele. Here is found the feminine rub, emotion and reason conflicting and at times, merging. Wahine-omao would appeal to Pele's creative side. After all, Pele is the Great Mother; all life comes from her. Interestingly, when reason finds courage, emotion listens. But when reason is feeble, emotion domineers.

Lohi`au spirit travels to Kaua`i and contacts Pa`oa, his deputy. He asks Pa`oa to come and retrieve his body. Pa`oa skims over the sea and approaches the crater without his malo. Mindful of

his previous oath to throw dirt on Pele's face, Pa`oa now calls out to Pele that Lohi`au came to the isle of Hawai`i expecting love not death. Had not Lohi`au already died over his grief of parting from Pele? Had not Hi`iaka restored him to life to bring him to Pele? Pele, told neither that Lohi`au had died before nor that Hi`iaka had brought him back to life, becomes reflective. Here, reflection contains the emotional fury.

Hi`iaka at this time informs Pele, "not until you had put to death Hopoe, did I bestow any dalliance or caress of love upon Lohi`au." (61) Hi`iaka breaks with Pele. In despair, she wanders away from Pele's court and plans to go to Kaua`i, Lohi`au's home. Her two companions come with her as do several of her sisters who bemoan Pele's injustice. Hi`iaka stops at Pele-ula's house where she is received with open arms.

Later Pa`oa challenges Pele, "shall not Lohi`au, then, live again? Pele relents and tentatively agrees. Meanwhile, Lohi`au's spirit was wandering when Kane-milo-hai, an elder brother who was voyaging from Kahiki to Hawai`i, caught sight of the spirit and capture it. The god proceeded to the isle of Hawai`i where he reconstructed Lohi`au charred body and replaced Lohi`au's spirit in it. Lohi`au lived again.

Lohi`au plans to return to Kaua`i. He stops off at Pele-ula's home at the very same time, that Hi`iaka happens to be there. Lohi`au, or better said, Lohi`au III, is more mature, less uncertain. He sits himself at the outskirts of the assembly and conceals himself. He hears Hi`iaka's song of love and responds with his own song. He leaves his hiding place and both embrace.

COMPARISON WITH THE APHRODITE-PSYCHE MYTH.

The Pele-Hi`iaka myth of feminine transformation parallels the Aphrodite-Psyche myth. Both Aphrodite and Pele are Goddesses of fertility of nature. As such, they are regressive and explosive in character. Both Psyche and Hi`iaka labor to forge an encounter of relationship. Both in despair, resign themselves to their fate but in so doing, they activate the Great Mother's support of life, and also of love.

Aphrodite is angry that humans give more adoration to a beautiful mortal young woman, Psyche. Aphrodite sends her son, Amor (also known as Eros and Cupid), to smite Psyche with love for the vilest of men. But Amor pricks himself with his own arrow point and falls in love with Psyche. Aphrodite becomes all the more incensed. In the course of events, Amor separates from Psyche. The latter is so forlorn that she resigns herself to submit to Aphrodite and asks her help in joining with Amor. As punishment for her human hubris, Psyche endures four labors which Aphrodite orders. As it turns out, these are the very tasks that are required for feminine transformation.

The fourth labor contains a prohibition (Psyche is warned not to open the casket containing Persephone's beauty) which approximates the warning Hi`iaka receives (not to embrace or kiss Lohi`au) when she sets off to fetch Lohi`au. Psyche is unable to resist owning a drop of the

wondrous balm. On opening the casket, Psyche falls into a dead-like sleep. In Hi`iaka's case, she falls in love with Lohi`au and they embrace.

Psyche breaks with Aphrodite and opts to use Persephone's beauty (which is of Soul rather than of physical appearance) in order to make herself more attractive to Amor. In short, her feeling of love enables her to defy the edict. Hi`iaka's break with Pele also is over an act of personal love. Psyche's disobedience results in what seems her demise, while Hi`iaka's disobedience leads to Lohi`au's death (but who Hi`iaka later brings back to life). Psyche and Hi`iaka's acts of love stand for a new principle. As Neumann wrote:

"With Psyche, then, there appears a new love principle, in which the encounter between feminine and masculine is revealed as the basis of individuation. From the standpoint of Aphrodite as a nature principle, the union of feminine with masculine is not essentially different in man and in the animals, from the snakes and wolves to the doves. But once the relation between Psyche and Eros has transcended this stage through Psyche's act, it represents a psychology of encounter; a uniquely loving one fulfills his existence through this love.....in her love of Eros [Lohi`au], Psyche [Hi`iaka] is not only different from Aphrodite [Pele] or any other goddess; she is something wholly new." [Paraphrases added.] (62).

MASCULINE TRANSFORMATION.

The Psyche and Hi`iaka myths suggest that feminine initiative regarding transformation impacts directly on masculine development. (63) Both Psyche and Hi`iaka lead and the masculine follow. It is thought that the labors of feminine transformation induce the male partners to grow. This phenomenon can be seen in how the labors of Psyche and Hi`iaka bring out the man from the boy.

When Amor is first encountered, he is a boy who joins with Psyche only in the dark of night. When injured he flees to his mother's den and mends. By the end of the myth, Amor has grown. He is the redeeming god who awakens Psyche from her sleep trance and wins her apotheosis. In Hi`iaka's journey, the male is first encountered as Pele's phallic consort, "pa`oa," her digging stick. During the journey, pa`oa turns into a man, Pa`oa, Lohi`au's deputy, who, by the end of the myth "mans up" to challenge Pele.

Given her beauty, Pele's admirers wonder how it happens that she has "remained for years unmarried." (64) At this point of evolution, the human psyche is not far removed from the "po;" it is still in the time of the Great Mother when the Goddess has no partner of equal standing but a phallic consort. Pa`oa, the digging stick, represents this arachic image of masculinity/phallus in the service of the Great Mother. It symbolizes the husbandry function of the phallus: to nurture the soil/feminine body. Then there was no individualistic personality and no intimate human relationship. These had to await further psychological development in Homo sapiens.

The Myth of Isis and Osiris bears on the Pele-pa`oa relationship. Osiris has no personal father, there is only Great Isis. (65) He is Isis' son-lover and is dismembered by Set, the maternal uncle. Isis searches for Osiris' body. She finds the body parts in a tree. When she attempts to put them back together to restore Osiris' life, the phallus is missing. Isis then places a wooden penis on the body by which she becomes pregnant with their son, Horus. The wooden penis is referred to as the "Wood of Isis." (66) The connection between Osiris and the digging stick "pa`oa" can be found in the tree symbol. Osiris' penis is represented by the "djed" tree pillar. Pa`oa, the digging stick was planted in the district of Pana-ewa and became a living tree. (67) In short, the wooden phallus and digging stick represent primal matriarchal fertility.

The Isis-Osiris myth concerns the transcendence from lower fertility to higher or spiritual fertility. The same may be said concerning the Pele-Hi`iaka myth: from pa`oa, symbol of nature's fertility, to Hi`iaka's fertility of encounter.

When the myth shifts its focus from the Pele migration cycle to Hi`iaka's journey, "pa`oa" emerges in human form as "Pa`oa," Lohi`au's deputy. After Lohi`au's first death (by suicide), Pa`oa removes his malo in an act of defiance and swears not to put it on until he has "kindled a fire in Pele's face, pounded her face as one pounds a taro, consumed her very eyes." (68) Finally, when Pele's fury kills Lohi`au at the crater's edge, Pa`oa hastens to the crater and denounces Pele for her duplicity. (69) (His boldness wins Pele's admiration and later she willingly joins with Pa`oa in sexual embrace.)

Masculine transformation in the Pele-Hi`iaka saga follows two tracks. The first traces the transformation of pa`oa, an undifferentiated fertility phallus, to Pa`oa, the matured ego structure. The second traces the maturation of the masculine ego from Lohi`au-I, who is the adolescent son-lover and commits suicide; to Lohi`au-II who is the impetuous "queen's consort-designate," and killed by the queen's fury; to Lohi`au-III who is modest and reserve, and joins with Hi`iaka in an intimate relationship of encounter.

The Psyche-Hi`iaka model of transformation has been arrested by a masculinity which has overthrown the primal matrist order. In the dim past of social development masculinity, after serving as sacrificial entity and later as consort, may well have questioned why it could not lead.

The "consort," on noting feminine vulnerability brought about by the fertility of encounter, may have seized the moment and dethroned the queen/goddess psycho-social configuration. But once in power, the masculine also cut off feminine insight and leadership. This alteration brought about a different pattern in society's development. Thereafter, society, bolstered by religions of the sky, adopted a patriarchal order. Rather than partnership, the feminine, was relegated to positions of inferiority and the encounter of relationship has to a large extent, remained in-the-making.

Unless the feminine re-captures the initiative, masculine development remains largely checked at the immature level of Amor and Lohi`au before they encountered their feminine partners. This perhaps is the greatest price society pays for the existing patriarchal order: it impedes feminine creative initiative which guides the masculine toward growth. In short,

masculinity has not been able to develop appropriately given a breakdown in the feminine lead. Modern society is slowly realizing that masculine psychology is near bankruptcy. The patriarchal order is too one-sided and lacking in harmony. It is guiding humanity towards, if not a nuclear winter or an environmental holocaust, then at least to horrendous social dis-ease.

Presently there is great need for women to follow the steps of Hi`iaka and enrich humanity with the fertility of encounter. Unless successful, society will remain in the grips of an immature masculinity (caught in the web of the "mushroom" war-god, where maturity is found in the idea that a village had to be destroyed in order to save it). This state of masculine order turns encounter into competition and dominance. There is an added danger that women will follow a masculine lead and rather than strive for an encounter of relationship, they will participate in a fertility of competition.

In a patriarchal order, women do not perceive fertility of nature as regressive. In fact, women are apt to find refuge in a fertility of nature largely because they feel complete and confident in this stage. But such accommodation hinders feminine individuation, or better said, fashions a one-sided individuation model that appears comforting to women, but from another perspective, sidetracks the truth which the Hi`iaka and Psyche myths project. Also damaging, the feminine may fail to strengthen her masculine which in the myth evolves from an objective phallus (pa`oa) to a well-developed psychic component (Pa`oa). (Without an evolved inner masculine, the feminine is vulnerable to its negative power surges, if not to animus possession.)

The patriarchal order, for the most part, is willing to "tolerate" a fertility of nature since it does not threaten directly the masculine system. But there are times when the patriarchy unleashes its malevolence and destroys the wise women and crones that the fertility of nature propagates. Technology's increased capacity to destroy and a masculine psychology prone to confront and compete, without significant progress toward an encounter of relationship, broods ill for society.

CLOSING COMMENTS.

The transformation of the feminine can be traced from Haumea to Hi`iaka. Haumea is the initial biological creative life force. She represents the uroboric totality, the instinctual world of nature. (70) Na-maka-o-kaha`i, who is born from Haumea's breast, although in part regressive, represents the creative nourishing waters that bring consciousness to surface from the deep of the unconscious. Pele, who is born from Haumea's thighs, gives consciousness (fire) a firm footing on the surface. But the level of consciousness that Pele introduces is elemental. Hi`iaka, born as an egg from Haumea, represents the new birth. Pele incubates the egg and, in a manner of speaking, Hi`iaka is more a daughter of Pele than a sister. As an egg, Hi`iaka represents the new conscious feminine with many possibility for development.

The transformation from Haumea to Na-maka is mostly instinctual. The transformation that brings consciousness from below the surface (the unconsciousness, the world of archetypes) to

above the surface (ego consciousness) occurs only after an inner struggle. At this point of transformation, evolution no longer may be a matter of instinct but a process of humanity fulfilling its destiny. Consciousness is a new mode for experiencing existence. One may well question how many eons the ancestors of Homo sapiens struggled to achieve ego consciousness. These eons are reflected in the struggle between Na-maka and Pele, where the former attempts to destroy the latter. Pele's consciousness, however, is embryonic and is subject to enormous instinctual eruptions.

Haumea, Na-maka and Pele all share the characteristic of Great Mother. Haumea is earth itself; Na-maka is the waters, the "po," from where life emerges; and Pele is the lava, the creative force of life itself. Haumea framed the blueprint of ego consciousness, while Na-maka brought the shades or mists of intuition and Pele introduced elemental ego consciousness.

It is Hi`iaka's task to forge the modern feminine psyche, first by reducing instinctual pressures; second, by heightening personal caring; and third, by creating a nurturing balance between instinct and caring. In accomplishing these tasks, Hi`iaka deepens consciousness in humanity which, in turn, enables the feminine archetype of wisdom to manifest itself within the more holistic archetype of the feminine. Without Hi`iaka's struggle, the higher or wisdom aspect of the Great Mother would remain embedded in the primal state without particular form. Hi`iaka's labors, in short, open the way for transformation, not only from regressive feminine (fertility of nature) but also to enlarge the higher forms of spirituality and wisdom. The female, on the one hand, needs a positive countersexual encounter to let go of her regressive side or fertility of nature. At the same time, she must also attend to feminine individuation.

Even though Pele represents a vegetative form of consciousness, she also contains the seed (the same seed in Haumea) to deepen consciousness. This situation is evident in Pele's long-sleep where the image of relationship lies tenuously in the grasp of ego-consciousness. It is up to Hi`iaka to make personal countersexual love a reality. Hi`iaka's relationship with women is something other. Her friendship with Hopoe attests that the personal same-sex relationship already has taken root; missing is taking countersexual contact out from fertility's hold.

Two of Hi`iaka's labors are significantly important. First is her defeat of Pana-ewa, the regressive, vegetative aspect of the unconscious that impedes higher consciousness. Second is her labor to restore Lohi`au's life. In a manner of speaking, Hi`iaka gives birth to Lohi`au-II. Hi`iaka's journey to further relationship flows from being a giver of life. As important as these two labors are in feminine transformation the critical moment in transformation occurs when Hi`iaka is able to differentiate herself from Pele. As long as she remains the "obedient daughter" (younger sister) Hi`iaka cannot succeed in transformation. Indeed, it takes courage to proceed on the path of individuation; and it took courage to confront Pele. (In this regard, anger became the trigger that brought courage to the surface.)

Pele's warning against sexual contact with Lohi`au, provides Hi`iaka with a riddle that must be solved. Up to a point, Hi`iaka would accept Pele's outrages. But Pele's destruction of Hopoe is too much; her sense of justice rebels. Psychologically, it reflects the point of understanding that

instinct must be restrained; agreements are to be kept; humans must be civil. Here, Hi`iaka makes the case for mutual respect as fundamental to human intercourse. Hi`iaka's anger breaks the regressive features of the daughter-mother tie; she is now free to join with Lohi`au in open encounter.

Breaking any aspect of the mother-daughter tie is not easy. Hi`iaka, though angry, follows through with her own agreement. She rejects Lohi`au's request that they become lovers and return to Kaua`i. (But it also should be said that Lohi`au-II is still not very evolved and therefore not yet a "great catch.") Hi`iaka brings Lohi`au to Pele but when the former realizes that the destruction of her lehua forest is even greater than initially thought, Hi`iaka's anger heightens and the lingering mother-daughter tie is broken. By the time she approaches the edge of Pele's crater with Lohi`au, Hi`iaka manifests her personal feelings of love for Lohi`au. (On the verge of a second death, Lohi`au begins to exhibit greater understanding). They kiss and lie down in an embrace. Hi`iaka has no power other than to defy Pele. Pele becomes all the more incensed. She orders Lohi`au's death. It did not matter that it was she who wanted Lohi`au brought to her bed.

Pele, in ordering Lohi`au's death, is pure destructive instinct. In turn, Hi`iaka touches her own pure destructive instinct. She too can destroy; she would dig down until water, at the tenth stratum, was reached to extinguish Pele's abode. The archaic deep-rooted concern for life, however, intervenes in the form of Wahine-omao, the ever-healing aspect of the feminine. No matter the harm, the anger, rage, or violent means against life are not the answer. Wahine-omao turns to the deep-mother in all women (Pele included) where can be found the imperative to preserve life. She convinces Hi`iaka not to flood Pele's crater.

Meanwhile, Pele is informed that Lohi`au had died previously and that Hi`iaka's delay in returning was due to Hi`iaka's restoration of Lohi`au's life. Pele's instinct begins to rub with fairness after Hi`iaka tells Pele that she dallied with Lohi`au only after learning that the Lehua forest and Hopoe were destroyed. Pele's deep-mother concern for life surfaces and she agrees to let Lohi`au live again.

Even though she has no power to control events, Hi`iaka focuses inward and awaits the turn of events. It is this passive resignation that enables events, which she set in motion, to play out their destiny. Neumann relates, "Love as an expression of feminine wholeness is not possible in the dark, as a merely unconscious process; an authentic encounter with another involves consciousness, hence also the aspect of suffering and separation." (71)

Hi`iaka could not express her love fully under Pele's edict. It had to wait until Hi`iaka completed her task and broke her pact of obedience to Pele. Thereafter, Hi`iaka's love could be displayed openly, in the light of day. Separation leaves the feminine vulnerable but it is exactly this vulnerability that makes possible the encounter of countersexual relationship. In the existing patriarchal order, the feminine has found it difficult to anchor her encounter of relationship.

Subsequent transformation will require more separation if the feminine is to complete her task of individuation and pursue spirituality. The Hi`iaka myth only hints of the higher aspects of

spiritual transformation. But those aspects cannot be understood until the encounter of relationship is mastered. Interestingly, the countersexual encounter psychologically enables the feminine to activate her inner masculine component, the animus. The ability to relate with the external male facilitates the ability to relate to the inner male. This arduous task of joining with the inner male, has become harder in a patriarchal regime in that it is problematical to recognize a balanced male model. This bind causes many women to focus on their attractiveness rather than their Being.

Today myths persist with their respective messages, but humanity flounders in how to live their truths. Humanity, as a consequence, suffers from a "frustration of intent." A condition of "siege" emerges. On the one hand, humanity finds itself in a constant state of frustration; of not yet being what is intended. On the other hand, humanity faces a sea of calamities if it stays put with the existing patriarchal order. It is of utmost criticality that the feminine find courage (displayed by Hi`iaka) to regain the initiative and overcome the patriarchal barriers that impede feminine creativity. Humanity appears to be less afflicted with violence and dissention when the feminine principle guides masculinity. But when the masculine principle leads masculinity, violence prevails and dissention abounds. It thus becomes critical for the feminine to anchor securely her quest of individuation. Notwithstanding the difficulties, the mythic labors of Hi`iaka ring loudly for women: their success will cause men to follow.

NOTES

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3. Kalakaua, King David, THE LEGENDS AND MYTHS OF HAWAII. Tokyo: Charles Tuttle Co, 1972, p. 140.
4. The primary source use for narrating the Pele-Hi`iaka myth is Emerson, Nathaniel. PELE AND HIIAKA. Tokyo: Charles Tuttle, 1978. Other sources are: Beckwith, Martha. HAWAIIAN MYTHOLOGY. Honolulu: University of Hawaii Press, 1970; Westervelt, William. HAWAIIAN LEGENDS OF VOLCANOES. Tokyo: Charles Tuttle, 1991. Other sources include: Ching, Linda. HAWAIIAN GODDESSES. Honolulu: Hawaiian Goddess Publishing Co., 1987; Kamakau. KA PO`E KAHIKO: THE PEOPLE OF OLD. Honolulu: Bishop Museum Press, 1987; Knipe, Rita. THE WATER OF LIFE: A JUNGIAN JOURNEY THROUGH HAWAIIAN MYTH. Honolulu: University of Hawaii Press, 1989; Luomala, Katherine. VOICES ON THE WIND: POLYNESIAN MYTHS AND CHANTS. Honolulu: Bishop Museum Press, 1986; and Poignant, Roslyn. OCEANIC MYTHOLOGY. New York: Hamlyn Publishing, 1967.
5. Beckwith, op. cit., p. 171. (Kanahale and Wise assert that Pele was born between the thighs or was a normal birth. Kanahale, op. cit., p.7. Emerson notes that Pele was born as a flame from the mouth of Haumea. Emerson, op. cit., p. xi.)
6. Beckwith, opo. cit. p. 185.
7. Ibid., p. 290.
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9. Ibid., p. 16.
10. Handy, op. cit., p. 31.
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13. Ibid., p. 45.
14. Beckwith, Martha. KUMULIPO: A HAWAIIAN CREATION CHANT. Honolulu: University Press of Hawaii, 1981; p. 77.
15. Westervelt, op. cit., p. 4.
16. Emerson notes that "pahoā," dagger, might be the more appropriate word than pa`oa. Emerson, op. cit., p. xxvii.
17. Beckwith, HAWAIIAN MYTHOLOGY, op. cit., p. 177; Kanahale, op. cit., p. 6.
18. Westervelt, op. cit., p. 10.
19. Ibid., p 10.
20. Emerson, op. cit., p. xxx.
21. Westervelt, op. cit., p. 12.
22. Emerson, Nathaniel. UNWRITTEN LITERATURE OF HAWAII: THE SACRED SONGS OF THE HULA. Tokyo: Charles Tuttle Co., 1965; p. 86.

23. Ibid., p. 189.
24. Pukui, Mary, E.W. Haertig, and Catherine Lee. NANA I KE KUMU: LOOK TO THE SOURCE, VOL II. Honolulu: Queen Lili`uokalani Children's Center, 1979; p. 170.
25. Westervelt, op. cit., p. 73.
26. Kanahale, op. cit., p. 38. La`a brought the pahu drum to Kaua`i from Tahiti. See also Pukui, Mary. "Notes from a Kumu Hula," in HULA: HISTORICAL PERSPECTIVES. by Barrere, Dorothy, Mary Pukui and Marion Kelly. Honolulu: Bishop Museum (Pacific Anthropological Records, No. 30), 1980; p. 84; and Hopkins, Jerry. "How to Make Your Own Hawaiian Musical Instruments." Honolulu: Bess Press, Inc. 1988; p. 17.
27. Emerson, UNWRITTEN LITERATURE, op. cit., p. 141.
28. Emerson, PELE AND HIIAKA, op. cit., p. 7.
29. Ibid., p. 8.
30. Ibid., p. 15.
31. Barrere, op. cit. p. 5.
32. Neumann, Erich. THE GREAT MOTHER. New York: Pantheon Books, 1955; p. 46.
33. Ibid. p. 59.
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35. It may have been that Medusa's skin was used to make the aegis, or the skin of Athena's father Pallas, winged goatish giant who attempted to outrage her; "stripping him of his skin, to make an aegis.....in Libya people once flayed their kings." Graves, Robert. GREEK MYTHS, VOL. I. London: Penguin Books, 1960. p. 47.
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38. Emerson, UNWRITTEN LITERATURE, op. cit., p. 50.
39. Pukui, Mary and Samuel Elbert. HAWAIIAN DICTIONARY. Honolulu: University of Hawaii Press, 1971, p. 307.
40. Emerson, UNWRITTEN LITERATURE, op. cit., p. 52.
41. Ibid. p. 54.
42. Pukui, NA E KE KUMU, VOL. I, op. cit., p. 201.
43. Graves, Ibid., pp. 97-98.
44. Ibid., p. 99.
45. Ibid., p. 130.
46. Ibid., p. 99.
47. Graves, Robert. WHITE GODDESS. New York: Noonday Press, 1988; p. 381.
48. Graves, GREEK MYTHS, op. cit., p. 239. In terms of psychic development, the shield's circular form occurs after Athena's battle with Medusa. Cutting off Medusa's head indicates Athena's triumph over the archaic feminine stage of fertility. Athena's victory over Medusa reflects the feminine passage from a regressive unconsciousness to a progressive consciousness. In a sense, Athena directs the energy associated with fertility to other matters. For example, Athena is noted for her inventions of sewing, spinning, the bridle, and the farm plough. "Victory," in this case, does not concern `overcoming', but `opening the way'. The circular shield, as symbol of protection of the womb, draws from the womb power that makes possible all forms of creativity.
49. Neumann, GREAT MOTHER, op. cit., p. 44.

50. Ibid., pp. 51-52.
51. Emerson, PELE AND HIIAKA, op. cit., p. 35.
52. Westervelt, op. cit., p. 100.
53. Ibid., p. 101.
54. Ibid., p. 136.
55. Ibid., p. 138.
56. Ibid., p. 151.
57. Emerson, UNWRITTEN LITERATURE. op. cit., p. 186.
58. Emerson, PELE AND HIIAKA, op. cit. p. 189.
59. Ibid., p. 201.
60. Ibid., p. 210.
61. Ibid., p. 227.
62. Neumann, Erich. PSYCHE AND AMOR. Princeton: Princeton University Press, 1973; p. 90, 139.
63. Ibid., p. 151.
64. Kalakaua, op. cit., p. 148.
65. Neumann, Erich. THE ORIGINS AND HISTORY OF CONSCIOUSNESS. New York: Pantheon Books, 1954; p. 67.
66. Ibid., p. 70.
67. Emerson, PELE AND HIIAKA, op. cit., p. xxvii.
68. Ibid., p. 9.
69. Ibid., p. 228.
70. Neumann, GREAT MOTHER, op. cit., p. 5.
71. Neumann, PSYCHE AND AMOR. op. cit., p. 85.