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NĀNĀ I KE KUMU  
LOOK TO THE SOURCE  
VOLUME I



# Nāna I Ke Kumu

(LOOK TO THE SOURCE)

Volume I

*Mary Kawena Pukui*

*E.W. Haertig, M.D.*

*Catherine A. Lee*

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Culture Committee members:

Betty A. Rocha, MSW, ACSW, Chairman

William Apaka, Jr., MSW, ACSW.

Marian C. Haertig, M.A.\*

Grace C. Oness, MSW, ACSW.

Richard Paglinawan, MSW, ACSW.

\*Marian C. Haertig, psychological consultant, died just as this volume was completed. Her professional insights, warm enthusiasm and encouragement were a constant inspiration. To Marian we say, with sadness, "*Mahalo*" and "*Aloha*."

## **ho'oponopono** and related concepts.

**ho'oponopono**—setting to right; to make right; to correct; to restore and maintain good relationships among family, and family-and-supernatural powers. The specific family conference in which relationships were “set right” through prayer, discussion, confession, repentance, and mutual restitution and forgiveness. This specific practice is discussed here.

Deriv: *ho'o*, to make, cause or bring about.

*pono*, correct, right, in perfect order; approximately 20 other closely related meanings.

*ponopono*, (reduplicate), in order, cared for, attended to. Both forms connote what is socially-morally approved and desirable.

The cassette of the 1971 model tape recorder turned as Mrs. S\_\_\_\_\_ told this incident of 15 years ago:

“My *hānai* [adoptive] Mom called from the Big Island and said she had a dream that bothered her. She said she had a problem, so better I come home already.

“I said, ‘Why don’t we talk about it now, over the phone? Maybe I can help you.’

“But Mom said, ‘No, better you come home. We need *ho'oponopono*.’ So early next day, I flew home for *ho'oponopono*.”

What is this *ho'oponopono*? Why is it important enough to cause phone calls and plane trips between islands?



As Mary Kawena Pukui describes it:

*“Ho’oponopono is getting the family together to find out what is wrong. Maybe to find out why someone is sick, or the cause of a family quarrel. Then, with discussion and repentance and restitution and forgiveness—and always with prayer—to set right what was wrong.*

**“to set right” with  
each other and God**

*“Ho’oponopono is to set things right with each other and with the Almighty. I took part in ho’oponopono myself for 47 years, from semi-Christian to Christian times. And whether my ’ohana [family] prayed to aumākua [ancestor gods] or to God, the whole idea of ho’oponopono was the same. Everyone of us searched his heart for hard feelings against one another. Before God and with His help, we forgave and were forgiven, thrashing out every grudge, peeve or resentment among us.”*

**who took part:  
a family matter**

*Ho’oponopono was essentially a family matter, involving all the nuclear or immediate family, or only those most concerned with the problem. Some leeway was possible. A non-relative living with the family might take part if he was involved with the pilikia (trouble). Children could be excused. And if an involved family member was absent, ho’oponopono might be held as a “second best” alternative to full family participation.<sup>1</sup> Though the entire extended family could hold ho’oponopono, this was usually impractical. Mrs. Pukui points out that with too many present, the whole person-to-person interchange of confession-discussion-forgiveness became impossible. Thus ho’oponopono was not a community-wide therapy. Only the title in its broadest meaning, and parts of ho’oponopono, such as prayer and periods of silence, apply to a large gathering.*

*“The ideal,” says Mrs. Pukui, “is to keep it in the family and have all the immediate family taking part.”*

**kahuna or family  
senior could lead**

*Either a helping-healing kahuna (but not the kahuna ’anā’anā or sorcerer) or a family senior could conduct ho’oponopono. In the closely knit community life of early Hawaii, the kahuna usually had a kind of “family doctor” knowledge of a family. This would allow him to lead ho’oponopono with real insight into the problems.*

*From Mrs. Pukui’s memories and personal experience, and the shared views and experiences of Hawaiian staff members and associates, we have outlined an “ideal” or “standard” ho’oponopono. Basic procedures and therapeutic dynamics are the same, whether the ho’oponopono also included traditional-pre-Christian rituals or modern additions.*

**essentials of  
ho’oponopono**

*This ho’oponopono has certain specific requirements. Some concern procedure; others attitudes.*

*Always included in complete ho’oponopono are:*

Opening *pule* (prayer) and prayers any time they seem necessary.

A statement of the obvious problem to be solved or prevented from growing worse. This is sometimes called *kūkulu kumuhana* in its secondary meaning.

The “setting to rights” of each successive problem that becomes apparent during the course of *ho’oponopono*, even though this might make a series of *ho’oponoponos* necessary. (This is *mahiki*).

Self-scrutiny and discussion of individual conduct, attitudes and emotions.

A quality of absolute truthfulness and sincerity. Hawaii called this *’oia’i’o*, the “very spirit of truth.”

Control of disruptive emotions by channeling discussion through the leader.

Questioning of involved participants by the leader.

Honest confession to the gods (or God) and to each other of wrong-doing, grievances, grudges and resentments.

Immediate restitution or arrangements to make restitution as soon as possible.

Mutual forgiveness and releasing from the guilts, grudges, and tensions occasioned by the wrong-doing (*hala*). This repenting-forgiving-releasing is embodied in the twin terms, *mihi* and *kala*.

Closing prayer.

Nearly always, the leader called for the periods of silence called *ho’omalū*. *Ho’omalū* was invoked to calm tempers, encourage self-inquiry into actions, motives and feelings, or simply for rest during an all-day *ho’oponopono*. And once a dispute was settled, the leader decreed *ho’omalū* for the whole subject, both immediately and long after *ho’oponopono* ended.

### **pre-Christian closing rites**

In pre-Christian times, *ho’oponopono* was followed by *pani* (closing) rituals. These were usually chicken or pig offerings to the gods. Sometimes *pani* included the ceremonial ocean bath, *kapu kai*. Then followed the *’aha’aina* (feast).

Today, post-*ho’oponopono* rites are virtually unknown. An ordinary meal or a snack usually follows *ho’oponopono*.

### **attitudes needed in ho’oponopono**

To bring about a true “righting of wrongs,” certain attitudes were required. Some concerned the very decision to hold *ho’oponopono*. For this decision rested on the basic belief that problems *could* be resolved definitely if they were approached properly. They must be approached with a true intention to correct wrongs. Confession of error must be full and honest. Nothing could be withheld. Prayers, contrition and the forgiving-freeing of *kala* must come from the heart. Without these, *ho’oponopono* was form without substance.

Mrs. Pukui has written a hypothetical *ho'oponopono* to illustrate basic procedures. In this first quoted excerpt, she combines the opening prayer with statement of the problem.

"I have called you, Pukana, you, Heana, and you, Kahana [all children] to come here and look into this problem with me. Your brother, Kipi, is losing the sight of one eye . . . we want to save the other eye, so that is why we called you together. We will all pray together, and then we'll discuss things.

"Oh, Jehovah God, Creator of heaven and earth, and His Son, Jesus Christ, we ask Your help. To our *aumākua*\* from the East and from the West, from the North and from the South, from zenith to horizon, from the upper strata and the lower strata, hearken. Come. We want to discuss together and get your guidance and help, so we can know what is wrong with this boy."

Mrs. Pukui then questioned each child. What came to light first was that Kahana was angry with Kipi over some mischievous prank he had played. This brother-sister disharmony was settled promptly, before any further questioning. Kipi admitted his misbehavior. Then followed the conceptual ritual of *kala*. This, again geared to the young, went as follows:

**Mrs. Pukui:** "Kahana, are you willing to *kala* your brother?"

**Kahana:** "Yes."

**Mrs. Pukui:** "Free him entirely of this entanglement of your anger?"

**Kahana:** "Yes."

**Mrs. Pukui:** "Remember, Kahana, as you loosen your brother from his trespasses, you loosen yourself, too. As you forgive, you are forgiven. Now, who do you want to forgive you?"

**Kahana:** "Please, God forgive me."

**Mrs. Pukui:** "Yes, we will ask that now. You gods, hear now that Kahana is to free her brother of his trespasses, and to free him from the crown of his head to the soles of his feet, to the four corners of his body. May he be happy later.

"And you, Kipi, are you willing to *kala* your sister for being angry with you?"

**Kipi:** "Yes, I am willing."

Nearly identical phrases of *kala* were addressed to Kipi. (The significant use of "free" and "loosen" rather than "forget" is discussed under *kala*). Then Kipi was questioned more intensively. The boy confessed to stealing some money. He also owned up to an "Hawaiian offense". He had thrown stones at an *'elepaio*, a bird form of a family *aumakua*. For both, he expressed contrition and asked for forgiveness. Then Mrs. Pukui again prayed.

"To You, O God, and Your sacred Son, and all the *aumākua* everywhere, hearken to this prayer. This boy is sorry for what he has done. I am sorry he has done such things. So, please free him of his trespasses."

Then followed arrangements for restitution. Kipi was to work at small jobs and earn enough to return the money. His sisters agreed to help him. And to make amends with offended *aumakua*, he was to offer and burn a food sacrifice (*mōhai 'ai*) of an egg and *ti* leaf. This symbolized the traditional

\*in an actual pre-Christian *ho'oponopono*, the *aumākua* would be called on by name—M.K.P.



chicken and pig used in *pani* (closing) rites. This settled, Mrs. Pukui concluded:

“Now we dismiss our *ho’oponopono* and we pray that all this trouble be taken away and laid away.

“O, great eyeball of the sun, please take all this bundle of wrong-doing. Take it out to the West with you. And, as you go down again, to your rest, please take all the faults and trespasses that were committed. Lay all of this in the depth of the sea, never more to come back.”

Mrs. Pukui’s account is an example of *ho’oponopono* in a transition period from Hawaiian to Christian religion. God and the *aumākua* are invoked impartially. It is rich in Hawaiian concepts: that misconduct was punished by physical illness (the eye ailment); that the body was visualized as having four corners; that the “great eyeball” of the sun held mystic powers, and that mistakes and offenses could be taken away forever in mystic ways. It also illustrates the basic Hawaiian precept that when forgiveness is sincerely asked, it must be granted.

Because this *ho’oponopono* concerned children, it did not include the emotional depth, self-scrutiny of motives, guilts and aggressions, and the periods of silence (*ho’omalū*) of an adult session. In fact, Mrs. Pukui says that,

“In my grandmother’s home, small children always sat in on *ho’oponopono* even if they didn’t take part. Many times I was even bored, until I grew to understand better . . .”<sup>2</sup>

### **ho’oponopono for Mrs. S\_\_\_\_\_**

The adult subtleties of guilt and remorse were very much present in the *ho’oponopono* mentioned in the beginning of this discussion. This is the one so urgently requested by the *hānai* mother of Mrs. S\_\_\_\_\_. Mrs. S\_\_\_\_\_ continues with her recorded account:

“So I took my baby with me, and went home to Kona the next day. All the family were there. My *hānai* cousin’s Mom—she is a lady minister—was there to lead *ho’oponopono*.

(From here on, the minister is referred to as “This Lady” or “*ho’ōla*” literally “healer,” but more generally used to mean a minister, often believed to have gifts of healing or prophecy.)

“My *hānai* Mom was in bed. They told me Mom had felt very sick and had gone to the doctor. She was 69. And she felt that some of her sickness was really physical. But some of it—well, maybe not. Then she had this dream. And then she knew I should come home and all of us should *ho’oponopono*.

“So we all got together in the living room. No, not kneeling down. Just comfortable. Not a real circle, but so we could see each other.

### **wehe i ka Paipala**

“First This Lady prayed, all in Hawaiian\* . . . asking Jehovah God to show us His word and how to find out what was wrong. How to help Mom get well. And while This Lady prayed, Mom opened the Bible for guidance. (This was *wehe i ka Paipala*. See separate listing.)

\*Everyone present understood Hawaiian. Intelligibility throughout is a requirement of effective *ho’oponopono*.

"Then Mom told her dream. She dreamed that I was alongside a high cliff and I was about to fall in the ocean. So Mom yelled. But when she yelled out at me, I said, 'Oh, I'm going.' And the second and the third time, she called me, and I said, 'I'm going.' And Mom said she thought this dream meant that because I was living in Honolulu I was *ho'okano* [conceited] and I didn't take any interest in her or her welfare. I thought, because of Mom's age and all, she just wanted attention.

"But This Lady, the *ho'ōla*, she thought the dream and my Mom's sickness meant that Mom was holding something back.\* Something that she had not let me know.

**old wrong &  
guilt emerge**

"So This Lady prayed again. And we all kept quiet for a while . . . trying to help Mom. And then Mom told us more . . . She said that before my grandmother died, she gave her [Mom] a Hawaiian quilt. Mom was supposed to give it to me when I grew up. It was really my quilt, meant for me.

"But my *hānai* Mom kept it. And when I grew up and got married, she never gave me that quilt. Others, but not this one. What happened was that Mom sold the quilt for \$300. And she had been living with all this *'ike hewa* [guilt] all this time. This Lady said part of Mom's sickness was because of this guilt. She told Mom she would never get well until she got my forgiveness. And Mom cried. She really cried! She felt so guilty.

**confession &  
forgiveness**

"Then the *ho'ōla* said Mom should confess to me and before God Jehovah. She did. She asked me to forgive her, and I did. I wasn't angry . . . And later Mom's sickness left her. Of course, she still had diabetes, but the rest—being so confused and miserable—all that left her."

**Interviewer:** "But what about your quilt? Did she arrange for any restitution?"

**restitution  
was made**

**Mrs. S:** "Oh, yes. During *ho'oponopono* she said she would quilt another one for me. The others helped her. She got the quilt finished and gave it to me before she died."

**Interviewer:** "How did you end *ho'oponopono*?"

**next problem  
is dealt with**

**Mrs. S:** "We didn't end it right away. We had to work more on the dream. You know, the dream where Mom saw me on the *pali* not paying any attention to her calls. Well, This Lady, she interpreted this to mean that because my *hānai* Mom had done this thing about the quilt and kept it a secret, this was really why I would not answer. And why I ignore Mom in real life. But I said, 'No, I am not ignoring Mom. It is just that I am married now

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\*Dreams are commonly prompted by something repressed, comments the Center's psychiatrist. The *ho'ōla*, also a relative, was able to draw on long knowledge of family affairs.

and have a baby and I am busy.' But Mom said that I did neglect her. That I did not write home, sometimes for a long time. And the *ho'ōla*, told me, 'After this, you should write often. Your mother is old, and she needs your letters. She looks forward to hearing from you.' And Mom cried again. And I felt, oh, so much love for her.

"And we talked about, oh, lots of little misunderstandings. And we forgave each other for so many things. The *ho'oponopono* brought us so close together. It did. It really did! And we stayed close to each other until the very day Mom died.

### **closing prayer**

"Then the Lady prayed again to Jehovah God, thanking Him for opening up the way and giving us an answer. And she thanked Jehovah for bringing things out in the clear. She prayed to Jehovah to close the doors, so no evil in the family or from outside would harm us . . . she asked the angels of Jehovah God to guard the four posts of the house. Then she *amen'd\** all in Hawaiian.

"And after *ho'oponopono*, it was so peaceful-like, There was love—oh, so much love!"

**Interviewer:** "How long was this last prayer?"

**Mrs. S:** "About half an hour."

**Interviewer:** "How long was the *ho'oponopono*?"

**Mrs. S:** "Oh, all day. One person took care of the phone so we wouldn't be interrupted."

**Interviewer:** "After it ended, what did you do?"

**Mrs. S:** "We were hungry. We ate. Just supper—not a special meal."

### **alcohol is not allowed**

**Interviewer:** "I know that you, personally, do not drink. But could anyone else have had a highball or a beer during the day?"

**Mrs. S:** "Oh, No! Nobody ever drinks in *ho'oponopono*. Because when people drink they let their feelings, their temper run away from them. In our *ho'oponopono*, we cried a lot when we forgave and made up, but we had to stay in control. I mean over really strong feelings like anger."

Mrs. S \_\_\_\_\_'s account and Mrs. Pukui's earlier example show some interesting similarities and differences. Both point out one of the common traditional reasons for *ho'oponopono*, that of finding the cause of a puzzling illness. Said Mrs. S \_\_\_\_\_, "A part of Mom's illness was physical . . .but part of it, well maybe not." A century ago, *kahunas* often asked "has the *ho'oponopono* been held?" before they would proceed with treatment. And on Niihau today, families hold *ho'oponopono* first, then call Kauai for medical help if the illness persists.

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\*In this case, the Christian "Amen" has been used as a verb. In pre-Christian Hawaii, prayers and chants were concluded with phrases using *'āmama*, meaning "the prayer is free" or "flown" or "finished."

**mahiki, layers  
beneath layers**

Both examples demonstrate *mahiki*, the dealing with each successive “layer” of trouble, one at a time. In the *ho’oponopono* for childhood transgression, these layers were of easily recognized conduct and emotion. First, childish misbehavior and the anger it caused, then the theft, then throwing stones at the *’elepaio* bird—all were brought out in turn. In the adult *ho’oponopono*, the layers were made also of emotion-underlying-emotion. Let’s trace the structure of this disturbed relationship.

To borrow medical terms, the “presenting complaints” were a dream and an illness. At first, only the “top layer” of dream significance was discussed. It, said the *ho’ōla*, like the illness, meant “Mom is holding something back.”

What was she holding back?

A hostile act, that of selling the quilt. This caused long-standing guilt. And this guilt was a factor causing Mom to accompany and complicate organic disorders with functional or psychosomatic illness.

How were these revealed layers “disposed of?”

For Mom, confession, discussion, restitution and expressed contrition. For mother and daughter, mutual forgiving and releasing (*mihi* and *kala*). All in the presence of God.

But was *mahiki* complete? All layers stripped away?

Not yet, There was more to the dream. As the *ho’ōla* interpreted it, the mother’s hostile action (in dream form, placing daughter on the dangerous cliff) led to lack of communication between mother and daughter (daughter-in-dream refused to answer mother’s calls). As Mom saw it, daughter ignored her from general selfishness and haughtiness exemplified in the move to Honolulu.

And, on the conscious level were actual instances of daughter’s neglect and the mother’s resentment of this neglect. These layers also must be taken care of. And yet more “layers” were peeled off and dissolved in discussion, in *mihi* and *kala*—and in tears and embraces.

(“And we talked about so many little misunderstandings. And we forgave each other for so many things.”)

Or, as Mrs. Pukui describes the abstract in terms of the tangible, “Think of peeling an onion. You peel off one layer and throw it aside, so you can go on and peel off the next layer. That’s *mahiki*.”

**ho’omalū and  
kūkulu kumuhana**

In Mrs. S\_\_\_\_\_’s experience, two more components of *ho’oponopono* seem to have come into being spontaneously and simultaneously.

“Then we all kept quiet awhile . . . trying to help Mom,” Mrs. S\_\_\_\_\_ relates.

We could rephrase it as:

“We all kept quiet awhile.” Or, “We all had *ho’omalū*” (a period of silence for thought and reflection).

“. . . trying to help Mom.” Or, “. . . and we joined in *kūkulu kumuhana*” (the pooling of emotional-spiritual forces for a common purpose).\*

\*Both *ho’omalū* and *kūkulu kumuhana* are discussed at end of *ho’oponopono* listing.



The *ho'ōla* in this *ho'oponopono* did not need to control temper outbursts. ("I wasn't angry," said Mrs. S\_\_\_\_\_.)

### **the leader intervenes**

In a more recent *ho'oponopono*, the leader did intervene frequently. This *ho'oponopono* concerned primarily "Dan," his *hapa-haole*\* wife, "Relana," and Dan's mother. Mother and daughter-in-law had been increasingly hostile ever since the young couple married. As time went on, in-laws on both sides were drawn into the family *hihia* (entanglement of ill-feeling). Finally, after eight years, Dan persuaded his wife and mother to join him in *ho'oponopono*. Dan's great-aunt conducted it. As resentments and bitterness were brought out, open accusations were made.

"You never made me welcome at your house," charged mother-in-law.

"You never came to visit. Just to interfere," said daughter-in-law.

"I wanted to show you how to cook right. But would you let me teach you anything? Not you! *Ho'okano!*"

As voices rose, *Tūtū* ("Auntie") called for *ho'omalū*. Then after a minute or two of silence, she insisted each one must talk in turn, to her, not to each other.

"She laid down the law several times," Dan reports, "but in the end the two got down to talking about *why* they were angry, instead of just yelling at each other."

What gradually emerged then was a young, mainland-educated wife's attempts to be independent and to fashion her household along "modern" lines, and a Hawaiian mother-in-law's clinging both to her son and to Hawaiian traditions of close-knit family relationships and living patterns.

"It was a long, long *ho'oponopono*. Relana and Mom must have *mihī'd* and *kala'd* a dozen times. They never will see eye-to-eye. But we do visit back and forth now and we all get along pretty well," states Dan.

"Now we're trying to get all the others—all the in-laws—to *ho'oponopono* to straighten out the rest of the *hihia*."

Intervention by the leader anytime it was needed was traditional, says Mrs. Pukui.

"The leader had complete authority. When he said '*Pau*. Enough of this.' everybody got quiet. Sometimes the leader would stop the talk because of hot tempers. Sometimes, if he thought someone was not being honest, or holding things back, or making up excuses instead of facing up to his own *hala* [fault]. Then the leader would ask the person, '*Heaha kau i hana ai?* What did you really do? *Ho'o mao popo*. Think about it.' And there would be *ho'omalū* for a little while."

### **emotions kept under control**

Obviously, a successful *ho'oponopono* was not mere emotional catharsis. Hawaiians seemed to know that neither crying jag nor shouting match solves a problem.

In fact, the Center's psychiatric consultant believes the emotional controls of *ho'oponopono* provide one of its great therapeutic strengths. To quote:

\*half-Hawaiian; half-Caucasian.

"In *ho'oponopono*, one talked openly *about* one's feelings, particularly one's angers and resentments. This is good. For when you suppress and repress hostilities, pretend they do not exist, then sooner or later they are going to burst out of containment, often in destructive, damaging ways. *Ho'oponopono* used the 'safety valve' of discussion as one step towards handling old quarrels or grudges, and even more importantly, as prevention, so minor disputes would not grow into big grievances.

"But 'talking things out' is not enough. Something constructive must be done about the cause of the grudge, the reasons behind the quarrel. And to get this done, talking about anger must be kept under control. Let the anger itself erupt anew, and more causes for more resentments build up. 'Setting things to rights' requires all the maturity one can muster. When run-away emotions take over, so do child-like attitudes and behavior. The *ho'oponopono* provision that participants talk about anger to the leader, rather than hurling maledictions at each other was a wise one.

"Only when people control their hostile emotions, can satisfactory means of restitution be worked out. And usually, it's pretty hard to forgive fully and freely until, for example, property has been returned or damage repaired or one's good name has been cleared.

"*Ho'oponopono* seems to be a supreme effort at self-help on a responsible, adult level. It also has the spiritual dimension so vital to the Hawaiian people. And even here, prayers, to *aumakua* in the past or God in the present, are responsible, adult prayers. The appeal is not the child-like, 'Rescue me! Get me out of this scrape.' Rather it is, 'Please provide the spiritual strength we need to work out this problem. Help us to help ourselves.'"

#### **ho'oponopono defined in 1971**

Unfortunately, very few Hawaiians practice this "supreme effort at self-help" in 1971. For when Christianity came in, more than a century ago, *ho'oponopono* went out. Because *ho'oponopono* prayers and rituals were addressed to "pagan gods," the *akua* and *aumakua*, the total *ho'oponopono* was labeled "pagan." Many Hawaiians came to believe their time honored method of family therapy was "a stupid, heathen thing." Some practiced *ho'oponopono* secretly. As time went on, Hawaiians remembered, not *ho'oponopono* but only bits and pieces of it. Or grafted-on innovations. Or mutations. Or complete distortions of concept, procedure and vocabulary.

In the past five years, Center staff members have compiled an almost unbelievable list of incomplete or distorted explanations of what *ho'oponopono* is. Most—but not all—come from clients. Here are the most typical examples:

Fortune-telling was called *ho'oponopono*. So were unintelligible rituals: "This lady prayed over me—I think in Portuguese." "The *kahuna* prayed in Hawaiian, so low I didn't know what he was saying." "I went to this man and he chanted something."

A self-styled "*kahuna*" offered to kill by sorcery (evidently *ho'opi'opi'o*) and this was called *ho'oponopono*.

The Mormon Family Circle, and any family discussion were termed *ho'oponopono*.

Many Hawaiians called family prayers (*pule 'ohana*) *ho'oponopono*.

One client said *ho'oponopono* was "fasting and praying three days;" another said it meant "blessing the house" and "casting out demons;" others said it meant "reading the Bible" and "forgiving each other."

A non-client viewed *ho'oponopono* as "arbitration by a senior."

By far the most common comment was that *wehe i ka Paipala*, often a modern prelude, was in itself *ho'oponopono*.

Probably the most widespread departure from the "classic" or "model" is using *ho'oponopono* concepts and procedures in a church group with a minister as leader. In this, the family participation restriction is extended to take in "spiritual family."

### **true ho'oponopono: the sum of its parts**

Many of these fragments, innovations, additions or departures are themselves desirable. The point is they are not *ho'oponopono* in its entirety. For Hawaii's family therapy is the sum total of many parts: prayer, discussion, arbitration, contrition, restitution, forgiveness and releasing, and the thorough looking into layers of action and feeling called *mahiki*. It is this sum total of its many beneficial parts that makes *ho'oponopono* a useful, effective method to remedy and even prevent family discord.

Or, as Dr. Haertig states:

"*Ho'oponopono* may well be one of the soundest methods to restore and maintain good family relationships that any society has ever devised."

### **NOTES**

1. *Ho'oponopono* with involved member absent. Shortly before this went to press, the following account was received: John H. of Oahu, was seriously ill and his own family planned *ho'oponopono* to find the cause. His estranged wife, Melea, on Maui, flatly refused to attend and said she would "never forgive John for cheating on me." John's family went ahead with a kind of "second best" *ho'oponopono*. Mutual forgiving-releasing was obviously impossible. However, John did confess and talk about his past infidelities and present hostilities. His family told him these were at the root of his illness. Whether or not this was a case of simply treating psychosomatic symptoms, we don't know. However, the report says John then recovered. Almost a year later, the same family members—but not John—went to Maui. There they held a long-delayed *ho'oponopono* with Melea to "cleanse her heart of all her hates." In this *ho'oponopono* a decision was reached. Reconciliation would never work. Melea should, with full family approval, divorce John. She did this.

This is an interesting example of two *ho'oponoponos* (or one *ho'oponopono* in a delayed series) to deal with the total John-Melea problem. The decision for divorce when John and Melea could and would not sincerely forgive and release each other of guilts and resentments has interesting traditional precedent. In Hawaii of old, couples could 'oki (sever) marriage arrangements. When any family discord was clearly irreparable, the family tie could be formally broken. This was expressed in the ritual term, *mō ka piko, mōku ka piko* ("The umbilical cord is cut.")

2. Children present at *ho'oponopono*. This was in keeping with Hawaiian involvement of children in nearly every aspect of family life. Little effort was made to shield children from the "realities of life" as Western society, for example, does this today. In old Hawaii, children learned skills by watching their elders; grew to know about death and sorrow by attending wakes and funerals and touching the corpse. Sexual information was not withheld; though women went into isolation during menstruation, even little boys knew *why* their mother was isolated. Childhood attendance at *ho'oponopono* not only gave lessons in how to conduct one in future adult life, it accomplished a more immediate purpose: that of letting children know that adults had problems, lost their tempers, and committed wrongs—and were willing to talk about them and find ways to resolve conflicts and improve conduct.



**hala**—fault, transgression, error; to transgress. After Christianity was introduced, also “sin” and “to sin.” Also *pandanus* (screw pine) tree. Legend connected the *hala* lei with death, or gone forever.\* This also took the opposite connotation of being gone or finished in a beneficial sense, as cleansed or purified. In *ho’oponopono* the meaning is wrong or transgression.

Deriv: unknown.

Variations: *ho’ohalahala* (to make fault) or to complain; find fault.

*ho’omauhala* (hold fast the fault). To continue to think about the offense; to hold a grudge.

In the traditional understanding of *hala* as a transgression or offense, is a subtle but significant axiom of human relationships: that the wrong-doer and the wronged are linked together by the very existence of the transgression and its chain of after-effects.

Mary Kawena Pukui suggests we visualize *hala* as a cord. “It binds the offender to his deed and to his victim. The victim holds on to this cord and becomes equally bound.”

To carry Mrs. Pukui’s imagery still further, this cord has many other entanglements that bind together culprit, offense and victim. Anger, the wish for revenge, the time-strengthened knots of old grudges, the newly-tied knots of guilt for the deed, the fear of discovery, the dread of confrontation—all these are part of the cord that binds and constricts. There are lesser entanglements as well, such as social embarrassment and the inability to communicate. These, too, join offender and offended in a mutually distressing relationship. As others are inevitably drawn into the conflict, the cord of *hala* is visualized as a network of ever-spreading unpleasantness called *hihia*.

**hihia**—entangled or entanglement; snarl or snarled; enmeshed.

Deriv: *hihi*, to entangle, intertwine; a fish net.

*a*, passive suffix.

*Hihia* is that rare verbal gem, one word that carries whole pages of meaning. As *hala* is visualized as a cord that binds culprit, offense and victim, so *hihia* is viewed as a larger, yet tighter network of many cords tied in numerous stubborn knots.

*Hihia* is an entanglement of emotions, actions and reactions, all with negative, troublesome connotations. *Hihia* may begin with two persons as, for example, when one wrongs another. Both react emotionally, directing feelings

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\*The goddess Hi’iaka was wearing a *hala* lei when a medical *kahuna* asked her to help save a very sick patient. Hi’iaka replied that it was too late; the patient was already *hala* or gone. Therefore, wearing a *hala* lei became unlucky. However, a *hala* lei worn at the early *makahiki* (harvest festival, now New Year) meant that old grudges and troubles were gone. Thus a *hala* lei worn on New Year’s Day meant good luck.



at each other and absorbing feelings inwardly. Action follows, whether it be tangible lawsuit, divorce, physical violence, or erecting a barrier of silence. Emotions, actions and counter-emotions and counter-actions spread to the family or close associates. Soon everyone concerned is entangled in a network of resentment, hostility, guilt, depression, or vague discomfort. Cause sparks effect; effect brings about cause. The net tightens, yet expands at the same time.

Even the "innocent bystander" is part of *hihia*. A child witnessing a parental quarrel is involved in *hihia* though he may not have caused the quarrel. Yet he senses anger, feels insecurity, and sooner or later will feed back into the entanglement his own reactions and responses.

Hawaiians sensed that in *hihia* one who inflicted a wrong on another suffers and is harmed by his own hostile feelings. The one who is wronged also suffers and is harmed by the grudge cherished, the self-pity nursed, as much as by the original wrong. Therefore both (and usually an entire group) must find ways to *kala* (free) themselves from this thicket of tangled emotions. The way was the *ho'oponopono*, a family conclave for the "setting to rights." In this is both concept and ritual of *mihi* or mutual forgiveness and restitution.

To cite any special *hihia* case reference is unnecessary. *Hihia* is part of all cases, yet it often goes unrecognized by clients. For example, a Hawaiian-oriented mother may say her child misbehaves because he is *noho* (possessed). A non-Hawaiian mother may say Johnny wets his bed to be naughty or, if she is a bit more psychiatrically sophisticated, because the new baby was born. Both try to isolate specifics; both have forgotten the interplay of people, emotions and events that form a negative "emotional climate" or *hihia*.

## '**oia**'**i'o**—absolute truth; sincere, sincerity; spirit of truth.

Deriv: '*oia*, truth.

*'i'o*, substance, flesh, meat, muscle.

Literally, '*oia*'*i'o*, is the "flesh, meat or muscle of truth." Figuratively, the "spirit of truth" or the "essence of truth."

Truth-telling, old Hawaii knew, had many dimensions.

It still has.

In the past or present, one might tell '*oia*, the simple statement of deed, event, generally acknowledged fact or honest personal conclusion.

"My canoes are sturdy; perhaps others made faster ones," said the builder of old. "I type 70 words a minute," said the job-seeking secretary of today. "Two and two are four" the teacher told the children. "I have studied the clouds carefully. They show this is not a good day for fishing," advised the *kahuna kilo*.\* You need new brake linings and a tune-up; otherwise the car is in pretty good shape," reported the mechanic.

All of these statements, given honestly and with every effort towards accuracy, are '*oia*. Plain truth. Unvarnished truth. Facts or conclusions told without embellishment, innuendo or emotional involvement in the telling.

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\*priest who studied natural phenomena.

One may also tell partial truths or slanted truths. Exaggerations of truth. Truths so emphasized that conflicting facts, opinions or arguments are minimized or omitted. The law, politics, advertising and public relations know this truth-telling well. So does irresponsible journalism. And, often to balance a patient's despair with hope, so do physicians.

This truth-telling is *'ohaohala*. The word comes from *'oha*, "spreading, as vines," and *hala*, "fault, wrong, error." *'Ohaohala*, then, is, more literally, "spreading error"—under the guise of truth.

Or, one may tell what is absolute and complete truth. One may speak the very "essence of truth": *'oia'i'o*.

*'Oia'i'o* has many characteristics. It is total truth told without innuendo, intentional omission, or slanting of facts and presentation. It is a "let the chips fall where they may" statement of facts; yet it is truth that goes beyond intellectual openness.

"*Oia'i'o*," says Mrs. Pukui, "is truth in the feeling sense. You feel whether what you are saying is *'oia'i'o* or not. Hawaiians believed the intellect and emotions both came from the *na'au* [viscera or gut]. Real truth—real sincerity—comes from *na'au 'oia'i'o*. From 'truthful guts'".

This is the spirit of truth specified in *ho'oponopono*. It must pervade the relating of facts or deeds. To quote Dr. Haertig:

"*Ho'oponopono* requires the telling of all the essential material, no matter how painful this may be. No matter if what is told pains others. The point is that the telling must not be done in vindictive ways or with any desire to hurt. Nothing essential must be held back. Actions and errors of omission or commission pertinent to the problem must be totally revealed.

"This absolute truth-telling often entails some introspective awareness—perhaps even real insight—but, as I see it, this is not a requirement. Nor is any great emotional effort. For one person in one situation, truth-telling may be the most painful process. For another, it may be easy, perhaps longed-for confession and catharsis. The essential requirement in *ho'oponopono* is the total revealing of what really happened. For until everyone involved knows clearly who did what to whom and why, no remedy for the situation can be reached.

"That, of course, is only one aspect of *'oia'i'o* or 'absolute truth.' It seems especially applicable—but not limited—to the relating of events.

"But *'oia'i'o* also means sincerity of feeling. Outside *ho'oponopono*, this sincerity was a basic requirement in all of Hawaii's forgiving, freeing, releasing practices. A curse might be removed by various means, if the one cursed was truly repentant. Prayer—sincere prayer, Mrs. Pukui stresses—could avert disaster, cancel punishment, restore health or happiness.

"If we take the *'oia'i'o* concept out of its *ho'oponopono*—or even its wider Hawaiian setting—the requirement of sincerity remains a sound basis for successful human relationships."

**mihi**—repentance, confession, apology; to repent, confess, apologize.

Deriv: unknown.

*Mihi*, repentance, confession and apology, was always a part of *ho'oponopono*. This does not mean it was limited to the prayerful family conferences

designed to “set things to rights.” Saying “I committed this wrong. I am sorry. Please forgive me” was a common, often-used way to keep harmony in the *'ohana* (family).

As a family practice, *mihi* had its own rules—and reasons for the rules. The most important was the obligation to forgive the penitent. Mrs. Pukui gives the traditional explanation:

“When someone came to you and asked for forgiveness, you could not *huli kua* [turn the back] on him. You had to forgive fully and completely. If you did not, then the *aumākua* [ancestor gods] would *huli kua* on you.”

Also, the sincerity of the errant one was not to be questioned. If his *mihi* was false, his contrition mere pretense, then the *aumākua* would punish him. A lying apology to a family senior was equally a lie to the *aumākua*. So went the reasoning.

Custom decreed as well that the person asking forgiveness must not become angry, even if forgiveness was delayed or withheld. He must remain humble throughout.

One who had committed an error so grave that he consulted a *kahuna* might be told to accompany *mihi* with gifts to the gods. “These gifts might be fish or a pig or whatever the *kahuna* advised,” Mrs. Pukui says.

To the Western mind, restitution to the gods seems to leave the wronged person pretty much uncompensated for his injuries. But if we try to “think early Hawaiian,” it becomes easier to understand that these food offerings were reparation to man as well as god. For living relatives and ancestors-become-gods were very much members of the same *'ohana*. Offend one and you offend all. Make peace with one and you make peace with all. Confession, forgiveness and restitution were a three-way process among the culprit, those he wronged on earth, and the also-wronged gods.

(And, from a strictly practical viewpoint, the living family feasted on the offerings after the spiritual essence [*aka*] of the food had been ritually given to the gods.)

Today, reparation is usually a direct replacement or repair of property, or correction and apology for harmful statements. Forgiveness may be an interchange among wrong-doer, the wronged and God, as in *ho'oponopono*. It may be a human-with-God confession and absolution. Or it may be a social and emotional communication between persons.

However, the tradition that a penitent must be forgiven seems to remain unchanged and well-remembered, even though it is not always followed. The obligation to forgive is consistent with the special closeness and interdependence of the Hawaiian family. A rift among even grown and separated family members is a serious thing. It must be healed quickly or it will grow wider and deeper. For no one remains uninvolved in the Hawaiian *'ohana*.

Which may have been the very reason for the provision that with *mihi* there must also be that forgiving-releasing called *kala*.

**kala**—to release, untie, unbind, let go.

Deriv: unknown.

Hawaiians recognized that the figurative cord linking sinner and sinned-against in mutual unpleasantness must be “untied,” not by one but both. This



was done in *ho'oponopono* and in other practices. The culprit must confess, repent and make restitution. The one who was wronged must forgive. The requirement of reparation is especially wise. For until stolen property, for example, is restored or replaced, the thief remains burdened with guilt and social discomfort. The victim, though he forgives, continues to feel the loss of possessions. Neither is free of the *hala* or wrong, and the attitudes and emotions the wrong engendered.

Hawaiian mores specified both must forgive—and go beyond forgiving. Both must *kala*. Each must release himself and the other of the deed, and the recriminations, remorse, grudges, guilts and embarrassments the deed caused. Both must “let go of the cord,” freeing each other completely, mutually and permanently.

This was *kala*, a concept and an ideal. Like most ideals, *kala* was not easy to attain. And so, the Hawaiian culture reinforced the subtleties of *kala* with prayers and rituals of release and freeing. In *ho'oponopono*, *kala* is expressed in the phrase, “*Ke kala aku nei 'au ia 'oe a pela noho'i 'au e kala ia mai ai,*” or, “I unbind you from the fault, and thus may I also be unbound from it.”

With or without *ho'oponopono*, *kala* was sought in numerous *pules* (prayers) and ceremonies. Family members could be forever released from curses and their associated anxieties when a *pule kala* (prayer to release) was said directly to the corpse of a relative. (See *'ānai*). Or by prayer, and sometimes ritual, all faults, angers and guilts, could, as Mrs. Pukui's *ho'oponopono* example says, be taken up by “the great eyeball of the sun . . . and laid in the depths of the sea.”

(In early days, *kala* in the broad sense might mean the release or freeing from physical, spiritual or emotional ills. It was sometimes dramatized by symbolism. A plant that was “slippery” rather than “binding” might be eaten or worn. *Limu kala* is an example.)

Today, *kala* is a mutual process in which both the instigator and recipient of an offense are released from the emotional bondage Hawaiians call *hala*. This forgiving, freeing and releasing concept of Hawaii's expressive culture is quite different from the “forgive and forget” ideal of a repressive society. For what is “forgotten” is actually repressed. Repressed material may reemerge into conscious thought. When a painful, “forgotten” incident so emerges, it may be doubly painful. *Kala* seeks to strip the incident of its pain-causing attributes. An insult or injustice may be remembered—but if *mihi* and *kala* have been sincere, it is remembered as “no big thing anymore.”

**mahiki**—to peel off; to pry; as to peel the bark of a tree to judge the wood beneath; to scrape at the skin to remove a tiny insect burrowed beneath the epidermis. Also, to cast out, as of a spirit.

Deriv: *ma*, unknown.

*hiki*, to reach; get to.

Related words: *'ohiki*, to clean out; *'ohikihiki*, to pry into the past, especially an unsavory past.

“Think of peeling an onion,” explained Mrs. Pukui in the previous *ho'oponopono* discussion. “You peel off one layer and throw it away, so you can go



on and peel off the next layer. That's *mahiki*."

The "onion skins" are figurative ones. *Mahiki*, in its behavioral context, is the disposing of one "layer" of action, motivation or emotion to reveal and dispose of yet another layer of acts, feelings and causes. *Mahiki*, implicitly understood or also ritually stated, is a way of "getting to the source of trouble and resolving it."

In *ho'oponopono*, *mahiki* may be tracing the components of one problem and "setting it to rights" so that another problem can be considered. For example, the "top layer," a husband-and-wife dispute, is settled, so *ho'oponopono* proceeds to the next family worry, the whining or misbehaving child. What usually happens is that *mahiki* reveals a connection between what first seemed to be separate problems. The disturbing effects of quarreling parents on the consequently disturbed child become clear.

Or, *mahiki* in *ho'oponopono* may be investigation in depth of a specific incident or emotion. Revealing the unacknowledged anger and the more-or-less suppressed guilts involved in grief is one example. Disclosing the jealousy underlying a "personality clash," and the low self-image that feeds the jealousy—this "burrowing down" is also *mahiki*. In its disclosure of new problems and new aspects of old problems, *mahiki* may be both diagnostic and remedial. And when it reveals and resolves a minor trouble source before it becomes a major one, *mahiki* is also preventive.

*Mahiki* also connotes eradication of the ills disclosed through intensive questioning. This is especially clear in the *mahiki* rites to exorcise a possessing spirit (*noho*). The procedure, in Hawaii's past and present, is almost identical with exorcism rites in medieval Europe. The spirit is first identified and then banished. In Hawaii, whether the *kahuna* of old or the churchman of the 20th Century took charge, inquiries directed to the possessing spirit went something like,

Who are you? Where are you from? Who sent you? Why?

Traditionally, this questioning might conclude with the following statement:

*"Ke kala ka mahiki nei au i ke ia mau mea ho'opilikia."*

("I am peeling off and removing the causes of this trouble.")

*"Ho'i no ai i kou kahu."*

("Go back and destroy your keeper.")

The Hawaiian clergyman of today would conclude with,

*"Ke kauoha nei ou ia 'oe, ma ka inoa o Iesus Kristo e puka mai 'oe i waho."*

("In the name of Jesus Christ, I order you to come out!")

In its most complete sense, *mahiki* is the total questioning plus self-probing plus ventilation plus some remedial action for each aspect or layer of troublesome behavior or emotion. The processes of analytic psychotherapy and particularly of psychoanalysis are *mahiki*. In fact, Dr. Haertig recalls that the psychiatric literature beginning with Freud uses the onion and tree bark analogies to describe peeling away of layer after layer of the unconscious. Reach the core as Freud pointed out, and you near the end of the psychoanalysis.

In a more limited meaning, detailed questioning for any helpful purpose is *mahiki*. Taking a medical or psychiatric history or a social case history is *mahiki*.

This serious questioning with intent to help is the exact opposite of the purposeless “nosey” inquisitiveness called *nīele*.

Knowing and discussing this difference with the Hawaiian patient or client may help change resistance to rapport.

**ho’omalū**—to shelter, protect, make peace, keep quiet, control, suspend. A period of peace and quiet. Silent period.

Deriv: *ho’o*, to cause; to make.

*malū*, shelter, protection, peace, quiet, control.

Tempers might flare. Serious conversation might be turning into noisy prattle. A fisherman might need to screen family worries from his mind. The worried or sick might benefit from a quiet household.

There was a way to prevent quarrels and stop noise and confusion. Someone in authority could decree *ho’omalū*. He could “Make a shelter” for mind and sensibilities. A moratorium on disturbances.

*Ho’omalū* was invoked in *ho’oponopono* and on many other occasions. In Hawaii’s early days, *ho’omalū* was decreed to insure quiet during important religious rituals.

Before Kamehameha’s time, when the *kapu* (taboo) days of Kāne and Lono were observed, “no fires were made nor *tapa* beaters sounded, and all other sounds were silenced. Neither chickens nor owls must make a sound, lest the success of the ritual be destroyed.”<sup>1</sup> Other accounts tell of ritual periods during which dogs were taken from the village lest they bark and children were anxiously hushed lest they cry.<sup>2</sup> Here *ho’omalū* was an absolute *kapu*, decreed by chief and priest.

*Ho’omalū* also allowed the Hawaiian fisherman to keep his mind on his precarious, deep-sea job. In his absence, women of the household were to remain quietly at home. They should pray, and wives should remain faithful to their husbands. There must be no drinking, no parties, no quarreling. They must not gossip, tell funny stories or be loud and boisterous. They must not talk about the dead, for this brings bad luck to the fisherman.<sup>3</sup> Or, in other words, the head of the household must feel sure that all is peaceful at home.

*Ho’omalū* is a safety precaution in the admonition not to talk to anyone gathering *’opihi*. It takes full concentration to avoid being washed out to sea.

During *ho’oponopono*, the leader may declare a *ho’omalū*, or family members may spontaneously fall into silent thought. *Ho’omalū* may last a few minutes or a few hours. *Ho’omalū* may be placed on the intervals between repeated *ho’oponopono* sessions. For example, if a family holds *ho’oponopono* on weekends to get to deeply-rooted causes of a problem, *ho’omalū* may be invoked during the week. This can mean that family members may not talk about the problem at all. Or that they may talk about it, but only with those immediately involved. The “no drinking, no partying” provision is usually a part of this *ho’omalū*.

While *ho’oponopono* is actually going on, *ho’omalū* is usually a time of complete quiet. Here, like the Quaker silences, the Catholic retreat, and the periods for meditation of Oriental sects, *ho’omalū* recognizes man’s need for calm and prayerful contemplation.

## REFERENCES

1. Kamakau. *Ka Po'e Kahiko: The People of Old*, p. 21.
2. Fornander. *Collection of Hawaiian Antiquities*. Vol. 6, p. 418.
3. *Ibid.*, p. 118.

**kūkulu kumuhana**—the pooling of strengths, emotional, psychological and spiritual, for a shared purpose. Group dynamics characterized by spiritual elements and directed to a positive goal. A unified, unifying force. In broad context, a group, national, or worldwide spiritual force, constructive and helpful in nature. In *ho'oponopono*, the uniting of family members in a spiritual force to help an ill or troubled member. Secondary meaning: statement of problem and procedures for seeking a solution, as in opening explanations of *ho'oponopono*.

Deriv: *kūkulu*, to build; pile up; a pillar.  
*kumu*, source; basis; main stalk or root of plant.  
*hana*, work; activity.

"When we knew a man was going off on a sea voyage, then all the family would get together and pray for his safety."—Mary Kawena Pukui, 1941.

"After Duke Kahanamoku had his brain operation, his family had a prayer session. It went on a long time. And when it was over, we went to our own homes and continued to pray for him."—Family friend, 1968.

". . . And we all kept quiet for a while . . . trying to help Mom."—*Ho'oponopono* account, 1971.

The three quotations refer to an identical process. In different words, each person expressed something like:

"We joined in creating, responding to, and thus re-creating a unifying force. We brought into being, shared, and sent to one in need a kind of powerhouse of spiritual-emotional energies. But as we contributed, we strengthened rather than diminished our individual resources of mind and soul.

"We took part in *kūkulu kumuhana*."

Some aspects of *kūkulu kumuhana* are described less formally: "We're pulling for you." . . . "We're with you all the way." . . . "You were in our thoughts all the time you were in labor." . . . "We'll be thinking of you when you take the final examinations." The phrases describe part, but not the whole. To be *kūkulu kumuhana*, "thinking of you" must include "praying for you"—whether in words or silent thought. For originally, *kūkulu kumuhana* was a pooling of *mana*, the special power each person possessed as an *akua* (god)-given attribute. The spiritual-religious element was, and is today, an integral part of the group dynamics.

Says Mrs. Pukui, "We concentrate our thoughts on one person or one problem, so that, with God, we get the help we need."



*Kūkulu kumuhana* is always present in a successful *ho'oponopono*. However, it is not limited to this occasion. Anytime family, friends, congregation or larger community pray or aspire together, becoming emotionally-spiritually involved in a common purpose, then this quality of solidarity may come into being. Mutual concern, sincerity, sensitivity, and responsiveness to others' feelings—all these intangibles help bring about *kūkulu kumuhana*. Conversely, boredom, calculated indifference, emotional coldness, disagreement with group needs or purpose—all these can keep an individual from becoming a part of *kūkulu kumuhana*.

However, Mrs. Pukui stresses the Hawaiian belief that being physically absent or unconscious does not prevent one from receiving the supporting strength of the group.

"The *pule* [prayers] send the *mana* [power] to the person who needs help," she says.

The Hawaiian view picks no quarrel with the probability that a member of a loving family knows he is going to be prayed for while he is away and in possible danger. Nor does it discard medical speculation that an unconscious person may hear and understand much of what is said. How the communication channel is cleared may be less important than the fact that the message does seem to get through.

It seems evident that Hawaiians also sensed the counter-balance of what we now call "the will to live" versus the exhausted "desire to give up" or the stronger "wish to die." Certainly, when there is any physical potential for recovery, the knowledge that one is loved, wanted, and is being urged to live can swing the delicate balance over to life.

*Kūkulu kumuhana* for a seriously ill member can bring benefits for the rest of the family. Disputes may be resolved in the greater shared concern and positive, constructive goal of the gathering. Lacking this purpose, the family may hold only a "weep and wail" session. At best, this brings the healthy ones only a temporary emotional catharsis. At worst, it convinces the sick one that he is indeed beyond hope.

The fusing of emotional-spiritual efforts in a common cause seems to operate in most societies and outside the family context. For example, four dramatic episodes from 20th Century Western culture:

- The *Lusitania* sinks, and passengers, joined in singing "Nearer, My God, to Thee," go to their doom in shared dignity and strength.

- "Let us so bear ourselves, that, if the British Empire and its Commonwealth last for a thousand years, men will still say, 'This was their finest hour.'" Winston Churchill speaks, and all England responds with renewed courage. Churchill senses the solidarity of the nation and is, in turn, infused with fresh reserves of leadership and endurance.

- In the cathedral and at television sets throughout the world, men and women watch funeral services for President Kennedy. A massed and universal feeling of sympathy, support and pride goes out to his widow. Mrs. Kennedy senses this and is helped to sustain her role of national heroine.\*

- And, more recently, as men in space encounter peril, peoples of diverging faiths and dissident nations unite in a mighty supplication for the

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\*Such postponement of personal grieving may not be emotionally healthy. See listing *make, kanu* and *kaumaha*.



Astronauts' safety. Later, one comment summarized it, "The whole world prayed Apollo XIII back to earth."

If you believe religion and prayer also include man's shared though silently expressed feelings, then these four examples are indeed *kūkulu kumuhana*. Mary Kawena Pukui believes they are.

*History may fade, rituals may be discarded,  
and customs changed with the passage of time.  
Yet many of the basic values of Hawai'i's past  
remain vital and true and applicable  
in the present day.*

*Nānā I Ke Kumu (Look to the Source)* describes Hawaiian beliefs and customs, bridging Hawai'i's past with the present. In the early 1970s, workers at the Queen Lili'uokalani Children's Center, to better understand and meet the needs of the Hawaiian families they served, began to research authentic Hawaiian culture. Much of the book's material was distilled from seven years of the Center's Hawaiian Culture Committee's weekly meetings.

Senior author Mary Kawena Pukui believed that "the Hawaiian needs to understand and appreciate the soundness and beauty of his culture." Pukui was an ideal participant in this project, having been raised in two cultures, the Hawaiian family line of *kāhuna* on her mother's side and the New England heritage of her father. She contributed valuable information from her life experience.

VOLUME ONE interprets specific Hawaiian words and phrases and was meant to "clarify distorted beliefs, suggest the rationale behind Hawaiian ritual, and convey some of the poetic imagery of ancient rites and their underlying concepts."

VOLUME TWO deals with broader concepts and relationships, including such topics as the child, man and woman, dreams and symbols, holiness and healing. It restates the theme of understanding more fully the influences of Hawaiian culture on life today.

*Cover photograph by Franco Salmoiraghi*

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