

Victoria Sunday Napuananionapalionako'olau Kekoaokalani Mariteragi

Sunday Mariteragi, a physical education instructor at Kahuhu High School, teaches hula on the grounds of the Polynesian Cultural Center.

My teaching goes back to when I was fourteen years old, I was a protogee with Aunt Sally Wood Naluai, ~~and~~ like many students or alaka'i today, I helped my kumu. I've been teaching since then.

I took hula from Aunt Sally ~~since~~ ^{when} I was five years old. The only time I stopped was when she went to the Mainland. I was around eight or nine. Aunt taught in Kāne'ohe, but I also remember traveling with her to places like Kalihi, Waimanalo, and the North Shore. I was fourteen years old when she went to teach the college kids at the Polynesian Cultural Center. She would use me as her alaka'i and sometimes she actually left me to teach her classes in Kāne'ohe.

~~Timing~~ ^{was} Aunt's first and foremost concern ^{who timing.} before any kind of refinement in hula. The ~~varying~~ fundamental steps were next, and then the graceful refinement of the hands. Movement came with kahiko; you had to bend. You don't need to bend as much for modern. Those were her thoughts. But your body still had to flow and the arms always had to be projected so everybody can see your motions. She was never one for dancing too close to herself. It was always an open style.

Aunt took me to other people for workshops. I recall going to Aunt Rose Joshua to learn a few things. I didn't go to Aunt Kau'i Zuttermeister but she and Aunt Sally would put on events together. That's how we would associate with Noenoe and Ipo, Aunt Kau'i's daughters.

We had recitals. After many recitals, you have an 'uniki ~~and~~ so much is expected from you. ~~But it was until~~ ¹⁹⁸⁰ that my sister and I ~~actually~~ had to perform the chants that Aunt Sally wanted us to do, the auana that she wanted us to do, and the mana'o that we needed to acquire and explain. So it was then that we had our own 'uniki, just my sister and I. We were at Aunt

(cheer
smiling)

Sally's home in Kahalu'u and it was the whole ceremony and everything.

For the ūniki, Ellen and I had to chant-in. We had to explain the different traditional chants like "Kawika", "Au'a^{la}", "Ku'i Moloka'i", "Ua Nani 'O Nu'uanu". We had to explain and dance all of them. We had to describe the many uses of the ti leaf, and things like that. We had to make our own haku for the drum and for the ipu. And then we had to do many hula 'auana and we had to explain each song and describe the different narratives of each song. This was in front of family and close friends.

I started teaching hula in Kāne'ohe as early as 1970. I had finished college and I was living at my family's home in Kāne'ohe. I taught physical education at Kailua Intermediate School and I held hula classes after school. I also included hula in the school's curriculum.

Traditionally, ancient dances were not done too fast. Now the dances are so fast it becomes aerobic in a way. And not necessarily, you'll have enough time to see motions. You'll see movement, maybe, but not specific things where you can pick up a communicated idea. But I don't think anything is wrong with that.

Hula kahiko started as a ceremonial type dance recalling genealogy and histories of the past. As we move on, kahiko can also be mele or songs that ^{are} done with accompaniment ^{such as} by an ipu or drum ^{new} and it can also be a created chant of the present. ~~Now it's not just the past. Using just your ipu or drum, you can create things about today.~~

I appreciate my college education. However, hula played a major part in giving me confidence. I love to dance. I feel it's my one talent that ^{is} ~~feel~~ most comfortable in doing. I can appreciate all styles of hula. Because of what I've learned from Aunty Sally: the consistent training, the patience, the tolerance, ^{it} ~~it~~ has helped me as an educator in high school. Aunty Sally has taught me that. I thank my Aunty for her patience and tolerance with me and for being my source of encouragement.

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