The Development of Theatre in Easter Island

Hakararama I Te A’amu O Rapa Nui

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A thesis submitted for the degree of
Master of Arts in Pacific Studies
At the University of Otago, Dunedin
New Zealand

December 2009
To my Paulina...
Abstract

Hakararama i Te A’amu o Rapa Nui means to show Rapa Nui1 stories. Easter Island has a unique way of presenting their stories; they use different types of performances throughout the show, such as kai kai (string figures), takona (body painting), riu and ute (songs), pata’u ta’u (recitations) and a’amu (the narrative itself in te re’o, Rapa Nui language). The combination of all these results in a dynamic show that contains not only the verbal text, but also the visual text, using kai kai and takona, for instance, as an aid for the understanding of the story.

The language and the narrative created by each civilization give primacy to cultural identity which transcends time. This core value can be applied to oral tradition, as a way of showing, presenting, performing, telling and teaching the knowledge from generation to generation. Language is one of the key aspects in which Rapa Nui people perform, using te re’o during the entire show. Performing their oral traditions and histories might be one way in which their culture is preserved, and continues to live and develop.

This is the first research that has been undertaken about Theatre in Easter Island. This research will contribute to clarifying some concepts of Rapa Nui performing arts, explaining the background behind each presentation, as well as outlining the rules and features that this type of theatre has.

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1 During this investigation, I saw several ways to write the word Rapa Nui, sometimes in one word and other times in two words. According to the Academy of the Rapa Nui Language, this word, whether it refers to the culture, as gentile or as the name of the island, it should always be written in two words as follows, Rapa Nui.
Acknowledgements

I would like to thank to everybody who believed that it was important to conduct research into the theatre in Rapa Nui (Easter Island), contributing therefore, to a greater knowledge of the performing arts of Rapa Nui.

To Museo Antropologico Padre Sebastian Englert (MAPSE) through Lilian Lopez, for their constant support during this investigation.

To Ana Lola Tuki, Felipe Pakarati, Myriam Tuki, Francisco Torres, Cristian Madariaga, Rodrigo Paoa, Avareipua Teao, Antonia Zegers, Hilaria Tuki, Petero Huke, Tito Hotus, Carlos Lillo Haoa, Pamela Huke, Vicky Haoa, Uri Pate, Silvana Tuki, Koro Tuki Pate, Sofia Hey and Isabel Veriveri for their hours spent exchanging ideas and contributing their knowledge.

To Claudia Quiroga and Te Pou Huke for their willingness to contribute their artwork.

To Alejandro Bruguenio, Leo Pakarati and Galvarino Riveros for their contribution of audiovisual material.

Paula Aguirre, Hetereki Huke, Andrea Diaz Gorena, Sofia Abarca, Honga’a O Te Mana School through its Principal Lorena Zuniga, and all who contributed with photographs.

To Simon Moreira, Tui Clery, Erica Newman and the complete 4S9 Office at Te Tumu, for the hours of debate, conversation and exchange of ideas and opinions, in addition to constructive criticism when this work was in process of creation.

To my supervisors, Dan Bendrups, Michael Reilly and Poia Rewi ... THANKS A LOT!!!!!

Last but not least, to my Family. To my adopted kiwi family the Jefferys; to my Rapa Nui family Juan Hey, Eliana Cornejo and Melita. Special thanks to mum and dad, Sylvia Cornejo and Juan Fortin, for their support from the distance.
Table of Contents

Abstract ..................................................................................................................................................... iii
Acknowledgements ..................................................................................................................................... iv
Table of Contents ...................................................................................................................................... v
List of Figures ........................................................................................................................................... viii
Glossary .................................................................................................................................................... xi
THE PROLOGUE ....................................................................................................................................... 2
ACT I .......................................................................................................................................................... 6
SCENE I. THE PACIFIC APPROACH ....................................................................................................... 6
  Theory ..................................................................................................................................................... 6
  Methodology ........................................................................................................................................ 12
SCENE II. RAPA NUI HISTORY ............................................................................................................. 18
  Chronology ......................................................................................................................................... 18
SCENE III. PERFORMANCES AND CONTEXT ....................................................................................... 22
  A’amu Tuai .......................................................................................................................................... 24
  Koro .................................................................................................................................................... 26
  Different types of Koro ....................................................................................................................... 29
  Figures and Masks used in a Koro Feast ........................................................................................... 35
  Miro Oone .......................................................................................................................................... 45
  Tapati Rapa Nui ................................................................................................................................. 50
  Mahana O Te Re’o ............................................................................................................................. 57
  Ka Tangi Te Ako ............................................................................................................................... 58
SCENE IV. THE FIRST RAPA NUI THEATRE TROUPE ......................................................................... 60
  Mata Tu’u Hotu Iti ............................................................................................................................. 60
  Formalization of Rapa Nui Theatre ................................................................................................. 64
ACT II ........................................................................................................................................................ 70
THE PROLOGUE ....................................................................................................................................... 70
SCENE I. ELEMENTS OF RAPA NUI THEATRE .................................................................................. 71
List of Figures


Figure 2. Map of the South Pacific. In Mordo (2002). ......................................................... 6

Figure 3. Rapa Nui in relation to Chile, the Polynesian Triangle and Rapa Nui, the island.
Photos courtesy of MAPSE. ........................................................................................................ 18

Figure 4. Chronology ................................................................................................................... 23

Figure 5. Position of the singers in a *koro* formation, according to Englert (2007). .................. 28

Figure 6. An artist’s impression of a *va’e*, by Te Pou Huke ......................................................... 28

Figure 7. An artist’s impression of a *koro*, in Paoa (1983). ....................................................... 29

Figure 8. Order of tribes and places ............................................................................................. 30

Figure 9. *Paina* site in Ahu Hanga Te’e. Photo by Moira Fortin .................................................. 32

Figure 10. An artist’s impression of a *paina*, by Te Pou Huke ...................................................... 37

Figure 11. Use of the *ahu* during the performance of *Paina o te Narinari*, according to Barthel (1962). An artist’s impression, by Claudia Quiroga. .............................................. 39

Figure 12. *Ua*, in Heyerdahl (1976). ......................................................................................... 39

Figure 13. Spacing and structure of the performance, according to Barthel (1962). An artist’s impression, by Claudia Quiroga. .................................................................................................................... 40

Figure 14. *Tapati* Figures called *narinari*, in Heyerdahl(1976). .................................................. 41

Figure 15. Masks used in some *koro* festivity around 1915, and masks used in a ceremony for Thor Heyerdahl around 1976. Pictures courtesy of MAPSE. .................................................. 42

Figure 16. An artist’s impression of a man wearing a mask in the form of a *makohe*, by Te Pou Huke. .......................................................................................................................... 42

Figure 17. According to Barthel (1962) these were the different masks used in ancient Rapa Nui. An artist’s impression, by Claudia Quiroga. ................................................................. 43

Figure 18. *Tapati* Parade in 1995 using masks. Photo courtesy of Paula Aguirre ......................... 44

Figure 19. Group performing a Miro Oone. Photo courtesy of MAPSE. ......................................... 45

Figure 20. Group of dancers in the Miro Oone performance. Photo courtesy of MAPSE. ............ 47

Figure 21. Drawing of the robbery of the hat. In Chauvet (2005). .................................................. 48

Figure 22. Locations of Miro Oone, adapted from Paoa (1983). ................................................... 49

Figure 23. *Haka Pei*. Photo courtesy of MAPSE. ....................................................................... 51

Figure 24. *Tapati* Parade around 1970. Photo Cortesy of MAPSE. ............................................. 52

Figure 25. *Tapati* 1998, at the Municipal Gymnasium Koro Paina Kori; and *Tapati* 2002 at Hanga Varevare. Photos courtesy of MAPSE and Hetereki Huke respectively. ............................ 53
Figure 26. Parade in contemporary Tapati. Photo courtesy of MAPSE. ........................................... 54
Figure 27. Mahana O Te Re’o 2006. Photo Courtesy of Honga’a O Te Mana School. .......................... 57
Figure 28. Ka Tangi Te Ako Festival, 2002. Photo Courtesy of Claudia Quiroga. .............................. 59
Figure 29. Performances Locations. In Huke (1995). ....................................................................... 62
Figure 30. Mata Tu’u Hotu Iti troupe performing in Orongo. Photo courtesy of MAPSE. ................. 63
Figure 31. Use of space by the narrator. ............................................................................................. 66
Figure 32. Use of space in the performance of “Uho”. ........................................................................ 67
Figure 33. Performance of “Uho” 2009. Photo by Moira Fortin. ....................................................... 67
Figure 34. Use of space in the performance of “Ure a Oho Vehi” ....................................................... 68
Figure 35. Performance of “Ure A Oho Vehi” 2009. Photo by Moira Fortin. ................................. 68
Figure 36. Hoko. Photo courtesy of MAPSE. ................................................................................. 73
Figure 37. Girl and children with hami. Photo courtesy of MAPSE. .................................................. 74
Figure 38. Woman wearing a nua. Woman with ha’u mingo’i. Man with crown. All photos courtesy of MAPSE. ...................................................................................................................... 75
Figure 39. Girl with pukao. Photo courtesy of MAPSE. ..................................................................... 75
Figure 41. Wooden carving also used in Rapa Nui Theatre. Photos in Heyerdahl (1976). ............... 77
Figure 42. Ahu Tongariki. MAPSE. .................................................................................................. 79
Figure 43. Idol Festival on Easter Island, by Pierre Loti. In Heyerdahl (1976). ............................... 80
Figure 44. Hanga Varevare Stage. Photos courtesy of Andrea Diaz and Hetereki Huke, respectively. ........................................................................................................................................ 81
Figure 45. Preparation for Takona 2009. Takona performance Tapati 2008, Nicolas Aguayo. .... 84
Figure 46. First movements in a kaikai. Blixen (1979). ................................................................. 87
Figure 47. Kaikai “Kaunga Te Rongo”. In Blixen (1979). ................................................................. 87
Figure 48. Kaikai “Amo Moenga” and “Kia Kia”. In Blixen (1979). .............................................. 88
Figure 49. Performance of kaikai in Tapati Rapa Nui. Photo Courtesy of MAPSE. ....................... 89
Figure 50. Relationship between legend, song and recitation. Based on Bendrups’ chart (2006). 89
Figure 51. Brochure of the play “Ka Ori Kavakava”. ..................................................................... 99
Figure 52. “Te Ara O Te Ao”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago. .............................................................................................................................................. 100
Figure 53. “Te Ara O Te Ao”. Martyn Roberts. Photo courtesy of Theatre Studies, University of Otago. ................................................................................................................................. 101
Figure 54. “Honu Ure Mea Mea”. Photo by Moira Fortin............................................................ 103
Figure 55. “Honu Ure Mea Mea”. Photo by Moira Fortin............................................................ 104
Figure 56. “Rapa Nui: A New Land”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago. ................................................................................................................................. 105
Figure 57. “Rapa Nui: A New Land”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago. ................................................................................................................................. 106
Figure 58. Rehearsal at School of “Hetereki”. Photo Courtesy of School Honga’a O Te Mana. 109
Figure 59. Costumes in “Hetereki”. Photo Courtesy of School Honga’a O Te Mana. .............. 112
Figure 60. “Hetereki” the performance. Photos courtesy of School Honga’a O Te Mana. .... 114
Figure 61. Scenes and actions in “Hetereki A Rau Nui”. ......................................................... 115
Figure 62. Use of stage in “Hetereki”. ...................................................................................... 116
Figure 63. Use of stage in “Hetereki”. ...................................................................................... 116
Figure 64. Use of stage in “Hetereki”. ...................................................................................... 116
Figure 65. Use of stage in “Hetereki”. ...................................................................................... 117
Figure 66. Rapa Nui Theatre...................................................................................................... 124
Figure 67. The Brochure of the play with the story of “Hetereki” in Rapa Nui, English and Spanish. ......................................................................................................................... 126
Figure 68. The development of Rapa Nui Theatre...................................................................... 127
Glossary

A
A'amu: story / narration.
A'amu tuai: telling old stories. This term is also used to denote the act of narrating ancient stories.
Ahu: burial platform.
Akuaku: songs about dangerous spirits. Spirits.
Ao: command stick.
Ariki: king.
Atariki: the first born son.
Ate: praise songs.

C
Candidatas: candidates / contestants.
Canobaccio: script used in Commedia dell’arte in Italy.
Cueca: Chilean national dance.

E
Ei: song with offensive text.

H
Haha: mouth.
Hakahiti: to show.
Hakakio moa: grateful chicken.
Haka pei: sliding down a hill on a banana trunk.
Hami: loincloth.
Hami hiku kio’e: a small garment similar to underwear made of barkcloth.
Hare koro: big house for feasts.
Hare vaka: ancient construction of a house.
Hatu: director of a choir.
Ha’u mingo’i: headband adorned with short feathers.
Hauhau: rope.
He ururu ki te aringa: the face “with this” covered.
Heva: sufferer.
Hoko: dance.
Hong’a O te Mana: name of high school Aldea Educativa.
Huaso: peasants from the Chilean culture.
Hurahura: ropes.
Huruhuru: feathers.

I
Ihi: woman of a choir.
Ivi atua: priest.
Ivi puoko: skull.

K
Kaikai: string figures.
Kakaka: fibre which is obtained by scraping the layers of the trunk of a banana tree.
Kakala: fragrant flowers and leaves woven together.
Kakau: throwing spear with head of obsidian.
Ka Tangi te Ako: New Songs Festival.
Kauaha: horse’s jaw.
Kie’a: red earth.
Kio: refugees.
Ko te hiko Ha’u o Miti rangi: The theft of Miti Rangi’s hat.
Komari: female vulva.
Koro: general name for feast.
Koro hakaopo: choir competition.

L
Luva: giving away the kakala to the wearer.

M
Maea poro: stones.
Mahana O Te Re’o: Language Day.
Mahute: bark cloth.
Makohe: bird.
Mana: power.
Mangai: fish hook.
Mango: shark.
Manu uru i te aringa: the mask is in the face.
Manutara: sea bird.
MAPSE: Museo Antropologico Padre Sebastian Englert.
Mao 'a: that’s all.
Maori narinari: person responsible in the making of masks.
Maremare: asthma.
Marengo paka: bald.
Marikuru: white colour earth.
Mataaa: obsidian spears.
Mata: tribe / clan.
Mata keva: having short eyesight.
Mata pea: surface around eyes.
Mata poteko: being cross-eyed.
Mataroa: sailors.
Mauru’uru: thanks.
Meamea: red colour.
Miro oone: earth ship.
Miti: Rapa Nui version of Mister.
Moa: chicken / rooster.
Moai: stone statue.
Moenga: mat.
Motu: islet.

N
Narinari: another feast, which might have included the use of masks.
Narinari hakaatua: as a deity.
Narinari hakavaru: emerging like a ghost.
Ngarahu: smut/ash.
Ngutu: lips.
Ngututika: surface around the lips.
Nua: great blanket made of barkcloth.

Nuahine Pikea Uri: old woman who can transform into a black crab.

P

Paina: feast done to honour the memory of a dead father.
Pakia: seal.
Pakiroki: being skinny.
Pangaha’a: jaw.
Pa’oa: maces.
Pata’u ta’u: recitation.
Pere: man of a choir.
Pou: posts / pillar.
Pua: turmeric.
Pure uriuri: black shell
Pukao: hair ornament.
Pu keho: ground percussion instrument.

R

Rango: stretcher.
Rano Raraku: the quarry where the stone statues were carved.
Rapa: ceremonial paddle.
Reimiro: royal pendant.
Retu: cheeks
Rima: hand.
Rima kona: the surface of the hand.
Riu: funeral laments and songs about sad events.

T

Taki eve: a specific place where to sit during a paina feast.
Takona: body painting.
Talanoa: Tongan word, which refers to an agenda free conversation, engaging participants in an oral and collaborative critical discussion.
Tangata Honui: generous man.
Tangata narinari: the person who went disguised to a party.
Tapa: Bark Cloth
Tapati Rapa Nui: Rapa Nui week, Summer Festival.
Taonga: pendant representing the human heart.
Teatea: white.
Te re’o: language.
Toli: selecting, picking the different flowers.
Toromiro: name of a tree.
Totora: grass.
Tui: weaving, sorting, grouping and arranging the flowers.
Tui Kakala: making a garland of flowers and leaves woven together.

U
Ua: dance paddle.
Uka heuheu: young dancing girls.
Ukelele: polinesian guitar.
Umu: earth oven.
Umu nui: long earth oven.
Umu pae: earth oven with five stones.
Uru: mask.

V
Va’e: foot.
Va’e koke: being lame.
Varua: spirit.
Viriviri: being fat.
The connection I have with Easter Island, or Rapa Nui, started long ago, even before I was born. In 1972 my grandmother and her brother and family decided to go to Rapa Nui. At that time the trip was rather an adventure, because not many planes were going there and also because they decided to go in a cargo ship. I know about this because my mother and my aunty talked a few times about this ‘mad’ trip of theirs. I cannot say exactly why they decided to go there and not somewhere else closer and more accessible.

My grandmother stayed there until 1976. In addition, according to my aunty, my grandmother was on the Island at the time Jacques Cousteau was there, working as his house keeper. Moreover, during her stay she helped in the creation of a foster care service for children on Easter Island. During that time my aunty started going to the island for holidays to visit her mother. When my grandmother went back to Santiago to visit her family my mother and her brothers used to make fun of her for living in such a place, where parties would last for three or more days and it was summer the whole year round. They used to call her “Abuelita Pakarati” (Grandma Pakarati), Pakarati being a Rapa Nui surname. It was difficult for my sister and I to say Pakarati, but since she used to bring us chocolate, we called her “Abuelita Chocolate” (Grandma Chocolate).

One day, in 1991, my aunty told us that she was moving back to Rapa Nui. I was in high school and I told her that I might go one day for a visit, because I wanted to know more about the place where my grandmother lived. So, a couple of years later, when I was at University in Chile, studying Theatre, I told my aunty that I was going to the island to meet my uncle, aunts and cousins and I stayed for two months.

I graduated with a degree in Theatre Studies in 2002 in Chile and went back to Rapa Nui in December 2003 where I was employed to do theatre workshops at school. I started working at Lorenzo Baeza Vega School in 2004, and while there I managed to do a few plays with primary and secondary students. However, for some unknown reason, I felt that there was something missing in the play. During that period I was always
thinking about a way of introducing Rapa Nui language and other features in these plays. I always remembered a movie I saw when I was in New Zealand in a student exchange programme, between June and December 2003; the movie was “The Maori Merchant of Venice”. This movie was basically Shakespeare’s “Merchant of Venice” spoken in the Maori Language. I always thought that there might be a way in which to do something similar on the island. Not to translate Shakespeare, but to “borrow” someone’s story and put it into a Rapa Nui context or language. During that period of time I became a dancer at the Cultural Ballet Kari Kari. It was a very busy time, having rehearsals three times a week and performing on the other days. This was the perfect time for me to learn about the culture, customs, protocols and history so I spent most of my time learning the Rapa Nui language, songs, dances and stories that were related to the performances we did as a dance group.

Since 1999, I have witnessed a number of significant changes in Easter Island, especially in education. When I first arrived there was only one school, a primary and secondary school called Liceo Lorenzo Baeza Vega which had the entire school population in one building. In 2005, the Secondary School was separated from Primary School, moving the former to a new building, known as Aldea Educativa Honga’a O Te Mana. During this period some other educational institutions were established. So within two years Easter Island had three primary schools, two secondary schools and three kindergartens. This was the first time that it was possible to see the competitive side of education on the island. Every school wanted to have the best students and having good marks at school became an indication of status in Rapa Nui society.

Aldea Educativa had a huge space, new buildings and new scientific and computer equipment for all its students. This new school was in some way created to be educationally innovative. In the school curriculum, visual and performing arts were an essential part of the subjects to be studied. All types of artistic workshops were done as extra curricular subjects during school time; the most popular ones were wood carving and Rapa Nui music and dance. Theatre was included in these artistic workshops. In the beginning there were not many participants, but they were very enthusiastic. In 2006 the Chilean Ministry of Education gave Aldea Educativa the title of Escuela Artistica (Artistic School). This title meant among other things that the school could apply for funds in order to implement artistic programmes.

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2 One of the oldest dance groups in Rapa Nui.
In June 2008, I went to the festival of Pacific Arts that was held in Pago Pago, America Samoa. Every four years, artists from throughout the Pacific come together to share and exchange their culture in this festival, showcasing “traditional and contemporary arts, including music, dance, theatre and film, literature, culinary arts, navigation and canoeing, and traditional healing arts”.

I was surprised to see theatre as part of the programme, but I was more surprised when I realized that Rapa Nui, which was at the festival, did not present any theatre performance. Other Islands such as Hawai’i, Fiji, New Caledonia and Samoa staged their plays. These plays were performed in the way western society understands theatre, that is, on a stage, with costumes and lightning. I always understood the Rapa Nui culture as a theatrical culture, due to the different ways in which they tell a story.

While the word Theatre does not exist in the Rapa Nui language, I argue that there is a concept of representation, in the sense of staging an art form at a specific time and space for a present audience. Rapa Nui has a huge variety of performances and all of them tell a story. They use string figures and recitation, body painting, songs and dances in different occasions, but all of them tell a story. Therefore, it is possible to say that Rapa Nui theatre exists and has its own characteristics and rules, which is based on various interpretations of tradition. This research focuses on the development of performing arts in Rapa Nui. It looks at how they have evolved over time, the importance that theatre could have on education and how this art could possibly develop in the future.

This research about theatre on Easter Island is divided into two acts. The first act contains four scenes, which includes an explanation of how theatre is understood in Polynesia and Easter Island, as well as the methodology used for developing this research. The second scene provides an historical background of how the island has been linked to Chile and to the rest of Polynesia. The third scene also relates to the history of the island, but in relationship to performances that have been produced in Rapa Nui since before the arrival of missionaries to the present century. The last scene of this first act is focussed on establishing what might be considered the first Rapa Nui theatre troupe, which was dedicated to enacting different stories and legends of Rapa Nui. So far, it has only described the history of Rapa Nui and the development of

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Retrieved 28.08.2009.
performing arts, giving a framework and antecedents of how Rapa Nui theatre has been developed over the years.

The second act of this research describes in three scenes the features and rules that Rapa Nui theatre presents. The first scene describes the different materials used in the production of a Rapa Nui play. The second scene shows various productions, performed and directed by people from the community between 1995 and 2009, which reaffirms the importance that theatre has had over the last decade. Finally, the third scene of act two, is an in depth analysis of the play "Hetereki A Rau Nui" by the students of the Liceo Aldea Educativa Honga’a O Te Mana in 2008.
ACT I
SCENE I. THE PACIFIC APPROACH

Figure 2. Map of the South Pacific. In Mordo (2002).

Theory

Story telling has had many different functions in traditional societies. For instance, the creation of identity may have been one of its main purposes (White 1991). Deverell and Deverell (1986) explain that “identity is established and maintained by providing continuity of a tradition and the opportunity to recapitulate what has been passed on through successive generations from the sacred mythical time of origin” (p. xi). In this sense the purpose of the storyteller was to illustrate where the community came from and to remind them of those events that provoked the existence of their society. In addition, entertainment could have been another purpose of story telling, gathering the community in a specific place and time, where the audience could listen to the
storyteller “making the past ‘speak’ to the present” (Gilbert & Tompkins, 1996, p. 127). According to Turner (1986), the word entertainment comes from Latin which means ‘to hold between’; it has the liminal sense of ‘between’ while the story is being told. In other words, the audience as well as the performer is in a space that is not the real space and not a fictional space. The concept of ‘holding between’ explains another function of telling stories which is the “distributive” (Turner, 1986, p. 36) model of culture, in the sense that the storyteller shares with the audience values, experiences, understandings, set of rules and probably a model of behaviour, that are transmitted to the audience. Therefore, it is possible to say that the main function of communicating stories also encompasses education.

Story telling could have been used as a type of “rites initiation, which truly makes man or a woman a member of the community” (Denoon & Lacey, 1981, p. 40). From this, it can be inferred that probably not everybody was chosen to become a story teller; students might have had special skills in order to learn this verbal art. Gilbert and Tompkins (1996, p. 126) suggest that in many pre-colonial communities around the world, history was preserved by the storyteller who had the responsibility for preserving the group’s culture.

The process of telling a story had specific characteristics and techniques that had to be followed in order to maintain the audience’s attention. Finnegan and Orbell (1995) explain that one distinctive aspect of many Polynesian cultures is the sense of visual representation of art and communication. Oral traditions might be transmitted in different formats, such as telling or singing a story, “relating the heroic deeds of clan founders or important historical personages” (Latukefu, 1968, p. 135). The story teller might use different performative devices in order to “augment the narrative” (Gilbert & Tompkins, 1996, p. 126), such as the interaction of the audience, as well as dances and music. During the narration of the story, the storyteller assesses “his/her performance by the reactions of the audience” (Gilbert & Tompkins, 1996, p. 128) and according to that response he/she adjusts, develops and improvises within the narrative. In addition, the performer usually underlined and highlighted not only the history he/she is describing, but the “ways in which narratives are re-constructed” (Gilbert & Tompkins, 1996, p. 129), which are, learning, re-telling, adding intonations, sometimes varying the story slightly in a way that does not change the meaning of it, but satisfies the audience. According to Gilbert and Tompkins (1996, p. 128), the freedom of modifying the story,
questions the hypothesis that history is unalterable, encouraging the idea “that the ‘truth’, if any, is in the telling”.

According to Martin and Sauter (1995, p. 65) hermeneutics refers to three characteristics of how people think and learn. These three aspects are “interpretation, understanding and explanation” (Martin & Sauter, 1995, p. 65), allowing a great range of different interpretations according to the background each performer may have in relation to the story they are telling.

Even old and well-known tales are changed by their delivery, by the audience’s response, and also by the circumstances of the performance, a theatre praxis based on storytelling conventions foregrounds history … as a continually (re) constructed fiction which can only ever be partial, in both senses of the word, provisional and subject to change. (Gilbert & Tompkins, 1996, p. 137)

Once the stories were learnt, they had to be repeated correctly. According to Māhina (1993), this might have been one of the great risks, the part played “by human memory in oral transmission” (p. 113). In order to avoid memory problems, oral cultures used various techniques to preserve knowledge (Denoon & Lacey 1981, p. 71). For instance, Denoon and Lacey (1981, p. 72) explain that accurate conservation of knowledge depends on exact transmission; and accurate transmission relies on precise memory. He also states that the techniques used can be called “mnemonic devices” (Denoon & Lacey, 1981, p. 72), which assist memory by the manipulation, in some way, of words. Moreover, he describes poetry as such a technique, especially in the use of rhyme and metre. This might be a reason why some rhythmic chants are well-preserved in Pacific cultures, because, as Gilbert and Tompkins (1996) say, the storyteller usually narrates the stories in “verse form as an educational device” (p. 126).

The only possible verbal technology available to guarantee the preservation and fixity of transmission was that of the rhythmic word organised cunningly in verbal and metrical patterns which were unique enough to retain their shape. (Havelock, in Denoon & Lacey, 1981, p. 74)
Theatre is a branch of the performing arts and this art is defined through the use of a large amount of codes and medias that are understood as the narration of a story to an audience, in a given time and space combining, acting, dialogue, gesture, music, dance, object manipulation, sound and illumination (De Toro, 1991, p. 21). If theatre can also be explained as the relationship between the audience and the performer, then it can be argued that oral tradition could be considered as theatre, because it can be easily put on stage “since its codes and conventions as a mode of communication are already highly theatrical” (Gilbert & Tomkins, 1996, p. 126). According to Pedro Morande (1990, p. 99-101), a Chilean sociologist, universal theatre has its roots in orality, creating a space for experience, which is impossible to understand if this space is not shared. In this sense, theatre remains faithful to its origins and roots, bridging the gap between today’s culture and oral traditions. In addition, Denoon and Lacey (1981) explain that in some oral cultures, words might have not been as crucial as in written cultures, because the knowledge was “transmitted in a face to face situation” (p. 72) which gives space for other non-verbal communication styles to appear. In this sense it is possible to infer that one of the most important features of this verbal art, was the fact that it was represented and that there was an audience witnessing this performance as well as giving constant feedback to the actor in order to inspire his/her performance.

Theatre and storytelling recreate the past in the present, making the boundaries between past, present and sometimes future permeable, “all performances create a here which is not ‘here’, (and) a now which is not ‘now’” (George 1989-90, p. 74. In Gilbert & Tompkins, 1996, p. 139). These performances are characteristically ephemeral, encouraging the awareness that the present might be a recreation of the past (Gilbert & Tompkins, 1996, p. 139). Dening (1998) emphasizes the idea that “theatre is the place where we experience our interpretative selves” (p. 147). According to this statement it is possible to apply Schechner’s concept of believed-in theatre to the performance of oral narratives. This concept suggests “that people are enacting their own stories and performing mostly for people of their own communities” (Schechner, 1997, p. 81), in which the main purpose of the representation is to be truthful rather than aesthetic or “theatrical” (Schechner, 1997, p. 82). Schechner (1997) explains that the importance of this type of theatre is that the stories and characters belong to the community that is watching, “playing their social and/or personal identities” (p. 77). In theatre, as Dening (1998, p. 147) expresses, the ordinary aspects of everyday life become bigger, clearer
and sharper. If one of the purposes of oral tradition was to educate the community or to transmit values, performing those traditions might have enhanced the lessons that the audience should learn while watching each recreation. This way of working in performances might create a sense of “communitas” (Turner, 1986, p. 44) which is based on the ‘we’ feeling that emerges from being part of a group where loyalty, sacrifice and companionship for its members are its basic characteristics.

Another significant aspect of this way of narrating a story is the use of mnemonic devices. In order to remember the script actors sometimes use specific actions or certain objects that they may do or take respectively, while saying their text. Denoon and Lacey (1981, p. 72) observe that paintings, dances and natural phenomena as well as string figures as a visual device, might have been another way of remembering events from the past. It seems that the only way to remember actions and words together is repetition, in the same way oral tradition might have been repeated in the past. In theatre as in oral narrative performances, the relationship with the audience is crucial. It is in that period of time, when the performer and the audience meet, that the knowledge is transmitted, in the same way as a theatre play is experienced by the audience. In both cases, the audience can modify the performance, although each time the words and the actions are the same (Gilbert & Tompinks, 1996, p. 128).

Ulalena from Hawai‘i and Maui: One Man against the Gods from Aotearoa / New Zealand, are examples of theatrical productions in Polynesia, where it is possible to find ideas of supernatural forces, in connection to divinity, mana.4 In both cases oral tradition is used as a source for the creation of the script. Here it is possible to appreciate a special way of understanding theatre in Polynesian that combines different forms of narrative and representation, as well as the combination of external factors, such as contemporary dance and trapeze with elements of traditional dance such as hula and haka respectively.

Legends transmitted orally in Rapa Nui have infinite versions that might vary from family to family. Each family might deliver a different aspect of the same story, so the narration at the end becomes a big jigsaw puzzle. It is interesting to see how all these bits and pieces can transform a simple plain short story into a rich and detailed account.

4 Rapa Nui words, terms and concepts have been italicized in order to isolate and highlight each of them from the main text. In this way each term retains the definition given to them in their original language, in this case in Rapa Nui.
Alfred North Whitehead (in Postlewait & McConachie, 2000, p. 198) said: “Imagination is not to be divorced from the facts: it is a way of illuminating the facts”. In many legends it is possible to see that human qualities are given to natural forces of the world, as well as to their gods. Huke (1995, p. 33) suggests that it might be the combination of imagination, creativity and a strong religious conviction which resulted in a strong artistic creation. In Rapa Nui culture, art is represented by weapons, costumes, sculptures, poems and games which might be a symbol of gods and natural forces that appeared in dreams. Possibly men and women took into account a set of religious principles that were related to their own beliefs, which after being processed within their minds gave birth to all the various expressions of their art, especially to the development of theatre based on oral narratives.

Gilbert and Tompkins (1996) say that “theatre praxis based on storytelling conventions foregrounds history not as a pre-ordained and completely truth, but rather as a continually (re) constructed fiction which can only ever be partial, provisional and subject to change” (p. 137). In addition she states that an economical way to create theatre is by telling stories on stage, because it “relies on imagination, recitation, improvisation, and not necessarily on many stage properties” (Gilbert & Tompkins, 1996, p. 126). Denoon and Lacey (1981) challenge the understanding of oral tradition as being a relic that has to be preserved in museums. They explain that the transmission of oral narratives depended “upon its practical value” (Denoon & Lacey, 1981, p. 27) and in the significance of the generation that is learning and re-producing those stories. Denoon and Lacey (1981, p: 27) encourage the listening of stories, especially to pay attention to the messages that these stories may carry in order to be aware of life and the context in which people are living now. Finally, Carlos Fuentes stated in 1998 that “without a living past, we have only an inert present and a dead future” (in Postlewait, 2000, p. 198).
Methodology

This thesis is grounded in ethnography, which is a description of a culture, usually based on the method of participant observation.

Ethnography is the study of people’s behavior in a naturally occurring, ongoing setting, with a focus on the cultural interpretation of behavior. The ethnographer’s goal is to provide a description and an interpretative-explanatory account of what people do in a setting (such as a classroom, neighborhood, or community), the outcome of their interactions and the way they understand what they are doing. (Watson-Gegeo, 1988, p. 576)

This methodology was used by ethnographers who visited Easter Island in the early twentieth century\(^5\). For example, Katherine Routledge, in her book published in 1919, *The Mystery of Easter Island* describes not only the voyage to the island but also customs, history and folklore of the island through various interviews held with the elders of the time. Routledge led the first archaeological excavations that were conducted on the island where a great amount of information regarding the stone statues that exist on the island was discovered.

Alfred Metraux, the French ethnographer, visited the island as a member of the Franco-Belgian expedition between 1934 and 1935. In 1971 he published the book *Ethnology of Easter Island*, which is based on fieldwork conducted during the expedition. This book covers all possible areas of study from the geography of the island, social organization, type of construction, to religion and recreation, ending with one chapter devoted to the transcription of legends. The legends were originally recorded in the Rapa Nui language which are possible to find at the library of the Bishop Museum in Hawai‘i. This expedition was organized by the Institut d’Ethnology l’Universite de Paris and the Museum National d'Histoire Naturelle in Paris. Academics from several areas were involved in this expedition, including Dr. Lavachery who did archaeological research on the island, and Dr. Drapkin who was delegated by the Chilean government to study the problem of leprosy on the island.

\(^5\) Academic literature about Rapa Nui can be found in Spanish, German, English, French and several other languages. For the purpose of this research, only texts in English, Spanish and German were used. Each translation was done by the author of this work.
The missionaries Father Bienvenido de Estella and Sebastian Englert were on the island in 1920 and 1948 respectively. They also did ethnological work. Estella published the book, *Los Misterios de Isla de Pascua,*⁶ which portrays a difficult time for the population, where indigenous voices were mixed with statements of missionary and colonial politics. On the other hand, Englert's book, *La Tierra de Hotu Matu’a,*⁷ is not about issues and problems of the island, but rather focusses on the ancient era that begins with the migration of Hotu Matu’a and ends in 1866. This can be considered, according to Englert, the end of the ancient era and the beginning of the Christian era on the island.

Apart from using these written resources, this research has utilized some honours dissertations that have been written by Rapa Nui students from several Universities in Chile. For example, Rodrigo Paoa’s dissertation, "La Recreacion en Isla de Pascua"⁸ written in 1983 discusses all forms of recreation that have existed in Rapa Nui up to 1980 including religious rites from before the arrival of the missionaries, as well as traditional sports and games. Paloma Huke, in her book, based on her honours dissertation, *Mata Tu’u Hotu Iti* (1995), describes the work done by a group of artists who were dedicated to represent stories and legends in different natural settings around Rapa Nui.

Living in Easter Island for a considerable period of time allowed me to learn the ways and protocols that are used when going to somebody’s place to talk about a specific issue or subject. The fact that I have worked at high school in Rapa Nui for several years, gave me the opportunity to interact with different groups of people including students as well as their families.

Each of the illustrations used in this thesis were made by Te Pou Huke and Claudia Quiroga, who are artists from the community. For the realization of these illustrations, I read the description which was made by the ethnographer, so that the artists could imagine and interpret the words. So, each illustration is an artist’s interpretation according to that described by each of the writers. Most of the photographs used are from the photographic archive of the Anthropological Museum Father Sebastian Englert.⁹ There are some other pictures that were provided by friends to whom I

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⁶ The Mysteries of Easter Island.
⁷ The Land of Hotu Matu’a.
⁸ The Recreation on Easter Island.
⁹ MAPSE.
requested approval to use them and to write their names in this work. Some of the persons who appear in photographs, especially those related to the play discussed in the second act, were students of mine between 2004 and 2007.

All the people that I talked to, or those who provided photographs or illustrations, I knew through my job, birthdays or artistic performances in which we participated together between 1999 and 2007. Each conversation was conducted during my fieldwork in Rapa Nui in 2008 between January and March. In general, each conversation was conducted at the home of each of the persons involved, and from whom I requested permission to record the conversation.

Having conducted several Theatre workshops at school, one of the purposes of this research was to learn different styles, methods and tools for staging a story that is based on legends and myths from around Polynesia. In this way I could improve the content of the workshops that I had been doing at school in Rapa Nui. I had the opportunity to develop this research into the praxis; this is, in the staging of several Rapa Nui legends. One of them was conducted in Rapa Nui during a summer workshop with children aged between 8 and 15 years old. Two other plays were part of the Lunchtime Theatre Programme at the University of Otago.

The process of writing, directing and acting in some of these performances, from between 2008 and 2009, was quite interesting. From the conception of the idea to the presentation itself, I had to take many decisions. Each text was based on a Rapa Nui legend, so the goal was to present the story without changing the chronology of the plot or the appearance of each character. However, with regard to the aesthetics of the performance, I had to decide how to symbolically represent each part of the play, within the Rapa Nui worldview. The process of "cleaning" the work was crucial: this is rehearsing and taking care of all the details so that in the end few props were used, only the most representative of each tale. This allowed the viewer to see, hear, relate to the work and be transported in time and space to ancient Rapa Nui society.
What I really wanted to achieve with this research on the one hand is to make this work available to the general Rapa Nui community in order to help generate performance repertoire,\textsuperscript{10} as well as transmit theatrical tools that may be useful to the community when directing and performing a story. On the other hand I wanted to represent the community’s voice, thoughts and desires, “enhancing their ability to meet their cultural roles and obligations” (Vaioleti, 2006, p. 23). One concept that has proved useful in this regard is that of Talanoa. Vaioleti (2006) describes Talanoa as a “personal encounter where people story their issues, their realities and aspirations” (p. 21), allowing the researcher from the Pacific to gather more authentic information or data than using other methods. I realized then that the methodologies that I used all the time, while I was doing my field work, was Talanoa: spending a long time talking and exchanging ideas about all sorts of issues before dwelling on the topic of my research. According to Vaioleti (2006, p. 24), Talanoa is an ancient in Samoa which allows people to participate in an agenda-free conversation, engaging them in an oral and collaborative critical discussion or in the creation of knowledge regarding different types of topics. He also explains that the Pacific way of gathering information, or creating knowledge, is spoken based on verbal cooperation, in which it is very important to pay attention to the way in which people talk about their lives, especially to the language they use and the associations they make, revealing their worldview in which they operate (Gilligan 1982, in Vaioleti, 2006, p. 25).

Talanoa is based on the definition and acknowledgment of the aspirations of the inhabitants of the Pacific, and develops and implements a theoretical and methodological framework for future research. This research method has the virtue of shortening or eliminating the space between the researcher and the research participants, giving them the opportunity to be reflected and to feel related to the research in which they are participating. This means that during Talanoa sessions the stories and information shared can be challenged, legitimated and clarified (Vaioleti, 2006, p. 25-27).

It should create and disseminate robust, valid and up-to-the-minute knowledge because the shared outcome of what Talanoa has integrated and

\textsuperscript{10} See Appendix D.
synthesized will be contextual, not likely to have been already written or subjected to academic sanitization. (Vaioleti, 2006, p. 27)

I came across Konai Helu Thaman’s *kakala* methodology while searching for a way of sharing my research with the people of Rapa Nui. According to Vaioleti (2006, p. 26-27) *kakala* is a Pacific concept of teaching and learning, in which the term *kakala* refers to fragrant flowers and leaves woven together. He also suggests that in most Pacific cultures, there is a special tradition and protocol associated with *kakala*. Framing my research with this process might help the community to understand this thesis as well as making them feel represented by it.

Helu Thaman (in Johansson Fua, 2006, p. 4) explains that in the making of *kakala* (*tui kakala*) three different processes are involved, which are *toli*, *tui* and *luva*. Firstly, *toli* involves not only deciding, selecting and picking the different flowers and leaves required for making the *kakala*, but also ranking and arranging them according to their importance (Johansson Fua, 2006, p. 4). In this case the flowers and leaves of my *kakala* were the participants chosen as informants, the performances recorded, the written sources used to build up the bibliography, as well as the legends and stories that were chosen as the more representative texts of Rapa Nui theatre for its analysis.

Secondly, *tui* is a vital step in the process of weaving the *kakala*, sorting, grouping and arranging the flowers and leaves before weaving the *kakala* (Johansson Fua, 2006, p. 4). In order to explain how Rapa Nui theatre was composed and performed I had to deconstruct all the different elements that can be classified as Rapa Nui performing arts, so the reader could understand what was meant by *hoko* (dance) or *riu* (song), for instance. After the de-construction was done, without losing the essence of each element, the re-construction of these elements began, outlining a new type of Rapa Nui performance.

A deconstruction demonstrates that beneath the calm surface of unity a thing puts forth there lies a multiplicity of competing elements ... A deconstruction shows that things are never as simple as they seem, never as easy as they look, never as finished as they make themselves out. (Caputo & Cook, 1995, p. 13-14)

Finally, *luva* is the giving away of the *kakala* to the wearer, who might be a dancer, a special guest or someone leaving on a long trip (Johansson Fua, 2006, p. 4). The term refers to the stage when the research is given back to the community, so that others can
benefit from it. *Kakala* methodology is carefully designed according to a specific purpose, which “provides a framework of data collection through *toli*, data processing through *tui*, and application of knowledge gained through *luva*” (Johansson Fua, 2006, p: 4). The implementation of that knowledge is an important part in the context of Polynesian values of love or *koa* in Rapa Nui language, respect or *mo’a* and reciprocity for each other known as *hakakio* in Easter Island.
SCENE II. RAPA NUI HISTORY

Chronology

Easter Island (see Figure 3), located approximately 3,700 kilometers from the South American coast, has an area of 163.6 km² and a population of about 4,000 inhabitants. The island is located in the Pacific Ocean at 27 degrees south latitude and 109 degrees west longitude (Flenley & Bahn, 2002, p. 9). In relation to Polynesia, Easter Island along with Hawai‘i and New Zealand form the so called Polynesian triangle. The island was formed when a series of submarine volcanoes began to emerge, firstly Poike, then Rano Kao and finally Maunga Terevaka. Subsequently, more than 70 craters rose shaping the island as we know it today (Flenley & Bahn, 2002).

Figure 3. Rapa Nui in relation to Chile, the Polynesian Triangle and Rapa Nui, the island. Photos courtesy of MAPSE.

A name that its people gave to this island is Te Pito O Te Henua, which means “the center of the earth”. This island is commonly known as Rapa Nui meaning Big Rapa. This name was given to the island in a rather accidental way, when some survivors of slavery in Peru returned to their homeland. The name Te Pito O Te Henua was not recognized by the officers in charge of taking the survivors back home. On board of the same ship came islanders from the island of Oparo, who being able to communicate in a better way, named the island as Rapa Iti, which was later in time changed from the suffix iti (small) to nui (big) (Thomson, 1891, p. 10).
According to oral tradition, the people of Rapa Nui came to this island from a mythical land called Hiva, escaping from disaster since their island was sinking under the sea. They sailed in large vessels formed by numerous canoes bound together under the command of the *ariki* (king), Hotu Matu’a. Rapa Nui society, governed by the *ariki*, was divided into tribes occupying the coastal areas. The approximate date of the arrival of the first inhabitants of Rapa Nui was around AD 700 (Fischer, 2005, p. 17).

The historical events to be described in this scene are mainly those that have somehow influenced the cultural development of Easter Island, particularly as it relates to the performing arts and theatre; for example, the slave expeditions might be one of many factors that made difficult the restoration of historical and cultural accounts of the past; the presence of the missionaries on the island, who banned the of some artistic expressions; the celebration of the 50th Anniversary of the annexation to Chile, the work of Mata Tu’u Hotu Iti, who somehow set the framework for further Rapa Nui performing arts (Bendrups, 2005, p. 311); the production of the movie “Rapa Nui” by Kevin Reynolds on the island; and the increase in the number of tourists visiting the island.

One Sunday in April 1722, under the command of Captain Jacob Roggeveen, a Dutch expedition visited the island. The ship arrived there on Easter Sunday, celebrating the discovery of the new island by naming it as Easter Island (Fischer, 2005, p. 47). In 1862, the Peruvian slave expedition visited Easter Island for the first time, as a result of the abolition of slavery in 1823. Being the nearest island to Callao, the island became a source of labour for work at the Chincha Islands near the coast of Peru. In addition, this island was not under the protection of any powerful maritime country. The expedition had three marked phases, during which a total of 1407 islanders were recruited, about 34% of its estimated population (Maude, 1981, p. 20). Between 1864 and 1866 the missionary Eugenio Eyraud stayed on Easter Island. With difficulty he was able to evangelize a handful of young islanders while he was in Rapa Nui. In 1866 after spending some time in Chile, Eyraud went back to the island in the company of Brother Hippolyte Roussel. The Catholic mission was officially established in the vicinity of the bay of Hanga Roa. In 1866 the last Birdman competition was celebrated, Eyraud and Roussel were present. In November of that year Father Gaspar Zumbohm and Brother Teodulo Escolan reached the Island, continuing until 1871 with the Catholic mission (Haka Ara, 2008, [n.p.]).
Between 1886 and 1887, on behalf of the Chilean President José Manuel Balmaceda (1840-1891), Policarpo Toro arrived on the island initiating legal proceedings for the annexation of Easter Island to Chile. On September 9th, 1888 Easter Island was annexed to the Chilean territory, signing a treaty with the Rapa Nui people, represented by the *ariki* Atamu Tekena. This treaty was written in Spanish and Rapa Nui and spoke of the cession of sovereignty to Chile, as well as allowing the chiefs, who attended the agreement, to keep their titles (Fischer, 2005, p. 142-143). In 1938, the 50th Anniversary of the annexation of Rapa Nui to Chile was held. During this celebration, for the first time after a long period, a massive celebration was organized where the Rapa Nui could show their culture and history.

Between 1953 and 1975 the Chilean Navy settled in the island, as an administrative base for the social development of its inhabitants. The transportation of food and construction materials was formalized through a cargo vessel, which traveled to the island annually. The long administrative period of the Chilean Navy began to generate a climate of tension that led to a march of the islanders protesting against the restrictions the Navy had imposed on the natives and the lack of progress of the island. In late 1964 this movement began demanding among other things, a social opening of the island, the end of the restrictions for leaving the island, the end of the prohibition of speaking Rapa Nui language, as well as participation in the Chilean election process (Porteus, 1981, p. 170-171). According to the Law No. 16441 of February 22, 1966, the island became a province of the Region of Valparaíso. This means that the island ceased to be a Chilean possession overseas and became part of the national territory having executive representation through a Civil Governor (Haka Ara, 2008, [n.p.]). Once the construction of Mataveri Airport was finished in 1967, LAN,11 the Chilean airline, undertook up to ten flights a year between Santiago and Rapa Nui. The opening of the air route between Chile and Easter Island allowed the improvement of infrastructure, communication, social services and transport around the island. This undoubtedly led to an increase in the number of visitors who came to the island. Likewise it began the restoration of some sites, which opened Easter Island to further arrivals of scientists and tourists from all over the world changing the way in which Rapa Nui history was understood (Porteus, 1981, p. 190-191). In 1968, for the first time the first Spring Festival was held on the island. It later became known as Tapatí Rapa Nui (Bendrups, 2008, pp. 18-19). Around

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11 *Linea Aerea Nacional*. 
1975 the Mata Tu’u Hotu Iti troupe emerged, performing legends regularly on the island.

In November 1991 the celebration called Mahana O Te Re’o, Day of the Language, was held for the first time. It brought together all schools at a party relating to the use of Rapa Nui language, performing dances, songs and plays. In 1992 thanks to a contribution from the Government of Japan, the restoration of Ahu Tongariki, devastated by a tsunami in 1960 began. In 1993 Kevin Reynolds and actor Kevin Kostner directed and produced the film "Rapa Nui" on the island, in which approximately 300 islanders performed as extras together with a team of 200 Hollywood actors. This production indirectly collaborated in the development of the performing arts of Rapa Nui, with particular emphasis on the use of technical materials such as the lighting, the use of wireless microphones, as well as giving importance to the design and construction of a setting ad-hoc to the artistic production that was planned. In 1995 a meeting among Polynesian cultures was held, where a group of Maori, Tahitian and Marquesan travelled to the island to participate with their Rapa Nui brothers in an emotional 12 hours ceremony to restore the ancestral Polynesian mana. The same year, UNESCO declared Rapa Nui the World Cultural Heritage of Humanity, in the category of "Cultural Landscape". In the year 2000 an international proposal was introduced to promote tourism on the island, due to the sudden increase of tourists from five thousand visitors to 20,000 in one decade. The Chilean Government called on local and foreign organizations in order to develop strategies and actions for the conservation, sustainability and exploitation of the Rapa Nui heritage resources. Ka Tangi Te Ako, song festival, was celebrated for the first time in the year 2002. This festival is a rather minor and local festival gathering more people from the community than tourists, and is organized each year in the hall of the primary school, Liceo Lorenzo Baeza Vega.
SCENE III. PERFORMANCES AND CONTEXT

Easter Islanders have always relied on feasts and celebrations in order to keep themselves entertained. It is believed that there was a time in Easter Island’s history when frequent wars kept the inhabitants always busy, however, “when peace reigned festivities were continuous” (Metraux, 1971, p. 343). The entertainment of the population might have been considered as one of the social responsibilities that each village had. To accomplish this task they took turns, therefore “as soon as a feast was finished in one place a new one began in another point of the island” (Metraux, 1971, p. 343). The variety of festivities that are found throughout the history of Rapa Nui is considerable (see Figure 4). Englert (2007, p. 302) points out that any event could have been a good reason to celebrate. Moreover, Englert (2007) called the islanders “masters of the art of living” (p. 306-307), especially because of the variety of celebrations they had throughout the year.

In order to contextualize the construction of contemporary Rapa Nui theatre, an examination of historical s is required. For some of these s there is no photographic record. It is important to point out that their description is rather speculative and based on memories and feelings that the contemporary population of Rapa Nui has regarding such s. In addition, the descriptions about such s that were made by various anthropologists who visited the island (for example, Metraux, Routledge, Barthel and Englert) have been reviewed. The definition of such s is rather confusing. Sometimes it is difficult to know whether they are talking about the same s under another name or simply a totally different one.

All these s are antecedents to modern Rapa Nui theatre, therefore this scene begins with a description of a’amu tuai (telling old stories), as a Rapa Nui narrative genre. This scene will then describe the concept of koro (feast) and different kinds of koro that have existed followed by the description of another celebration called Miro Oone. It is possible to find more data about Miro Oone as it is more recent than those that are in the category of koro. Finally, contemporary s such as festivals that are currently organized in Rapa Nui will be described.
Figure 4 shows a timeline in which it is possible to see the historical period and the context in which these feasts might have taken place.
A’amu Tuai

Easter Island performances inherited an epic poetry from the ancestors and a pantheistic conception of life and the universe. There is great identification of man with nature which is possible to find in the way Rapa Nui people talk about mythical links between their life and beyond when explaining some of their cultural activities (McCall, 1981). The narrative composition, whether in tales, legends, myths or recitations, is full of abstractions, which frequently rely on symbols, exaggerations and an in-depth, descriptive narrative, which by its historical character, is an important document for future generations (Huke, 1995, 39). The performance of each character is based on the content of the legends which are considered as truthful accounts of Rapa Nui’s history. These legends might not discuss major dilemmas but they summarize past experiences, transmitted through generations as real epics.

On the one hand the story itself, in other words the plot of the story, is reminiscent of classical Greek tragedy and the inexorable fate characters typically face. Death must be avenged, no matter what the consequences. This comparison can be illustrated by the story called *Kainga*\(^{12}\) in which a man is killed by a young boy. The story describes the search for who killed whom and how that death was avenged. Near the end of the story, each character introduces himself by saying who he killed. This situation continues until balance has been re-established between tribes, and there is no need for any further death.

On the other hand, this style of performance resembles Brechtian-style epic theatre, which has a unique form of organization and in which a narrator-character plays and has an important role during the performance. According to Ronald Gray, when Brecht was speaking of epic theatre, he referred to a theatre that was not exactly "dramatic" (in

\(^{12}\) In relationship to the description and the analysis of the different plays that is done in this research, it is worthwhile pointing out that the interpretations and analysis of each of these works are my own. They reflect an intention to explain and describe, especially to the reader who has not had a chance to see Rapa Nui theatre, the characteristics that this type of theatre has. It is not my intention to categorize, classify or relate Rapa Nui theatre with other theatrical styles such as the Epic theatre, or physical or gestural theatre. These styles of Western theatre are mentioned so that the reader can have a point of reference with which to understand and assimilate Rapa Nui theatre more easily.
Maldonado 1985, p. 24), full of tension and conflict, but rather slow, reflective and giving time to meditation and comparison.

Epic drama has an expository and narrative genre and one of its main characteristics is that the story is organized in episodes in which the viewer comes to see a representation that “responds to a fact” (Kesting, 1959, p. 61). In addition, in this type of theatre it is possible to find that, the situation in which the character is immersed is more important than the individual (Maldonado, 1985, p. 28). “The tension is concentrated less on the outcome of the story, but more in each particular event” (Levy-Daniel, 2004, p. [n.p.]). The individual is subjected to different situations, and their story is the history of the relationship between the characters with another’s behavior. It is possible to say that the main character is the many situations the character faces during the play, which might change their behaviour.

Getting to know a man in a specific way generates a feeling of triumph. Man cannot be entirely known, because it has not an easy end, because it holds and hides many possibilities (hence its ability to evolution). Man allows the environment to change him and at the same time he changes the environment. (Benjamin, 1975, 28. In Levy-Daniel, 2004, p. [n.p.])

Epic theatre postulates that the viewer should know that they are going to see a representation of a fact or event, that theatre is narrating a reality and that the viewer should be the observer of such reality (Maldonado, 1985, p. 26). This is exactly what happens with the audience in Rapa Nui when an old legend is performed. The relationship between these legends and the audience is that most of the audience knows the storyline of the legend that is being represented. The local audience attends such theatre performances because they want to remember the deeds of their heroes, and to be connected with the traditions of the past. Maldonado (1985, p. 26) emphasizes that the characteristic of the epic drama, according to Brecht, lies in the fact that it does not appeal to the audience’s feelings, but to the comprehension (understanding) of the viewers, in which the drama guides the emotion to a point of knowledge.

The necessity of Rapa Nui people for maintaining the oral tradition in this globalized world is strong. Oral tradition is mainly what is left from the old Rapa Nui culture, which has been transferred from generation to generation. Unfortunately, the world is changing very fast and forms of verbal or visual communication will be discarded by
more modern and fast forms. That is why drama performances in Rapa Nui somehow integrate all forms of narrative that they possess as a way to keep them alive, and to pass them on to younger generations so that they do not get lost.

These forms of narrative are dances, string figures and body painting, those which within a performative context become gestures. This feature of *a’amu tuai* may also be linked to the epic theatre, as this type of theatre “is by definition a gestural theatre. Its material is the gesture and the task is to value and to use this material properly” (Levy-Daniel, 2004, p. [n.p.]). A gesture has a precise beginning and end. That is why the actor's most important task is to ensure that his actions are defined, that is, to be able to give to each gesture adequate timing and spacing. The main feature of epic theatre is that the actor shows one thing while showing himself. "By showing the thing inevitably is showing himself, and by showing himself is necessarily showing the thing" (Levy-Daniel, 2004, p. [n.p.]). It seems that the statement in Rapa Nui language, "... *mo hakatike’a atu korua ta’ato’a ...*" (meaning “to show you all”) has been present from the beginning of time in this culture until the present day.

It is important to point out that Rapa Nui representation, although it is reminiscent of Greek and Epic drama, is something that happens intuitively, without aiming for it to happen. Not that the Rapa Nui people deliberately studied the characteristics of both styles of theatre, but because of their similarities, I think this is the best way to describe it, especially to people who have never seen a Rapa Nui play, so they might get an idea of how it does look.

**Koro**

Metraux (1971, p. 343) states, that the general name for feast was *koro*. Englert (2007, p. 299) explains that *koro* included all events celebrated with songs and sharing of food with a large group of people, as well as performances for “honoring a living father, mother, father in law or mother in law” (Metraux, 1971, p. 346). These *koro* festivities “were named according to their purposes, their nature and time of the year when they were celebrated” (Metraux, 1971, p. 343).
This celebration could have been a trace of how it was used to deify the old chiefs, being one of the reasons why some chiefs after being deified, gained the right to have a permanent statue on an altar (Edwards, [n.d.], p. 341).

Metraux (1971, p. 346) describes a general koro feast saying that “a man celebrating a koro for his father presented himself on a fixed day to his relatives and friends with 200 or 300 fowls tied in groups of 10 to a long rope” (Metraux, 1971, p. 346). Once he handed a rooster to his father, he gave the remaining roosters to each of his brothers, sisters, cousins, or sometimes to some of his good friends. His favorite brother, who was called the motuha, and who ritually carried the fowls on his shoulders, received the last roosters after this first distribution. “This brother did not keep the birds, but presented them to his wife who passed them on to her brother” (Metraux, 1971, p. 346). The roosters were eaten after they had been away five times.

The man hosting a koro was named the tangata honui (generous man). The man who was honoured in a koro did not keep the food he received for himself. A return gift of chickens was made to the host of the feast on a later occasion through the same series of presentations. Every one who received a public present in a koro had to make a return gift on a later occasion, “and if he has self respect he will give more than he has received” (Metraux 1971, p. 348).

The person, who wanted to celebrate a Koro feast, firstly had to look for a specific person who was going to prepare and lead the songs during the festivity. If that person accepted the task, it was a duty for the host to offer a special umu (earth oven), called Umu Pare Honga. This was the general name for all umu being made for a person who agreed to provide services in any job or any party. That person had to seek men and women, and direct, as hatu or "director of the choir, the rehearsals and the songs at the party” (Englert, 2007, p. 299). The singers formed two groups who sang alternately. Each group consisted of a row of men called pere who were placed behind the women’s row named ihi (see Figure 5). All the singers painted their bodies with different colours using “yellow juice of the bulb pua, red soil called kie’a, white clay and charcoal” (Englert, 2007, p. 300). The singers also wore on the head a "ha’u mingo’i, which is a headband adorned with short feathers” (Englert, 2007, p. 300). A man called va’e (foot) was in charge of the drum (see Figure 6), which was made by “digging a wide hole in the ground and at the bottom of this hole was opened another one smaller and circular. In there they put an empty gourd covered with a flagstone. The va’e hit the stone with
one foot, causing a deep sound, like a drum“ (Englert, 2007, p.300). The director of the choir was standing in front of the group of singers looking at them, jumping alternately on one foot and waving a ceremonial paddle, called *rapa*, placing the hands on the sky while the *ihi* and *pere* sang sitting and moving only the trunk and arms in a continuous movement called *hoko* (see Figure 7).

Figure 5. Position of the singers in a *koro* formation, according to Englert (2007).

Figure 6. An artist’s impression of a *va’e*, by Te Pou Huke.
Metraux (1971) says that in the koro there was always a big house called hare koro. Here young people, boys and girls, as well as adults spent their time playing various games and enjoying the care free life provided in these koro houses, “this house was the material symbol of the generosity of the koro giver” (Metruax, 1971, p. 348). In such places “food was distributed in abundance, and sometimes more than 10 earth ovens were cooking at the same time” (Metraux, 1971, p. 349). Once the koro celebration was over, the house was pulled down carefully, so that the poles used in the construction could be used in a later celebration (Metraux, 1971, p. 349).

Different types of Koro

According to Pamela Huke, a long time ago there was a type of procession that was called koro paina, in which a high status person was placed on a platform and carried on the shoulders. It appears that this procession had nothing to do with the celebration of a koro or a festival called paina. From the information gathered about paina in the writings of Metraux (1971), Englert (2007), Paoa (1983) and Edwards (n.d.), it is possible to say that the paina feast was celebrated to honour the “memory of a dead parent” (Metraux, 1971, p. 343), or “an important person some years after his death” (Paoa, 1983, p. 450).

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14 See Figure 4.
The *paina* feast was hosted by the eldest son of the deceased, which could have been, “an indirect part of the funeral duties of a son” (Metraux, 1971, p. 343), and held probably soon after the death or several years after. According to Metraux (1971) and Edwards (n.d.) the *paina* feast was held between the months of November to January, during summer time, and lasted for three or four days. The exact time was indicated by the position of Orion’s belt, when the three central stars were high in the sky (Metraux, 1971, p. 343). The *paina* feast was held in front of an altar (*ahu*) “where the honored dead relative was buried” (Metraux, 1971, p. 344). Since the feast had to take place “where the bones of the person to whom the feast was organized, had been exposed, it is possible to infer that the ceremony was done to honor members of the royal lineage” (Edwards, [n.d.], p. 341).

This celebration was carried out regularly around the 15 major villages on the island in front of the largest Ahu, but not performed in any of the minor altars (Edwards, [n.d.], p. 341). (see Figure 8)

This table shows the order in which each clan was giving a *paina* feast, according to Estella (2007, pp. 62-63).

<table>
<thead>
<tr>
<th>Order</th>
<th>Place</th>
<th>Tribe’s name</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anakena</td>
<td>Miru</td>
</tr>
<tr>
<td>2</td>
<td>Hanga Oteo</td>
<td>Raa</td>
</tr>
<tr>
<td>3</td>
<td>Ana O Hoka</td>
<td>Miru</td>
</tr>
<tr>
<td>4</td>
<td>Tahai</td>
<td>Ko Tu’u</td>
</tr>
<tr>
<td>5</td>
<td>Hanga Roa</td>
<td>Ko Tu’u</td>
</tr>
<tr>
<td>6</td>
<td>Hanga Piko</td>
<td>Ko Tu’u</td>
</tr>
<tr>
<td>7</td>
<td>Mataveri</td>
<td>Ko Tu’u</td>
</tr>
<tr>
<td>8</td>
<td>Vinapu</td>
<td>Ure o Hei</td>
</tr>
<tr>
<td>9</td>
<td>Vaihu</td>
<td>Tupahotu</td>
</tr>
<tr>
<td>10</td>
<td>Akahanga</td>
<td>Koro O’ Rongo</td>
</tr>
<tr>
<td>11</td>
<td>Runga Va’e</td>
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</tr>
<tr>
<td>12</td>
<td>Te Hanga A Ika I Ria</td>
<td>Koro O’ Rongo</td>
</tr>
<tr>
<td>13</td>
<td>Tongariki</td>
<td>Ure o Hei</td>
</tr>
<tr>
<td>14</td>
<td>Maunga Teatea</td>
<td>Ure o Hei</td>
</tr>
<tr>
<td>15</td>
<td>Hanga Hoonu</td>
<td>Tupahotu</td>
</tr>
</tbody>
</table>

*Figure 8. Order of tribes and places.*
The family in charge of the organization of the feast contributed to the expenses of the celebration (Metraux, 1971, p. 343). For several years the entire family (not only brothers and sisters, but cousins, aunties and uncles) raised chickens and planted extensive crops, in order to have enough food the day of the ceremony “to entertain a large crowd of guests” (Metraux, 1971, p. 343).

People attending the ceremony “wore elegant attire and adorned themselves in the best possible way painting them with beautiful colors” (Paoa, 1983, pp. 451-452). As a contribution to the ceremony, the guests also brought food to be distributed at the end of the ceremony. Sometimes, some families “took their entire crop of food plants and different fish species such as tuna and lobster. The input was a real competition, thus increased the richness of the feasts” (Paoa, 1983, p. 450). Te Pou Huke\textsuperscript{15} explains that in such occasions each tribe had a specific place where they stayed during the feast. The place was called \textit{taki eve}, so it was possible to see which tribe came to the ceremony and which one did not, the latter because a bad crop production prevented a tribe from having sufficient food to share. According to Huke,\textsuperscript{16} this way of organizing the guests was also a way of noticing which family had not enough food.

The opening of the feast was given by the \textit{heva} (sufferer), who climbed up inside the figure to the head with a chicken in his hands. The host “passed his head through the mouth of the paina and delivered a long speech” (Metraux, 1971, p. 345) to the population gathered. He greeted the congregation and spoke of the deceased admiring his virtues and memory, and afterwards he magnified himself for organizing the party. Pamela Huke\textsuperscript{17} explained that what the host delivered from the mouth of the figure in the form of a speech was a representation of the deceased’s life. She understood this performance of the host as being similar to drama than to a simple plain speech. Later, still inside the figure, the \textit{heva} showed to everybody the chicken he was holding “and bit the rooster’s crest” (Englert, 2007, p. 303). All the food gathered for the feast was placed at the feet of the figure and on the last day it was distributed among the guests, finishing the feast in a large banquet. Englert (2007) points out, that “according to tradition, the son also called from the mouth of the paina with loud and pitiful voice, a friend of his father to deliver the \textit{hakakio moa} or grateful chicken” (p. 304).

\textsuperscript{15} Rapa Nui Artist. Personal Communication / Talanoa. 26 February 2009.
\textsuperscript{16} Rapa Nui Artist. Personal Communication / Talanoa. 26 February 2009.
\textsuperscript{17} Former performer from Mata Tu’u Hotu iti’s troupe. Personal Communication / Talanoa. 20 January 2009.
Barthel (1962, p. 659) affirms that Ure Potahi, a Rapa Nui catechist, and his mother, Te Oho A Neru, might be considered as eyewitnesses for these forms of staging around the year 1860. He reports that such feasts took place quite often at a time when the great stone figures still stood upright on the ahu. Finally, he suggests that in some way this type of feast acknowledged at the same time the stone figure of an ancestor, and the living descendants of that person who were on stage (Barthel, 1962, p. 659). In this sense these performances might have drawn attention at the same time to the dead and the living people involved in this celebration.

Nowadays, paina is known as a circular area that is located in front of the altar (see Figure 9), where it is believed a tall figure was placed in order to celebrate such festivities. This circumference has an average diameter of three or four metres, and is surrounded by stones. According to Myriam Tuki, the number of stones used to surround the circle signified the number of years that this chief ruled on the island.

![Figure 9. Paina site in Ahu Hanga Te’e. Photo by Moira Fortin.](image)

There was another feast, which according to Barthel (1962), would have begun after the third day of celebration of the paina, where the stage became the arena for the feast

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called *koro ei*. In Rapa Nui culture prestige involved two aspects of each individual, the personal and the tribe’s (*mata*) prestige (Paoa, 1983, p. 275). If a person felt offended by a word or a gesture that another person had committed, this person was within his/her right to take revenge on the offender (Edwards, [n.d.], p. 338). In order to avoid accusations which could undermine the prestige of a person, the inhabitants of the island had the option of requiring a public challenge which allows doing justice to the offense and, thus, restoring the personal and tribe’s honour for the rest of society. This public challenge, known as *koro ei*, was the organization of a song festivity where rude lyrics could be sung highlighting a defect or some ridiculous physical circumstances connected with a person (Campbell, 1999, p. 97).

The *ei* was a type of song with a bad text, *kupu rakerake*, a song of mockery and disdain. If some people became enemies, it was very common to take revenge by celebrating a *koro* with the famous *ei* song (Englert, 2007, p. 305-306).

It seems that its only aim was to offend and make fun of a person whose conduct had previously insulted a person (Edwards, [n.d.], p. 338). This challenge did not have a specific date; however, this song feast was arranged in advance supported by some tribal, familiar or personal hatred (Campbell, 2006, p. 323). Englert (2007, p. 305-306) explains that this feast was organized in the same way as other *koro* festivities, in which the victim looked for an organizer and closed the deal with an earth oven called *umu pare honga*. The coordinator (*motuha*) was responsible for setting the date and terms on which the feast would run (Campbell, 1999, p: 97). The *motuha* brought together the singers, *pere* and *ihi*, to rehearse songs and hired “composers who would create burlesque and offensive songs for the offender” (Edwards, [n.d.], p. 338). Once the rehearsals were finished, “which were conducted in absolute secrecy so that the offender wouldn’t have an idea what awaited him” (Edwards, [n.d.], p. 338), the group performed in front of the public for several nights in a *hare koro*.

The songs used to start the show were usually the less rude songs they came up with, and then gradually they increased the tone of mockery and insults as they ran the feast, leaving the more rude songs for the end (Edwards, [n.d.], p. 338). Any topic could serve as a text for an *ei* song. They had absolute freedom of expression and creation. References to physical defects, no matter how pitiful they were, were no obstacle for the

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19 See Figure 4.
artist (Campbell, 2006, p. 325), such as being bald (*marengo paka*), being lame (*va’e koke*), having short eyesight (*mata keva*), being fat (*viri viri*), being cross-eyed (*mata poteko*), being skinny (*pakiroki*), as well as having some diseases such as asthma (*mare mare*). “It seemed as if all tapu of the island had been abolished during such opportunities” (Campbell, 2006, p. 326).

Despite the coarseness of its language, people involved in such festivity had to show a good sense of humor and not feel offended (Campbell, 2006, p. 324). It is believed that the feast ended when one group could not bear the insults and grotesque forms of provocation. The winning groups were considered the ones who maintained a good sense of humour during the insults (Campbell, 1999, p. 97). Once the feast was over, and the calm was apparently restored, they continued the celebration with the traditional *umu* (Paoa, 1983, p. 278). According to Edwards ([n.d.], p. 338), this form of revenge persisted until very recent times (first half of the last century) despite deep opposition by the Church and Father Sebastian Englert.

Another feast is also known by the name of *narinari,*20 which according to its characteristics could be linked to the celebration of *koro ei*. Pamela Huke21 referred to *narinari* as an event that was basically for entertainment, which involved teasing another person in the form of a satire. Felipe Pakarati22 explained that this feast was organized to make fun of others through songs. He also states that the Pate family were very good imitators, and always participated in *narinari*. Overall it can be said that this celebration might have been related to imitations and the use of songs of derision, maybe not entirely offensive, but for fun and entertainment. It cannot be verified whether this event was held during the first half of the twentieth century or not. Cristian Madariaga23 said that *ngongoro narinari* was performed when the missionaries were already on the island, ensuring that this celebration was rather contemporary, or at least from the twentieth century. When I was performing with the Cultural Ballet Kari Kari, the director Lynn Rapu explained to us that *narinari* referred to buffoonery (clownish trick). He also gave us an example saying that during the Tapati Rapa Nui

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20 See Figure 4.
21 Former performer from Mata Tu’u Hotu iti’s troupe. Personal Communication / Talanoa. 20 January 2009.
22 Personal Communication / Talanoa. 15 February 2009.
23 School teacher in the subject of Rapa Nui language. Personal Communication / Talanoa. 28 February 2009.
(summer festival) there is a parade where each person dresses up in the old way, using “a small garment similar to underwear made of bark cloth called hamí” (Fortin, 2009, p. 154), and walking down the main street singing and dancing. According to Lynn Rapu, this parade would be the modern version of narinari, where people dress up having a joyful time singing and dancing.

Pamela Huke and Felipe Pakarati also spoke about the narinari feast as “Fiesta de Disfraces” (a costume party). The disguised person was designated with the term narinari hakaatua or narinari hakavarua which means ‘as a deity’ and ‘emerging like a ghost’ respectively. Barthel (1962) enumerates three ways in which narinari was explained to him. Firstly, narinari was considered an aspect from the akuaku (spirit). Secondly, narinari was related to something that someone might get scared of. Finally, narinari were the people who were dressed for a feast and were unrecognizable. The term narinari was also related to the postures and gestures that a person could perform while disguised (Barthel, 1962, p. 656). Narinari can be classified in two different types. Firstly, the tangata narinari who was a person who went disguised to a party; secondly, the maori narinari "Masters of Disguise", who were responsible for the making of the disguise (Barthel, 1962, p. 656).

**Figures and Masks used in a Koro Feast**

According to Englert (2007), “everyone who wanted to celebrate a feast with a figure had to find people who wanted to construct the figure” (p. 303). Therefore, the host of the ceremony, the “heva (sufferer) ordered to build an image that represented a tribute to the dead person” (Paoa, 1983, p. 450).

The figures were constructed by the individual who had specialized in building these figures and were paid with food and tapa (mahute - broussonetia papyrifera). They hired assistants if necessary and they provided the material

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24 Former performer from Mata Tu’u Hotu iti’s troupe. Personal Communication / Talanoa. 20 January 2009.
25 Personal Communication / Talanoa. 15 February 2009.
26 This way of writing the word maori refers to the Rapa nui term of master or teacher, which is different from the term Māori from Aotearoa/ New Zealand, which is the name of their indigenous people.
with which to make the figure, and were also responsible for its erection in front of the altar and its subsequent dismantling (Edwards, [n.d.], p. 342).

The figure had to be three or four metres high, consisted of a head and body, and had to be hollow so that the heva could enter the figure (Paoa, 1983, p. 450) (see Figure 10). A huge image of a human figure made of rods and reeds and covered with tapa was erected on the front side of the ahu. (Metraux 1971, p. 344) The paina was kept in place by four long ropes, one of which passed over the ahu. (Routledge [194, p. 233] in Metraux 1971, p. 345)

The construction of the figure was divided in two groups. One group “made the trunk, forming the frame with vertical and horizontal sticks and covering them with tapa (mahute) or dry grass” (Englert, 2007, p. 303). The other group “made the head with a frame of sticks, covering it with tapa cloth, but leaving the mouth open, eyebrows and beard were made of feathers” (Englert, 2007, p. 303).
The figures used in these feasts were not all the same, and according to the description of some explorers, they can be cataloged in three different classes:

1) Human Form: Metraux (1971) describes the figure in depth. The framework rods were sufficiently strong to hold the weight of a man. On the perpendicular poles were fastened 11 or 12 rings of ‘reeds’, the diameter of each ring decreasing toward the upper part of the pole. *Tapa* cloth was sewn onto the conical framework and painted. The head was made separately, and consisted of a framework of wood and reed covered with *tapa* cloth. The mouth was left open so that the man who climbed into the figure could see and speak. The top of the head was surmounted by a circlet of frigate bird (*makohe*) feathers. The eyebrows were made of
black feathers; the eyes were painted and the balls were represented by
black shells (*pure uriuri*) surrounding a white disk cut from a human
skull (*ivi puoko*). The nose was a piece of *tapa* stuffed with reed. The body
of the figure was stained yellow with turmeric dye. Perpendicular lines on
the neck symbolized a man, but dots on the forehead and a black triangle
on the cheeks (*retu*) indicated that the figure stood for a woman (p. 344).

2) Figures stuffed with straw: There were other types of figures used in some
ceremonies that were related to the *koro* feast.

These figures were made of reeds, they had hair, were the size of a man
and were called *kopeka*. It was said that they were made to indicate
mourning for a woman or a child. These figures were installed outside
the house and brought inside when rain came. Sometimes they were
placed at the summit of a hill, so the family could go there to cry for
their loss. There were some women who specialized in the making of
this type of figure; two of them were Hinahina from the Haumoana
clan and Urea Rea from the Marama clan (Metraux 1971, p. 344).

3) Figures in the shape of stone statues, *moai*: Edwards (n.d.) explains that in the
early nineteenth century, some *koro* figures were also built in the shape of a *moai*
(stone statue), when they had already stopped the carving of this kind of statues.

According to Rangitopa (an informant) who attended a *paina* feast in
Mahatua, the figure that was located in front of the *ahu*, was shaped
with a crust on a wooden frame which had the same shape as a *moai*,
the only difference being that the arms were straight and the hands were
on the side. Both the head and fingers were made separately and
assembled later. This figure was between 10 and 12 meters tall and was
held by four ropes (*hurahura*) some of them went over the structure of the
ahu (p. 343).

It was not necessary to make a new figure for each feast. These figures were not
destroyed; on the contrary, they were carefully preserved for another ceremony
(Englert, 2007, p. 303).
Barthel (1962) gives another description of figures built for koro feasts. He proposes that on the day of the feast, the organizers met early in the morning and made a half circle on the flat land beside the ahu. On the burial terrace two big columns of a hard wood called Toromiro were erected. These wooden poles were built as high as the ear of the stone statue (moai) (see Figure 11). In addition, a rope crossed the space from pillar to pillar, from which on both sides hung tapa which was tied on the neck of the figure. These pillars, called pou, had on top a stylized tapa mask, as it is possible to see on the Rapa Nui dance paddles (ua) (see Figure 12) where eyes and mouth remained open (Barthel, 1962, p. 659). Behind the tapa close to the ear was hidden the host of the feast, whose task was to gather the crowd from the burial terrace and the flat side of the ahu, and to teach them the meaning of dances and songs. This tapa was painted with some waves, while the central part of the platform remained free.

Figure 11. Use of the ahu during the performance of Paina o te Narinari, according to Barthel (1962). An artist’s impression, by Claudia Quiroga.

Figure 12. Ua, in Heyerdahl (1976).
This central section was called *haha* ‘the mouth or opening’ and was the stage for young girls to dance on (*Ulka heuheu*). Barthel (1962, p. 659) explains that from the *ahu*’s perspective, the right stone figure was known as ‘the men's side’ and the left as ‘the women’s side’. While the back section of the *ahu* was especially for dancers, there was a narrow section directly in front of the platform, in its full extension from one pillar to the other, for the male participants (see Figure 13). A third part was a kind of proscenium in front of the *ahu* were it was possible to see a half circle were the audience was located (Barthel, 1962, p. 660).

![Figure 13. Spacing and structure of the performance, according to Barthel (1962). An artist’s impression, by Claudia Quiroga.](image)

There are some references about the existence of some other small figures of *mahute* which corresponds to the figures called *narinari* (Arredondo, 2004, p. 92) (see Figure 14). These figures may have been related to the *paina* festivity, where these figures were probably hung or suspended since one of them had a string in his back which would have been used for this purpose (Arredondo, 2004, p. 94). However, Paoa (1983, p. 454) explains that these figures might have been models of the figure used in one of the *koro* festivities. On the other hand, since the figures were covered with designs, they could have represented designs for body painting or tattoos (Arredondo, 2004, p. 92).
The general appearance of these figures was grotesque, with a disproportionately large head and unrefined features (Arredondo, 2004, p. 92). The structure of such figures was made with thin sticks, after that it was filled with grass (totoro) and finally covered with mahute. The figure was stitched together with fine threads of hauhau (Hibiscus tiliaceus).

![Figure 14. Tapa Figures called narinari, in Heyerdahl(1976).](image)

Such images are currently included in the Peabody Museum of Archeology and Ethnology at Harvard University, Cambridge and in the Municipal Museum in Belfast.

Photographs dating from 1915 (see Figure 15) are evidence of the use of masks in some koro festivities. The general term for mask was uru, and the use of this word in Rapa Nui language was “he uruuru ki te aringa” and “manu uru i te aringa” which means “the face (with this) covered” and “the mask is in the face” respectively (Barthel, 1962, p. 654).
Figure 15. Masks used in some koro festivity around 1915, and masks used in a ceremony for Thor Heyerdahl around 1976. Pictures courtesy of MAPSE.

The masks were possibly made from long grass (*totora*) covered with *mahute* (*tapa*) and painted with different colours. The colours used were white earth (*marikuru*), red earth (*kie’a*) and smut (*ngarahu*). Some decorations were occasionally added to the masks such as hair and feathers (Barthel, 1962, p. 653). According to Barthel (1962, p. 654) it was possible to encounter two groups of masks; a group of anthropomorphic masks, and another group of zoomorphic masks. The most common motif for a mask was the bird called *makohe* (like a seagull) with its long curved beak (see Figure 16). There were some other types of bird masks, such as the head of a bird with a short pointed beak introduced to Barthel (1962, p. 654) as *manu uru*.

![Figure 16. An artist’s impression of a man wearing a mask in the form of a makohe, by Te Pou Huke.](image)

Barthel (1962, p. 654) states that there were two types of masks, the half mask which was entirely or partially painted with the yellow colour of turmeric tied at the back of the head, leaving the mouth and chin free, so that the performer could open the mouth as needed. There was also another type of mask which was a whole head mask (like a helmet) where the most common representations were the seal head (*pakia*) and the shark head (*mango*) (see Figure 17). These two types of masks were built with a similar
structure, or at least with the same materials and covered with *mahute* on which red and black designs were painted (Barthel, 1962, p. 654). The mask of the seal became meaningful when remembering Tangaroa, a Rapa Nui god, who arrived on the island with the appearance of a seal (*pakia*) (Barthel, 1962, p. 655). The late forms of those masks were made of paper. These types of masks might show evidence of some influence from Tahitian or Chilean models (Barthel, 1962, p. 653) (see Figure 18).

Figure 17. According to Barthel (1962) these were the different masks used in ancient Rapa Nui. An artist’s impression, by Claudia Quiroga.
Figure 18. Tapati Parade in 1995 using masks. Photo courtesy of Paula Aguirre.
Miro Oone

The sailing ships that visited Easter Island at long intervals during the eighteenth and nineteenth centuries must have made a strong impression among the islanders, because it is possible to find some evidence of these visits in numerous representations of sailboats painted on the tiles of the Orongo houses and in the cave, Ana Kai Tangata (Metraux, 1971, in Paoa 1983, p. 427). Miro Oone was the name of a figure made of earth that had the shape of a boat, in which was held a ‘boat festivity’ (Englert, 2007, p. 198) (see Figure 19). This feast consisted of imitating the activities, postures and language of a ship’s crew (Metraux, 1971, p. 351).

Maneuvers that the natives saw in the course of these visits, became the subject of a ballet or pantomime performed every year on a platform of land (Miro oone: earth’s ship), representing the foreign ship (Metraux, 1971, in Paoa 1983, p. 428).

Figure 19. Group performing a Miro Oone. Photo courtesy of MAPSE.

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27 See Figure 4.
On the first day of the year the natives dressed in navy uniforms, where some natives were the *mataroa* (sailors) and others the officers and they performed exercises imitating a ship’s crew. This feast was prepared long in advance, and every detail was carefully studied. A month before the feast, regular dance lessons were given in the huts of native instructors (Metraux, 1971, p. 361).

The characters, men and women, arrived in two groups. Among them were several women dressed in uniforms of officers of the Chilean Navy. They stood in one line, each with their hands on their hips, and swayed their bodies forward and backward. The dance itself was extremely simple, consisting of a few steps forward followed by one or two steps backward. The first row of dancers was led by two girls in brilliant uniforms, one of the girls brandishing a sword and the other the scabbard of the same weapon. Sometimes they turned toward their troupe, uttering commands in the various languages of all the warships which had visited the island. At a given signal, all the dancers moved their arms in a gymnastic motion inspired probably by the exercise or signalling methods observed on board some training ship. In unison they lifted and lowered their arms while slowly stamping their feet as if sometimes hesitating to touch the ground. As far as I remember the tramping was broken by half turns and forward and backward steps, but my general impression was of constant tramping which was often out of time with the movement of the arms. The leaders of the file danced with quick steps, some times approaching each other, then retreating. Occasionally they touched their weapons as if to start a fight. They broke the silence with meaningless utterances in Spanish, French, German and English.

The measure was marked on two drums, each beaten with one stick. One drum was made from a tin box, the other from wood covered with a skin.

The first troupe of dancers was followed by another which performed the same dance. A big fellow, strangely dressed, accompanied the movements of the others with contortions of his neck, knees and face.

The comic interlude from this long, dull dance was furnished by a group of young boys dressed like regular Chilean sailors (see Figure 20). Bent double, they executed funny steps, made faces, and behaved in a general grotesque manner.
while they kept time to the sound of the drum. The stamping and shouting of orders in foreign languages would have lasted for hours (Metraux, 1971, pp. 361-362).

![Figure 20. Group of dancers in the Miro Oone performance. Photo courtesy of MAPSE.](image)

These photos were taken during the expedition when Metraux and Dr Lavachery were on the island in 1934 and 1935. Looking at these pictures, the detail of the clothing used in this feast caught my attention. Clearly they were not any old, damaged clothes that were repaired and transformed into some navy attire. Pierre Loti, a French sailor who visited the island in 1872, describes in his book *Isla de Pascua* a situation where some wooden or stone artifacts were exchange for a Navy uniform.

> In exchange for your idol, that two of my sailors are carrying, I would give this beautiful Admiral coat, which he put straight away (Loti, 1998, p: 55).

Englert (2007, p. 301) points out that there is a place on Easter Island called Ko Te Hiko Ha‘u O Miti Rangi (The theft of Miti Rangi’s hat) where, according to tradition, a native named Ika Uri, took the hat of a visitor to the island (see Figure 21). This event, seemingly insignificant, was also celebrated at this feast.

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28 Easter Island.
The last of these celebrations was given not long ago, where one group of *mataroa* (sailors), pulled some fictitious ropes in unison while the captain, represented by catechist Timoteo Pakarati, gave orders, chewing and spitting his tobacco. Timoteo Pakarati, is remembered as having played the role of a captain with great success (Metraux, 1971, p. 351).

In some parts of the island, for example, along the road to Vaihu and within walking distance of the road to Vaitea, it was still possible to see the remains of a long narrow elevation of land which had been given the shape of a boat (Englert, 2007, p. 301). According to Paoa (1983, p. 437), one of such figures was located in Vaihu near a place called Renga Haminga. Another one was in a place called Va‘i Rou. The Miro Oone, found in the area of Ma‘unga Ori, was approximately 55 metres long, 5 metres wide and 0.5 metres high. Another one was found in Pu'a Ha'u Mea which was approximately 30 metres long and 6 metres wide. Another, Miro Oone, was located in Hare Mimi Aringa that was about 55 metres long and 6 metres wide; the longest, Miro Oone, found was placed in an area called Puku Ngā Aha Aha measuring 76 metres long, 5 metres wide and about 0.5 metres high (see Figure 22). Some type of recreation might have been very important to develop in the early twenty century, especially for the people with leprosy who were living in one large area known as the Leprosarium and were not allowed to leave it, due to the risk of contagion. So in order to have some entertainment they
performed the Miro Oone feast from time to time. Felipe Pakarati\textsuperscript{29} remembered when as a child he took food to the leprosarium and saw, more than once, a celebration of the the Miro Oone.

Figure 22. Locations of Miro Oone, adapted from Paoa (1983).

\textsuperscript{29} Personal Communication / Talanoa. 15 February 2009.
Tapati Rapa Nui

Tapati Rapa Nui, “the annual cultural festival of Easter Island”, (Bendrups, 2008, p. 15) is a more recent invention which has been attributed to the arrival of large numbers of Chilean visitors in 1968 (Bendrups, 2008, p. 19). The beginning of Tapati was based on a festival that was held in Chile at the beginning of spring called “Fiesta de la Primavera” (Spring Festival) (Andrade, 2004, p. 68-69). The Rapa Nui version of this Chilean festival had dances, costumes, a parade and the election of a festival queen, a common element of all Fiesta de la Primavera. In its beginnings Tapati was organized by Chilean authorities living on the island to provide recreation for its residents. In the early stages of Tapati, this festival had the same characteristics as any regular Chilean celebration. That is, the events shown during this period were based on Chilean motives and fantasies that were hardly related to the Rapa Nui culture (Andrade, 2004, p. 71).

The transformation of Tapati into a more pertinent festival with regard to the Rapa Nui reality might have had several influences from different family groups. For example, the Huke Family who helped with the staging and artistic genres and Rodrigo Paoa who was involved with the sports activities (Andrade, 2004, p. 70). In 1985, Rodrigo Paoa became one of the organizers of Tapati Rapa Nui. That year he introduced the first of many changes in the sports competition as well as in the original structure of the festival (Andrade, 2004, p. 71). The main objectives of this festival were established:

1. To show many aspects of the islands's culture, emphasising the integration of ancient traditions in the contemporaneous activities of the event,

2. To maintain and encourage traditions, folklore and other cultural products as tools that validate culture as inherited from the ancestors,

3. The creation of new artistic expressions, providing the opportunity for new folklore to be portrayed alongside traditional culture,

4. To initiate new generations in the ways of Rapa Nui tradition through wide community participation in the event, thus securing the transference of customs, beliefs and tradition from one generation to the next, and

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30 See Figure 4.
5. To achieve international diffusion of Rapa Nui culture, in order to increase outsider understanding of Rapa Nui culture and to encourage tourism as an important means of income generation for a large proportion of the island population (Tuki and Paoa, 199, 30-31, in Bendrups, 2008: p. 20).

According to Rodrigo Paoa\(^3\) not only the competitions changed, but the whole meaning of the festival changed. Paoa comments that the introduction of competitions such as haka pei (sliding down a hill on banana trunks) (see Figure 23) was a big success, because this was an event not performed for years (Andrade, 2004, p. 71). Moreover, the organizers of Tapati changed the floats used for the parade for boats sailing from Haga Piko’s bay to Hanga Roa’s bay (see Figure 24). So, the existing competitions were gradually replaced by traditional arts and crafts such as Polynesian canoeing, clothing in mahute (bark cloth), body painting and folk festivals (Andrade 2004, p. 71).

Figure 23. Haka Pei. Photo courtesy of MAPSE.

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\(^3\) Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
Over time, this event became a venue for the expression of identity and culture, where it was possible to see aspects of Rapa Nui culture that were almost lost after contact with the West. The elders became first hand informants and through them it was possible to get to know aspects of the culture that were almost forgotten (Andrade, 2004, p. 69). The festival adopted the name of Tapati Rapa Nui (Rapa Nui Week), and used to last for a week, hence the name. The posters advertising the event began to take on the iconography of the island. In this way, Tapati became a celebration of, and gained more relevance for, the people of Rapa Nui (Andrade, 2004, p. 69).

By the mid 1990s the Municipal Gymnasium where the festival was held was not big enough to accommodate the large number of audience and competitors who took part each year. So it was decided that a bigger place for the event had to be remodeled. The site chosen for this purpose was an open space on the seafront in Hanga Varevare close to the center of town (Bendrups, 2008, p. 24)(see Figure 25). Nowadays it is possible to say that Tapati is the most important cultural event of Rapa Nui.
During two weeks of activities, sporting competitions took place such as the Polynesian canoeing, swimming and horse racing to name a few; artistic activities usually took place at night time on the main stage. Here it is possible to see the dancing competitions, singing contests and drama performances, among others. Another activity that takes place during this summer festival is related to agriculture and is also included as one of the competitions for the festival.

In the Tapati context, festival organizers have also devised novel ways of promoting skills in a variety of pre-contact ... art forms. The creative task of traditional ceremonial and daily life, including carving, cloth manufacture, and the fabrication of clothing and adornments are all represented in Tapati through individual competitions. Furthermore, competitions are held for important categories of songs, dance and drama, including both ancient and contemporary repertoires (Bendrups, 2008, p. 22).

Once one festival ends the preparations for the next one begins. It is very common to know, around February, the names of prospective candidates for the next festival. Sometimes it is possible to know the name of a candidate years in advance. In this way the candidate might ensure a good attendance and support from her family and friends during the contests. “The contestants, or candidatas are always young women, usually in their late teens or early twenties” (Bendrups, 2008, p. 20). While the primary face of Tapati might be the crowning of a queen, it is noteworthy that this competition is not exactly a beauty contest. The crowning of the queen depends on the strength and
support of her family, as well as the good performance of the competitors in each category. The more points a candidate gets by winning each challenge, the more chance she has to be crowned as the queen.

The folk music and dance competition is certainly one of the most anticipated by visitors and competitors. Each contestant must present a group of dancers and musicians divided into categories by age: children, youths and adults. “Performance troupes present ... songs and dances adorned in traditional dress” (Bendrups, 2008, p. 23). The rehearsals for the folk competition start in early January. These rehearsals include learning three different songs as well as the choreography for each of them. In addition, each participant should make or help in the construction of the costume designed to be used on the day of the performance. The number of participants usually involved in this contest is about 100, that is why each dancer is requested to make their own costume. The family provides the material for the costumes, such as feathers or kakaka (fibre which is obtained by scraping the layers of the trunk of a banana tree). Sometimes the family might be big enough to make hundreds of costumes; however, sometimes it is possible to see more than that number of people performing for one candidate at the same time. The backyard of the candidate’s house then becomes the epicentre for dance, drama and song rehearsals, as well as for the construction of costumes, and the carving of small statues that are going to be used in the floats for the parade (see Figure 26).

![Figure 26. Parade in contemporary Tapati. Photo courtesy of MAPSE.](image)

Over time Tapati has had many changes. For example, different contests used to be located in specific areas on the island: “every competition had its place” (Andrade, 2004, p. 50). One of the reasons for choosing different locations might have been
because the locals often commemorated events that happened in such places in which its meaning, its importance and solemnity gave significance to what was happening there. The use of such places might transform such areas into physical and cultural reservoirs of knowledge, restoring in some way the mythical time, the old time and of course the hierarchy they formerly possessed (Andrade, 2004, p. 60).

The organizers of Tapati addressed this bond between life and place using a variety of places and areas for different contests (Andrade, 2004, p. 58). Some competitions were placed in a restored *ahu* (burial platform), in Anakena, whereas others, such as “the parade took place on the main street” (Andrade, 2004, p. 58). The idea of going to one of these historical sites to see a performance was very powerful, in terms of the natural scenography used for the performances, as well as the strength that each performance acquired while competing in such place, “especially in those social locations where a person could be bound to the past” (Andrade, 2004, p. 60). For example, watching in Rano Raraku (the quarry were the stone statues were carved) a performance related to the person who traditionally used to carve those statues is quite impressive; or going to Anakena, the bay where the king arrived, to see a performance about his arrival, is very exciting. However, nowadays the use of the space has changed, centering all the activities around the main stage in Hanga Vare Vare. This modification in the use of places and areas around the island has occurred for several reasons. The main reason being that the number of visitors coming to see the festival has increased enormously so that it has become very difficult, for instance, to guard the *moai* in Rano Raraku if these performances were still staged there. The performances during the day are done mostly in areas that are very close to the stage, as well as being in the open to permit a great number of people to assemble.

Andrade (2004, p. 47) observes that all these elements contrast with the other function of Tapati, which can be associated with a more touristic context. According to Paoa, one of the objectives of the festival was to attract tourists to come to the island. In this respect, Tapati Rapa Nui has been a big success.

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32 Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
This touristic side of the festival creates a defining moment between the eyes of the visitors and the eyes of those inside who see their culture exposed and magnified (Andrade, 2004, p. 47).

Tapati, from the perspective of tourists (foreign and Chilean), might be another festival to attend without understanding much of what and why it was done, sometimes even saying that the candidate who was crowned queen was not so pretty, not really understanding the huge family effort and work put into each contest that exists behind the festival. While this observation is speculative, I saw during my field work several people, especially tourists who do not speak Spanish or Rapa Nui, who rose furiously from their seats, moving away from the main stage, because they did not understand (linguistically speaking) what they were viewing. I could see a large number of people participating in Tapati in a passive way, that is going to see the event, but preferring to sit in places where it is possible to buy food. In this way you can see the different contests of the Tapati, without paying too much attention to them.

According to Julio Hotus, the organizers of Tapati should recognize the hybrid character that this festival has developed over time. While most of the activities are ‘traditional’ and in Rapa Nui language, foreign elements are used as ‘traditional’ such as the crowning of the queen with a crown, even if it is from Rapa Nui wood. The sash the queen is awarded is made from mahute, but it is a sash like the one used to award the winner of Miss Universe, the international beauty competition. Hotus emphasizes that this aspect should not be seen as a bad feature of the event; on the contrary, it seems logical that a culture adopts different aspects from other cultures, showing a culture that makes progress, grows and moves instead of becoming fixed and dying. However, Hotus points out that the organizers should be careful in saying that the sash and crown are traditionally from Rapa Nui. Tapati should be defined; a decision should be made regarding the intention of having this festival and assuming the costs of this decision. Answering the question of whether Tapati is focusing on the locals or the tourists should also be clarified.

Mahana O Te Re’o\textsuperscript{34}

In the mid 1990s, the community saw Tapati as a success in terms of the appreciation of ancestral s, as well as in the use of the language. In the same way the community saw the stage at Hanga Varevare as the main stage for possible presentations during the year. Subsequently, a new festival called Mahana O Te Re'o, or Language Day, was created and developed. This is a festivity that lasts a single day and is held in the month of November every year in Hanga Varevare. Vicky Haoa\textsuperscript{35}explains that this celebration arose due to a need to revitalize the use of the native language of Easter Island. In 1935, the ethnologist Alfred Metraux said that the Rapa Nui language could disappear in the future, firstly through the influence of Tahitian and then by the use of Spanish. In addition, during the 1960s, the time of the construction of the airport and the arrival of the Chilean civil administration, the Rapa Nui language began to lose its dominant place as the first instrument of local interaction. Moreover, at the early stages of the introduction of education on the island, the use of the Rapa Nui language was banned. Only in 1975 for the first time did the Ministry of Education allow the local language to be taught.\textsuperscript{36} All these antecedents acknowledge the linguistic reality of Rapa Nui around 1990.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure27.jpg}
\caption{Mahana O Te Re’o 2006. Photo Courtesy of Honga’a O Te Mana School.}
\end{figure}

\textsuperscript{34} See Figure 4.
\textsuperscript{35} Teacher of Rapa Nui language at the total immersion course, at Lorenzo Baeza Vega School. Personal Communication / Talanoa. 1 March 2009.
\textsuperscript{36} Museo Antropológico Padre Sebastian Englert.
The main objective of this festivity was to celebrate the use of Rapa Nui language, whether in the recitation of poetry, or in songs. It also sought to revitalize the writing of the Rapa Nui language, so one exhibition area was constructed per class, where the students could show the work done on the subject of Rapa Nui throughout the year (see Figure 27). Since then, until the present day, this festivity has been celebrated every year. The event itself has grown and evolved since the number of educational institutions has increased. Although the origin of this feast is attributed to a High School in particular, it is noteworthy that for the day of the celebration, all schools are invited to participate thus generating an exchange between schools around the use of Rapa Nui language “transferring knowledge, integrating the lessons learned and incorporating new insights into its history” (Andrade, 2004, p. 72).

Ka Tangi Te Ako

Ka Tangi Te Ako or "New Songs Festival" was organized for the first time in the year 2000. This festival arose for several reasons, but mainly because Tapati was seen as a festival in traditional arts. Another reason for the organisation of this event was that all the artistic activities were focussed on the summer months, the only event that occurred during the rest of the year (July) was an old festival called Tokerau. This was the ‘male’ version of Tapati but on a smaller scale which no longer exists.

Therefore, the idea was to organize a festival that could be held during the year and that could incorporate contemporary Rapa Nui art, especially songs and music. This festival was organized by a group of young people, with the support of CONADI (National Council for Indigenous Development). Ka Tangi Te Ako is held in November, after the celebration of the Language Day. Unlike other festivals, this event is held in the auditorium of the primary school Lorenzo Baeza Vega, essentially because the audience is mostly local, so that the space is sufficient to accommodate all the spectators (see Figure 28).

37 See Figure 4.
38 Consejo Nacional para el Desarrollo Indigena.
Although this event started as the new songs festival, nowadays it has developed into a festival of contemporary arts in which it is possible to see new forms of takona (body painting). This new way of performing body painting is different from the one done within the Tapati context. Here, modern designs, colours and themes are exposed to the local audience. This festival is the perfect space to discuss, confront and present the Rapa Nui contemporary art to a local audience “speaking of the Rapa Nui past, present and future, as well as cruising between meaningful spaces” (Andrade, 2004, p. 74) that allows the establishment of links that suggest the continuity of a culture.

All the festivities described in this scene, have been part of some research about Rapa Nui in the past. Unfortunately, these previous investigations understood these feasts as a separate entity, not as an historical and artistic development of the Rapa Nui community. Each of these events is related to the development of theatre in Rapa Nui, providing the framework from which contemporary Rapa Nui theatre has been constructed.
SCENE IV. THE FIRST RAPA NUI THEATRE TROUPE

The feasts and festivals described previously, illustrate that many celebrations have been organized in Rapa Nui. While most of them had a group of people in charge of the organization such as Tapati, for example, it is important to that these instances of celebration have been developed for the benefit of the whole community of Easter Island. However, there was a group that started doing theatre representations separately from the community development. It can be said that this was the first theatre troupe, known as such in Easter Island. This group arose from the necessity of telling and remembering their own history, presenting their shows not to tourists, but to the local viewers, especially the Rapa Nui themselves.

Mata Tuʻu Hotu Iti

Mata Tuʻu Hotu Iti was established in 1974 by the Huke and Tuki families. The name of the group “was drawn from the shared ancestral lands of these clans” (Bendrups, 2005, p. 309). The word mata means clan, so the group name is “the clan of Tuʻu Hotu Iti” (in which the phrase tuʻu hotu iti refers to an area of land in the northern part of the island). Motivated in part by the many political and social changes that occurred in Chile and on the island, Mata Tuʻu Hotu Iti emerged as an influential performance group, due to an urgent need for the expression and revalidation of their culture, which responded to everything that had happened on the island, and which was in the memory of its people (Huke, 1995, p. 43). The participants did not have any training regarding drama; however, the whole troupe put all their abilities into producing a performance. Enhancing this was the importance of Mata Tuʻu Hotu Iti since they generated a cultural movement that has had ongoing consequences (Huke, 1995, p. 52-53).

The history of the group, observes Huke (1995, p. 44), could be divided into two main periods. Firstly, during its early stages the troupe was formed by young members of the
Huke and Tuki families. Secondly, over time young people from different families who regularly attended their rehearsals were recruited to the group. However, a third period can be recognized, when several former members of the troupe organized different parallel shows, integrating into each of these groups elements acquired during their participation in Mata Tu’u Hotu Iti (Huke, 1995, p. 44). Although some other performing groups existed before Mata Tu’u Hotu Iti, this was the first group recognizable as a theatre troupe on Rapa Nui, who performed regularly once a week.

Through drama Mata Tu’u Hotu Iti reconstructed their history enacting legends and traditions. They included in the repertoire songs, traditional clothing, pantomime and gestures, dance and poetry. The recollection of legends was made orally by participants and their families, “who have always transmitted stories and tales with great interest to their loved ones” (Huke, 1995, p. 44). The troupe had three main objectives. Firstly, to recuperate, reconstruct and maintain Rapa Nui history in the search for identity for future generations; secondly, to elevate its cultural heritage as an effective tool for the development of their culture, by demonstrating the value of past s; and thirdly, to prevent the loss of their language (Huke, 1995, p. 45).

The troupe introduced new elements such as the pantomime in the dramatization of legends, body painting creating new designs, and the use of traditional handmade attires such as hami (loincloth), and the use of maea poro (stones) as musical instruments used to keep the rhythm of the dances, in order to recreate past lives on the island. Other traditional elements were used as stage props during the representation of the performances such as ao (command sticks), mataa (spears), reimiro (royal pendant), pa’oa (maces) and tutuma (torches). The incorporation of all these elements were “within the aesthetic boundaries of the Rapa Nui culture” (Huke, 1995, p. 53).

Mata Tu’u Hotu Iti saw the Rapa Nui landscape itself as a stage. Some of these areas have several meanings and significance for its people. Some sites evoke a piece of Rapa Nui history. This was the reason why the troupe chose a specific location for each performance depending on the type of legend to be represented.

Each legend is usually attached and related to a place ... the most significant sites used for a performance were Anakena, Ovahe, Ahu Tautira, Tahai, and Orongo using the old ceremonial sites as scenic background. (Huke, 1995, p. 52) (see Figure 29).
In its first years, the group met once or twice a week prior to the performance. During those days it was possible to hear old songs and recitations while the rest of the group was getting organized for the presentation. Everyone was fully involved with the performance, including such things as the making of costumes and the creation of new songs related to some story. A few days before the performance the whole troupe, with all their stage props such as costumes, torches and food, went camping at the venue selected for the event (Huke, 1995, p. 45).

Mata Tu’u Hotu Iti had a well structured system of rehearsing and preparing for the show. In the beginning, they commented on the story and legend that was chosen. Then the characters were chosen, especially the main characters who were elected according to which performer was most qualified to represent the main characters. Huke (1995, p. 47) explains that the cast for each show was composed of a specific number of actors according to the number of characters in the legend. There was also a group of singers or koro at the back of the stage singing songs related to the performance. Next, according to the plot of the legend the location for its representation was chosen. After that they rehearsed the songs included in the performance. Finally, they had a general
rehearsal in the performance location where each member took part in the dances, the storytelling and the execution of a dramatic scene (Huke, 1995, p. 52).

Each performance lasted no longer than one hour. The way in which each character moved, during the representation, happened spontaneously, enacting their role with a great inner strength, while the historic narration was delivered to the audience (Huke, 1995, p. 55). There was no fixed or written script; rather, the performance was sometimes close to improvisation. Moreover, every Rapa Nui legend is descriptive, having therefore an Aristotelic structure, that is, the story has a beginning, middle and an end. The dramatic situation and the actions of each character were specifically stated in the plot of the story, in which it was possible to see “a succession of facts and a progression of time” (Huke, 1995, p. 53-55). A mythical atmosphere covered the location and the actor on the day of the performance allowing the audience to feel that they were transported into another period of human history.

Over time, the wider Rapa Nui community started to see that the work Mata Tu’u Hotu Iti performed was full of “authenticity in tradition, influencing many current Rapa Nui performances” (Bendrups, 2005, p. 311). According to Huke (1995, p. 43), this happened because the troupe was embracing tradition, becoming therefore an extension of their ancient culture; a reflection of their contemporary culture and their ancestral traditions (see Figure 30).

Through these representations, the group collaborated enormously in the recovery and rescue of their identity not only delivering knowledge and art, but also educating and entertaining through theatre. Huke (1995, p. 43-44) explains that according to the Rapa Nui world view, theatre is a western concept of performing arts; however, in this case it
served to explain to the rest of the world and its people the meaning of its existence. With their performances the troupe gave a sense of belonging to the old and new generations, making Rapa Nui history accessible to its people and stopping external influences that might have helped the disappearance of this culture (Huke, 1995, p. 59). In the history of Rapa Nui performing arts it is possible to draw a line before and after Mata Tu’u Hotu Iti. This group, without intending it, set the framework for future performances, either traditional dances or contemporary concerts.

**Formalization of Rapa Nui Theatre**

The group Mata Tu’u Hotu Iti participated each year in Tapati Rapa Nui performing stories and legends in some sectors of the island. Usually, they represented the arrival of King Hotu Matu’a which was enacted in the same place where the king arrived. Carlos Mordo (2002, p. 147) provides a description of such performances:

> On the beaches of Anakena, or around some ceremonial s, such as Vaihu, young people reconstruct the defining episodes of Rapa Nui’s history: the arrival of the first group under the leadership of Hotu Matu’a; the rising of the moai; or the ancient warrior dances. For a few days, the open spaces are brightened by a multi-coloured universe of traditional costumes and bodies painted with natural pigments, decorated with the same designs used by the ancient warrior clans and descendants of the royal line.

During Tapati in 1999 Mata Tu’u Hotu Iti made its last performance. The idea of not having theatre during this event prompted the organizers to create a competition in 2000 based on the ancient story-telling of a’amu tuai. Each candidate’s family had to perform a traditional story or legend of deep testimonial value. These narrations were assessed by the judges who evaluate the fidelity to oral tradition. A’amu tuai was based and actually performed in the way the troupe Mata Tu’u Hotu Iti performed it; that is, lighting the stage or part of it with torches, wearing hami and speaking in Rapa Nui language. Body painting or takona was sometimes used to differentiate characters in a play. In any type of performance, one of the basic ways of framing a character is through costumes, because it helps in the identification of the roles (Turner, 1986). In this sense, the use of takona was analogous to a type of costume because it helped in the
definition of rank, class, hierarchy and belief as well as differentiating specific characters. In a’amu tuai body painting is another way of telling the story, silently and constantly throughout the whole performance. It differentiates not only each character, but tells the audience a lot about them. This leads to an enormous enrichment of the staging. As Mata Tu’u Hotu Iti did before, songs and dances were included in the play, and the percussion instruments maea poro (stones) were used to keep the rhythm of a song or a dance. Usually the dances and songs were performed at the end by people who were sitting at the back of the stage during the performance.

One of the main differences between the performances of Mata Tu’u Hotu Iti and the formalized a’amu tuai is that the former dedicated at least a couple of days during weeks rehearsing for the show, whereas the latter usually gets together the same day, or the day before the performance, to coordinate what the group plans to do on stage. In the end the show relies entirely on the narrator who says on stage what everyone else has to do and when, knowing almost by heart the entire play, and the speech of the other characters. It is important to note that the former performed in order to recover their history and to maintain their language, while the latter is inserted into the Tapati context. In the set of rules of Tapati Rapa Nui 2008, it is stated that the competition of a’amu tuai should develop as follows.

Firstly, each group will have to present a single play, which will be assessed by the theme “Haka’ara o te Tupuna”39 (Illustre Municipalidad, 2008, p. [n.p.]). Secondly, it is established that this performance is a competition with a score for each candidate. Thirdly, the creation is free, but must be based on Rapa Nui stories, myths, tales and legends, without changing anything from the original plot. Fourthly, each group must present their work without prior introduction to anyone outside the group in competition, so that the jury and the other group in competition do not get confused. Fifth, the evaluation of the work will consider: accuracy, creativity, choreography, expression and order. Sixth, the play should be a maximum of 30 minutes. Finally, the managers of each work must submit the name of the play to the show commission two days before the presentation.

39 Remembering the ancestors.
The narrator starts the performance greeting the audience and telling the name of the legend. The narration begins, the rest of the performers are mimicking the actions, for example, fishing or planting. Sometimes one of the main characters says a short speech, usually with a wireless microphone. The action of the characters is defined by the storyteller, in other words, the narrator is telling them what, when and how things are happening in the story. The action is enacted after it has been narrated. For example, if the narrator says ‘His wife died’, then the performer reacts and enacts the death. The number of people performing depends on the number of characters the legend has. Generally however, there were three main groups of characters that appeared in almost every tale. These groups were the family (mother, father, grandmother, son and daughter), the warriors and the spirits (good or evil which may appear in the form of an animal or several insects). For this drama competition during Tapati Rapa Nui festival, about 15 performers are required for each group.

During the entire performance the only voice that it is possible to hear is the narrator’s. This character might move from one side of the stage to another, or might simply follow the characters during the performance to make sure they are in the right position and doing what they are supposed to do (see Figure 31).

![Figure 31. Use of space by the narrator.](image)

The performers are all the time mimicking some actions, such as fishing, cooking, rowing and planting to name a few, but sometimes it is difficult to depict the meaning of their moves, because some actions are not clear, or clean and not much time is given to each move so that the audience cannot fully understand their meaning. The representation is done completely in Rapa Nui language at a slow pace, so that any people who understand Rapa Nui, or are learning the language, can understand the story. Some stage props used in these performances are real such as a banana tree, chickens and a small house structure built as in ancient times with a fire in front.
The whole of the stage is used; different parts of the stage represent different parts of the island, or even another island (see Figure 32). For example, during Tapati Rapa Nui 2009 one of the legends told was “Uho” (see Figure 33). In this legend one side of the stage represented the home land of Uho, the main character of the story; the other side of the stage represented another land, another island far away from her homeland, while the stage in between these two ‘islands’ was the ocean where a turtle lived and swam, taking the girl Uho from one island to another.

Figure 32. Use of space in the performance of “Uho”.

Figure 33. Performance of “Uho” 2009. Photo by Moira Fortin.

Another legend presented that year had a different use of the stage. “Ure A Oho Vehi” has a variety of places in the story, all of them important in the development of the story (see Figure 34). For example, in the of the stage is Ure’s house. On one side lived the warriors who saved Ure, on the other side the fisherman, the first one who heard Ure crying for help; and at the back of the stage the evil spirits, who kidnapped Ure alive; in the same area lived an old lady called Nuahine Pikea Uri (black crab), grandmother of Ure. The rest of the stage is used by Oho Vehi, Ure’s father, who as heva (sufferer) runs around looking for his missing son (see Figure 35).
The way of telling these stories is linear, that is, they start with the beginning and finish at the end. Through this apparently simple way of developing a story, they manage to introduce some other elements to the performance, making and filling it with surprises. For instance, two different actors performed Ure, one of them being a child and the other one a young man; the same happened in Uho’s story with female performers. Another aspect that makes the play interesting is that they follow the story of a particular character (Ure or Uho). Once they reach a point in the story, they then go back and tell what happened to their families. In the meantime, they follow the family story, and after that they continue with the story to the end.

A’amu tuai has been changing over time, having more dialogues between characters which give more dynamism to the performance. The modernization of the festival, for
the betterment of tourism, has introduced the use of technical elements to these drama performances, for example, the use of wireless microphones, especially for the main characters. This technical aid might be very useful, but since there are not so many characters in the story, only three persons use them: the narrator and two of the main characters, so that everybody else seems to be performing a silent movie.

Nowadays, a’amu tuai is a significant competition during the Tapati Festival, however, the lack of information, especially for the tourists that come to see the show, about each representation, makes it difficult to understand for people who do not speak the language or do not know anything about Rapa Nui history.

During Mahana o Te Reo in 2008 one of the schools performed a story called “Hetereki a Rau Nui”. They tried to combine different types of performances to tell one big story; they used not only dances and songs, but poetry and string figures as well. This indicates that processes developed by Mata Tu’u Hotu iti, then for Tapati have the capacity to transfer to other contexts, eventually, becoming absorbed into popular culture.

Here concludes the first act. So far, part of the Rapa Nui history has been described, especially the milestones that have influenced the development of the performing arts in this culture. A chronological description has been made regarding festivities that might have been celebrated in Rapa Nui history, starting around 1650 until 2002.40 Each of these artistic activities was understood, described and analysed as part of the historical process of the development of performing arts in Rapa Nui, becoming therefore, these artistic s, antecedents of contemporary Rapa Nui Theatre. After the appearance of the first Rapa Nui theatre troupe in 1975, contemporary dance groups and musicians have incorporated theatrical elements in their performances, thus formalizing and validating theatre as an important element of all artistic expressions. All these historical records reveal that Rapa Nui theatre exists. The second act focusses on the specific characteristics, as well as the rules and style that this type of theatre presents.

40 See Figure 4.
ACT II
THE PROLOGUE

The second act consists of three scenes. The first scene will focus on the description of the elements that comprise the Rapa Nui theatre. The elements to be described in this section are those that are usually used in theatre performances. It is important to understand that these elements have been separated and isolated from each other for a better understanding. However, all of them are re-membered again for the show evoking “the coming together of ... parts, fragments becoming a whole” (Hooks, 1995, p. 64). The term element, for the purpose of this analysis, refers to different artistic expressions as well as props used in such performances. These elements are divided into conceptual elements (music and dance), physical elements (costumes, wooden carvings and the performance space), symbolic elements (body painting and string figures) and textual elements (lyrics and legends). This classification is based on the characteristics that can be observed in each of the a’amu tuai representations that have been made since its beginning to the present day on Rapa Nui.

The second scene will describe some plays produced by people from the community of Easter Island, all of which were based on traditional Rapa Nui legends. The third and final scene analyses the play "Hetereki A Rau Nui" performed by students from Liceo Aldea Educativa Honga’a O Te Mana, during the celebration of Mahana O Te Re’o 2008. In this play, all the different elements or factors that take part in Rapa Nui theatre are used. Therefore this representation is an example of Rapa Nui theatre.
SCENE I. ELEMENTS OF RAPA NUI THEATRE

Conceptual Elements: Music and Dance.

Music and dance are two artistic expressions in the Rapa Nui culture and can hardly be separated from one another. On the one hand, in the beginning music was usually part of religious rites; however, over time music changed creating a variety of genres and songs, moving from singing rituals and customs to recreational songs (Huke, 1995, p. 34). Ancient Rapa Nui music was performed with the voice accompanied occasionally by stone percussion. These songs focussed on the repetitive recitation of lyrics, with a rhythmical litany (Huke, 1995, p. 34). In the beginning the instruments used in a song were percussive such as hitting the palms or stones called maea poro, which were used to keep the rhythm of the song. According to Campbell (2006, p. 46), other instruments accompanying the music in ancient times were the horse's jaw (kauaha) and pu keho (earth drum). Although the former instrument was discovered after the introduction of the horse on the island around 1860, over time, it has been seen as an ancient instrument, due to the use of bone. The kauaha was sounded by striking with the hand on the wide jaw, which produced a vibration in the teeth which were still in place producing a characteristic sound. In modern times, new instruments have been incorporated into the music creations such as guitar, ukelele, accordion and drums. On the other hand, there are many types of dances in Rapa Nui culture, for example, Tango Rapa Nui, Sau Sau, Hoko, as well as the introduction of some dances from Tahiti such as Ote’a and Tamure. Rapa Nui dance uses much of the upper body, arms, torso and hips accompanying music and song rhythm with harmonic movement and hand gestures as a simple descriptive mimic of the lyric (Huke, 1995, p. 34). In addition, Linkels and Linkels (1999, p. 22) explain about Polynesian dance that in general, the dancers move their arms, wrist and hands to embellish and to tell the plot of the song. This interpretation of movements is usually done in a symbolic way rather than in a realistic way. Some of the movements make reference to specific words in the text; a certain symmetry and coordination of movements, dramatized the content of the songs,
though the words themselves might relate to a more profound meaning (Huke, 1995, p. 34).

However, the elements used in theatre performances are generally those that are considered ‘traditional’ when it comes to instruments, type of music and dance used. Traditional music refers to music genres that survived the contact with the West and that are still used. These genres include rhythmic recitations (*patā’u ta’u*), songs about dangerous spirits (*akuaku*), funeral laments and songs that recall sad events (*riu*), songs of praise (*ate*) and songs with offensive lyrics (*‘ei*). The main characteristic of these types of music is that "melodic ranges are narrow and recitations are mostly monotonic". The songs chosen for each representation are mostly those whose words are related to the history that is performed. Thus the music of each performance is closely related to what is represented. The use of percussion instruments has the function of keeping up the rhythm of the songs, as well as maintaining the rhythm of the dance that is being performed.

On the other hand, in the case of ‘traditional’ dance the one that is mostly used in the representation of legends is *hoko* (see Figure 36). The term *hoko* used to refer to the gestures and the moves, especially from the upper body, which were performed while singing in a sitting position. In 1964 a Rapa Nui performer modified these gestures and movements arranging them into an organized fight with new movements, weapons and a more powerful recitation of the *patā’u ta’u* (Bendrups, 2006, p. 10). In addition, around 1976 a performance group came to New Zealand and this was the first time that Rapa Nui performers saw the Māori *haka*. The new *hoko* style they created back on the island was strengthened, and become an important feature in Rapa Nui performing arts (Bendrups, 2006, p. 11).

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Its highly theatrical rendering, with extra vocal emphasis and energetic fight sequences, constituted a significant change in performance (Bendrups, 2006, p. 26).

*Hoko* is a type of dance in which the dancer is in constant motion and the movements are expressive and defined. Quick and short jumps are done almost all the time, moving from one side to another. The arms describe the contents of the words of the recitation that accompanies the dance. This dance requires great strength from the performer as it is done with bended knees and being on the tips of toes almost all the time. When watching the performance of a *hoko*, it gives the feeling of a warrior readying for battle. Due to its characteristics this dance style is very versatile in terms of the drama performance. In some representations it is possible to distinguish some movements and gestures emerging from this dance to signify a particular action, for instance, the representation of a battle, or a long journey.
Physical Elements: Costumes, Wooden Carvings and Performance Space.

The clothing and the wooden carvings used in some plays are also elements worth describing, since through them it is possible to identify the rank and activity of the main characters.

According to oral history the clothing used in olden times on Easter Island was a loincloth called hamī, tied to the waist by thin hau-hau fibre, or human hair braided ropes. According to Pamela Huke42 this was the kind of attire used by workers, especially those who worked in agriculture. On the other hand, kings and the nobility, even though they used hamī, they wore other costume elements, such as the nua, “a great blanket that was placed on the shoulders with the ends tied over the chest” (Campbell, 1999, p. 74).

![Figure 37. Girl and children with hamī. Photo courtesy of MAPSE.](image)

The hamī (see Figure 37) and the nua (see Figure 38) were made from a natural fibre called mahute (bark cloth), commonly known as tapa elsewhere in Polynesia. This material was obtained when beating the bark of a particular bush for several hours with a stick on a flat rock. Once the fabric was ready, many different clothing items were made. Today this way of making clothes is still preserved, especially if it is to be used

42 Former performer from Mata Tu’u Hotu iti’s troupe. Personal Communication / Talanoa. 20 January 2009.
for performing in the representation of a legend or the celebration of any significant event.

Crowns or hats are also an important decorative element in ancient costumes. There are several models, which are usually used in theatrical performances. For example, the crown that is used by women is called ha’u mingo’i (see Figure 38), “a kind of crown of short and curly feathers” (Campbell, 1999, p. 76). The crown used by the king or the nobility was usually the highest one and decorated with feathers of various colors (see Figure 38). Another element that is used as an ornament for the head is called pukao (see Figure 39), consisting of a bundle of long feathers, especially the tail feathers of the cock, which were tied in the hair. Contemporary youth believe that the number of feathers represented the number of achievements a warrior had during his training.
There were several necklaces and pendants. One is called rei miro (see Figure 40). This wooden pendant was worn as an emblem in ancient times by the ariki (king) and other men of high rank (Heyerdahl, 1976, p. 195). It is described as a crescent shaped ornament, with the profile of a human or a rooster’s face in their extremes (Metraux, 1971, p. 230), in which the body of the rei miro is a flat board, where one side is more convex than the other; the flattest side generally has a central depression in the shape of a very narrow crescent (Heyerdahl, 1976, p. 195). In ancient Rapa Nui society rei miro, as a high rank ornament, was worn especially by the king during ceremonies, where he might wear two rei miro hanging on his breast and two others on each shoulder (Metraux, 1971, p. 230). Arredondo (2004, p. 35) infers that this ornament may have represented one phase of the moon that was favorable for certain economic activities.

Another pendant that is widely used in the representations is the taonga (see Figure 40). This ornament was a pendant which represented a human heart, which had carved on the top a human or a bird’s head (Huke, 1995, p. 36). The taonga was tied in pairs with a rope of woman’s hair and suspended around the wearer’s neck, usually the king’s or the priest’s (Metraux, 1971, p. 230). Adornments for the neck were made from all kinds of shells, especially the one called pure.

Other wooden carvings will be described in this section (see Figure 41). These elements also are widely used during the representation of legends and stories. The most common are the wooden carvings that represent the wooden weapons used in ancient Rapa Nui culture.
| **AO:** Ceremonial wooden paddle “with a face carved into the paddle” (Huke, 1995, p. 36) used on occasion by priests, kings and the bird man. Since it was carried by kings in ancient culture, over time this paddle became a symbol of power. | **RAPA:** Baton-shaped paddle, which at its upper end has a carved face of a man painted black and white, like the facial painting used in ancient Rapa Nui society (Huke, 1995). This item was carried by kings in ceremonies and special events. Rapa can also fall within the category of dancing elements, especially for celebrations where the director “twirled and shook the paddle in the hand during ceremonial dances” (Heyerdahl, 1976, p. 200). | **UA:** Is a long club of around two metres long. This artifact was used as a weapon and a parade staff for chiefs carried during walks or meetings. | **PA‘OA:** This weapon was mainly carried by the warriors (Huke, 1995) and used especially in hand to hand fights (Metraux, 1971). Closely related to ua, however, it is a short, heavy, flat and wide one-hand club; its handle was carved in the form of a human head or of a lizard, representing the chief fighting weapon (Heyerdahl, 1976). | **KAKAU:** Another weapon often used is a representation of an ancient weapon called kakau, which is a throwing spear or javelin with a head of obsidian. |

Figure 41. Wooden carving also used in Rapa Nui Theatre. Photos in Heyerdahl (1976).
These items, clothing and wooden carvings, enrich the staging of each representation, by relating it to the ancient Rapa Nui culture. On the other hand it helps the viewer to gain a better understanding of the characters regarding their relationship and hierarchy. This makes it possible to identify whether a character is the king or a warrior by their costumes, as well as by the weapons they carry; the latter being used in the representation of a battle which happened in any of the many historic sites that Rapa Nui possess.

Anywhere on the island is a potential location for an artistic expression, be it music, visual arts or theatre. There is no description from the first explorers about the use of the *ahu* (burial platform) as a performance space. However, due to the characteristics of these sites it is possible to infer that one of the first performance spaces in Easter Island might have been the *ahu* (see Figure 42). The statues that were placed in these ceremonial sites are interpreted as being part of an ancestral cult, in which the statues symbolized the dead leaders (Martinsson-Wallin, 1994). There are several types of these ceremonial sites which can be distinguished from each other by the form of their construction and the presence or absence of *moai*. According to Francisco Torres,43 this could indicate the different functions and uses each ceremonial site might have had. It is important to point out that some of these *ahu* had a fully paved plaza which may have been used for some type of ceremony. Torres explains that behind the construction of such a space there must have been a good reason, especially because it is an open place, visible from far away and suitable for the interaction of a large number of people. While these statements may be mere speculation on the subject, it is necessary to remember that one function of the *ahu* was to place the remains of a deceased, so that *ahu* would become what it is known today as a cemetery. In ancient times public spaces were not separated as they are today. That is, people lived in a particular place and within the boundaries of that place people lived, worked, ate, slept and buried their dead. In Polynesia, the link with death is very close, because that is what links each society with their ancestors, calling back to the past and offering “a way to reclaim and renew life-affirming bonds” (Hooks, 1995, p. 64).

43 Director of Museo Antropológico Padre Sebastian Englert (MAPSE). Personal Communication / Talanoa. 3 March 2009.
If the prints and illustrations made by the early explorers are looked at carefully (see Figure 43), it is possible to infer that the ahu was a place inhabited and used in everyday life by the Rapa Nui people, as well as being possibly used as a performance space before the arrival of the first explorers.

The French artist Julien Viaud, alias Piere Loti, visited Easter Island in 1872, two years after the expulsion of the missionaries. Pagan ceremonies with fire offerings had been resumed in front of remaining ahu images, and traditional paraphernalia like double-blade paddles and feather-crown were in common use (Harper's Weekly, April 26, 1973, in Heyerdahl, 1976, p.54).
As was already mentioned in a previous scene, the group Mata Tu’u Hotu Iti used many of these sites for several of their performances; for instance, the beach of Anakena and Ovahe, the ceremonial city of Orongo and Tahai the archaeological complex located near the town of Hanga Roa. The festival, Tapati Rapa Nui, used various sectors of the island as a venue for its activities, such as the volcano Rano Raraku for the competition of body painting and string figures. Anakena was used for the plays that were made until 1999. In the ahu Tautira, which is in the village, it was possible to witness several handcrafts contests.44

This summer festival itself has had several locations as well. In its early stages the festival was held at the municipal stadium. Then it was moved inside the municipal gymnasium as a way of giving a more appropriate infrastructure for a festival that was rapidly growing every year, and to allow for inclement weather conditions that had frightened the organizers into suspending some of the activities taking place during the festival. However, this festival grew enormously, gathering not only the entire community but also a large number of tourists who came to see such a spectacle. The

44 See Figure 29.
seating capacity of the municipal gymnasium was not enough, and the festival had to be moved to its present location, the stage in Hanga Varevare (see Figure 44). Tapati was first performed at this venue in February 2000 and since then has become the most important setting for the community. While the site already existed as a natural platform, it is difficult to establish with certainty the reasons and the date when this place was transformed into the platform as it is known today. It seems that due to the great celebration welcoming the new millennium that took place near there, it is possible to infer that the place was remodeled at that time. In early January, a group of local artists were commissioned to construct the setting to adorn the stage for the two weeks of competition. Each year, a different theme is chosen for the construction of the set. This stage background is usually related to a legend or a specific part of the island, as was the case for Tapati 2005 and 2009 which represented the legend of Uho and the cave, Ana Kai Tangata, respectively.

![Figure 44. Hanga Varevare Stage. Photos courtesy of Andrea Diaz and Hetereki Huke, respectively.](image)

Finally, hotels and restaurants have also been extensively used by different artistic groups performing on a regular schedule. However, cultural activity has become more prolific every year so it is possible to see how some groups have become ‘independent’ of these spaces, building or refurnishing their own rehearsal spaces for their public performances. This is the case with the Cultural Ballet, Kari Kari, who used to appear regularly at the Hotel Hanga Roa and now operates in a place called Ma’ara Nui specially built for this purpose on land belonging to the group’s director. The same has happened with other groups such as the groups, Mana Rongo Rongo and Matato’a, each of them performing in their respective places.
Symbolic elements: *Takona* – Body Painting and *Kaikai* – String Figures.

*Takona* is a traditional form of Rapa Nui body painting. *Ta* means to mark and *kona* means a geographical place or surface. Thus, *takona* can be literally translated as marking a place or a surface. Through *takona* it is possible to represent either a place or a person associated with a place. The word *kona* does not only mean ‘place’ it can also refer to the surface of different parts of the body where each design is drawn and where each part has its specific name.

Body painting has been done throughout the Pacific. The Rapa Nui culture developed it in a particular way, incorporating original motifs which had a great importance as part of the decoration, as well as for helping to highlight the tattooed design. Prior to the arrival of the first sailors and missionaries *takona* was used to distinguish rank and class (Arredondo, 2004, p. 42). In contemporary society, Rapa Nui people believe that the king and other nobility had indelible tattoos which depicted the genealogy of their family and affirmed their individual legacy as passed on by blood line. Other individuals used body painting as a way to differentiate the role of each in society. Contemporary performers of *takona* explain that a fisherman might have fish, fishing spots, stars and ways of reading the tide painted on their bodies. On the other hand, the sculptor of *moai* (stone statues) might have painted their work instruments or perhaps the place where the object for sculpting was located.

The tattoo was enhanced by body painting, which also had great significance as part of the ornament. The body was covered with white, black, red and orange pigments and shades of these, which produced a strong impression in the early sailors (Arredondo, 2004, p. 42).

According to oral tradition, another use of body painting occurred during a ceremony in which young men selected a partner by assembling at a particular place on the island.
where the girls were fully assembled and painted. According to Rodrigo Paoa,\textsuperscript{45} the ceremony consisted of the display of the body and paint in order for young men to choose their future wives. In the well-known Bird Man ceremony, used to elect a new leader of all clans over a year, body painting was also used to designate the winner of the competition. The head of the winner was shaved and painted red. It seems that painting the face and the body was consistently used on special occasions and rituals, but according to the notes of the first sailors, voyagers, missionaries, as well as the oral tradition, it is probable that later in time it became part of the daily ornament, especially of the women. Brother Eugene Eyraud wrote in 1864 that “both men and women painted the face and whole body in many different ways, women and children using only red and young men all colours” (Arredondo, 2004, p. 48). According to Arredondo (2004), missionaries prohibited the use of body painting or takona, because they considered it an erotic due to the excessive admiration for the body.

Takona was first reintroduced to daily life in Tapati Rapa Nui festival in 1985. At that time, the performer had to represent a character through the symbols painted on his body. The idea was to do it in as traditional a manner as possible, so the people taking part in this competition had to go to specific parts of the island where it was still possible to find different earth colours. The entire process as well as the performance was assessed by judges, who evaluated both the accuracy of the performance and the way in which the paint was made.

The performance of the competition of takona in Tapati Rapa Nui has a prescribed order and sequence, starting from the head and the face, followed by the neck and the chest, then moving down to the arms and torso, finishing with the legs and the back of the body (see Figure 45). Each part of the body has its specific name that has to be used during the performance. For example, lips are called ngutu in Rapa Nui language. However, in takona the word used to illustrate that part of the body is ngututika. Another example is the word for hand which is rima. The term used during the performance is rima kona meaning the surface of the hand where the designs are painted. Pangaha’a and mata pea are also examples of the vocabulary used, meaning the jaw and the eyes respectively. So, the performance can take as long as the performer

\textsuperscript{45} Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
needs to describe his/her own drawings. This style of *takona* performance usually begins with a greeting to the audience. Next, the performer gives his name as well as where the performer comes from (in terms of tribe and area on the island). The performer finishes by saying ‘*mao a, mauruʻuru*’ which means ‘That’s all, thanks.’

Performers give a detailed description of the painting they have on his/her body, as well as the reasons why he/she decided to represent those designs. In other words, they have not only to explain what exactly they had painted, but also to narrate the historical or social context behind a specific design. For instance, a whale can have many different meanings. One meaning could be the specific place in the northern part of the island which was well known as a whale watching spot by the locals a long time ago. The same whale could symbolize one of the seven spirits from old Rapa Nui legend.

Since all the body is painted, the less clothing the better. This enables the performer to show and the spectators to appreciate all of the drawings. Therefore, the costume used for this performance is a small garment similar to underwear made of bark cloth called *hami hiku kioʻe*. The only difference between male and female costumes might be that sometimes women use a bark cloth bra; however, that decision depends upon each

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46 See Appendix A.
performer. Sometimes stage props are used, such as a small banana tree, a wooden club or an unfinished sculpture.

The way of deciding who is performing and who is painting is basically arranged between friends. On the one hand, sometimes the artist (the one that is painting) has the idea of the takona, but needs the performer, so he/she tells someone about the idea, and if he/she agrees, the artist paints him/her and the other person performs it. On the other hand, sometimes it is the performer who has the idea of what to present, but needs someone to paint his/her body. Sometimes it is possible to see that a group of children, performing for the first time, decide to finish their performance with everyone remaining on stage. This enables them to end by performing a group hoko (dance) that is related to the theme of the presented takona.

The reasons for choosing a particular design may vary from performer to performer. The reasons might be, for example, a dream, a personal experience, a story told by someone, or belonging to a specific area on the island where specific designs can be found. Events, characters, places and stories also might be described through body painting. For instance, the description of an event can be about catching a tuna fish, a war, or the arrival of an important person, to name a few. Places are also a good source of inspiration for the performance of takona. For people starting in this type of performance a good place to represent is their grandparent’s house. His performance was about his grandmother’s place where she used to tell him stories and legends. This particular story related to chickens and roosters known as moa, and the different types of feathers used in the construction of traditional ornaments.

As elsewhere in Polynesia, Rapa Nui performers use string figures as an accompaniment to performance. In Easter Island this method was known as kaikai. String figures were frequently used by people of Polynesia and old pre-Columbian tribes from Alaska to Australia (Pignet, 2001, p. 374). Rapa Nui figures “may be placed in the ‘Oceanic’ group ... according to Alfred C. Haddon’s classification” (Handy, 1925, p. 4). They are called Oceanic American string figures, because of the opening position, in which the string is taken by the thumb and the little finger and moving the index finger where the first crossing begins. This type of kaikai, is usually performed by one
person where the lips, teeth and toes can be used in order to create the figure (Pignet, 2001, p. 374).

Pignet (2001, p. 373) describes *kaikai* as a symbolic representation of oral tradition, being a combination of poetry (*pata’u ta’u*), string figure, movement and the orientation of the figures. *Pata’u ta’u* is one of the main features in the execution of *kaikai*, in which each string figure has a descriptive, highly poetic and metaphorical recitation performed while showing the string figure to the audience. The meaning of *pata’u ta’u* (recitation) might seem sometimes enigmatic or unknown, because of the use of an old and almost forgotten vocabulary. *Pata’u ta’u* and *kaikai* had in old Rapa Nui society a deeper meaning than the one currently known, mainly because the performance of *kaikai* and *pata’uta’u* was linked with all the activities in which the society was involved representing, for instance, objects such as the construction of a boat, its geographical background and mythical characters or simply referring to body parts (Pakarati *et al.*, 1995, p. 7).

String figures served, among other things, to give greater expression to the art of oratory and poetry, thereby strengthening the transmission and preservation of their own oral history (Pakarati *et al.*, 1995, p. 4). It is a powerful way to preserve oral traditions, since the memorization of folk songs and legends might have been one of the functions of *kaikai* (Pignet, 2001, p. 374). *Kaikai* act as a memorization system, a way of fixing the words and the images constructed in this representation, preserving the knowledge, due to the metrics in its lyrics which makes it difficult to change or to improvise over the story (Pignet, 2001, p. 374). *Kaikai* may also have different meanings in modern Rapa Nui society, for instance as a game, or as a storytelling device in which “the stories were usually related to events worthy of commemoration describing cultural beliefs, myths and superstitions” (Pakarati *et al.*, 1995, p. 15).

Blixen (1979, p. 15-16) describes a characteristic sequence of *kaikai*, dividing the entire representation into eight segments. The first phase begins by placing the string circle on the hands, and continuing doing the standard aperture, that is using the middle, ring or index finger (see Figure 46). From the second to sixth phase, strings are manipulated in the appropriate way depending on the figure to be done, which creates a dynamic sequence in its realization. The seventh stage is known as *popo*, where the strings are arranged giving them the necessary tension for the display of the final design. The eighth stage is called *hakahiti*, meaning ‘to show’ in Rapa Nui language. The complete
design is held up in order to be shown to all viewers. After the figure is complete two types of movement might accompany the execution of the figure. The first movement style is characterized by the exclusive movement of arms and the upper body, moving the arms in a uniform manner, both forward and towards the sides of the performer. Here hands and the central figure remain immobile during the recitation of the pata‘uta‘u. The main feature of the second type of movement is that the central figure is moved with the fingers and hands (Pakarati et al., 1995, p. 10).

![First movements in a kaikai](image)

**Figure 46.** First movements in a *kaikai*. Blixen (1979).

Rapa Nui string figures might be simple or complex. A simple type of figure is the one that has only one *pata‘u ta‘u* and only one figure is done, such as the *kaikai* called Kaunga Te Rongo (see Figure 47).

![Kaikai “Kaunga Te Rongo”](image)

**Figure 47.** *Kaikai “Kaunga Te Rongo”*. In Blixen (1979).

On the other hand the complex figures, also called progressive, are structured around two or more figures. They are performed alongside different recitations whose content sometimes are unrelated to each other, for example, Amo Moaenga Roaroa can be transformed in to Kia Kia (see Figure 48).
Pakarati and Abarca (2008) ensure that nowadays the guardian of this way of transmission are the descendants of Juan Tepano, the "old master of this game" (Pakarati & Abarca, 2008, p. 1) and her daughter, Amelia Tepano, who contributed to the preservation of kaikai, and especially its spiritual meaning; this is the relationship between the visible and invisible world.

Mythological allusions occur frequently in the naming of the figures. Some of these call to mind legendary objects whose shape is suggested by the string patterns” (Handy, 1925, p. 7).

In ancient Rapa Nui society the transmission of kaikai and pata’u ta’u was done during early childhood when choosing a child who showed an aptitude for learning. The child was then carefully guided and trained by the masters of this art, before being introduced to the rules and customs of society (Pakarati et al., 1995, p. 11). The method of learning and teaching this art is by repetition, in which “the key is to observe and repeat memorizing the exact construction” (Pignet, 2001, p. 375).

The intimate link between the word in the memorization process as well as the execution of the kaikai is the very essence of its meaning. A Rapanui will not perform a kaikai without the aid and accompaniment of its pata’u ta’u, integrating the two, the iconic and the verbal world (Pignet, 2001, p. 375).

Today kaikai is a competitive performance. During Tapati Rapa Nui, for example, performers will be evaluated by the jury in the process of preparing and showing the figure as well as in the delivery of the pata’u ta’u (see Figure 49). In other words, each competitor must wear traditional Rapa Nui costumes. They must deliver a kaikai with
its particular *pata’u ta’u*, repeating the recitation twice. This recitation should be done only in Rapa Nui language, and the contestants should be Rapa Nui. It is also expected that each competitor explain to the audience and jury the meaning of the *kaikai* represented and the name of it. Finally, recitation, performance, meaning and the costumes will be assessed by the jury. The *kaikai* may be recited freely, keeping the original story.

![Figure 49. Performance of *kaikai* in Tapati Rapa Nui. Photo Courtesy of MAPSE.](image)

**Textual Element: Lyrics and Legends.**

The term lyrics in this case, refer to any type of text in Rapa Nui performing arts, recitations (*pata’u ta’u*), songs, or stories. It is not important whether they are old or contemporary creations. According to Bendrups (2006, p. 19), Rapa Nui songs, chants and other types of texts or lyrics might be classified as a kind of storytelling, which are often related to some historical aspects (see Figure 50).

![Figure 50. Relationship between legend, song and recitation. Based on Bendrups’ chart (2006).](image)
Lyrics, text and words are important to this investigation regarding theatrical representations in Easter Island because they have greatly helped in the conservation of the stories and therefore the oral tradition. The lyrics of a song, for example, usually tell part of a story or are based on an action taken years ago by some important historical figure. The words of a song as a dramatic text are very rich since through them it is possible to find information about various stages in the history of Easter Island.

In this section there will be briefly summarized only 13 of them, especially those that have been represented several times such as in Tapati Rapa Nui and school festivals. These legends undoubtedly have an historical character, providing information regarding the origin of this culture, as well as transmitting customs that still exist within this culture. Overall, it can be said that these legends are the ones containing dramatic activity. In other words, changes of fortune or actions that generate a modification in the main character's perspective as the story progresses.

Stories about Settlement:

VISION OF HAUMAKA: A man called Haumaka lived in Hiva. One night he dreamt about a remote island. When he woke up, he told his dream to the ariki, King Hotu Matu'a. Upon hearing the story the king decided to send seven young explorers to search for the land of that dream which was located in the direction of the rising sun.

EXPEDITION OF THE SEVEN EXPLORERS: Seven explorers departed from their homeland and found an island with similar characteristics to that described by Haumaka. They approached this new land, disembarked and explored the place. They decided to return to tell the king, but not all of them could go back. One died hit by a turtle and another remained on shore awaiting the arrival of the king.

ARRIVAL OF HOTU MATU’A: One morning Hotu Matu’a arrived at the coast of the island in two large boats, with his wife and her sister, Aareipu’a. Two explorers warned the king saying that it was not good soil, the king answered that in their homeland tsunamis were destroying everything. They sailed around the island, the

\footnote{See Appendix B.}
king’s boat approaching by the east, while his sister’s boat from the west. The king was the first to disembark, took possession of the territory and divided it between his sister and himself.

**HOTU MATU’A SENDS MEN TO BRING THE OTO UTA MOAI:** One day the king, Hotu Matu’a, commanded three brothers called Pure O, Pure Ki and Pure Vanangananga, to bring the statue of king Oto Uta who had remained in Hiva. Before leaving, the king told them that they should manipulate the statue carefully and that they should not play with it. Once the three brothers arrived in Hiva, they broke the neck of the statue. In that moment there was a great thunder and the king Hotu Matu’a cried, because he knew then that the statue of the king had been abused.

**Stories about War:**

**OROI EPISODE:** Hotu Matu’a’s brother called Oroi, travelled to the island hidden in the same boat as his brother. Once they disembarked Oroi ran to the other side of the island to live there. One day the king, Hotu Matu’a, went to visit his adopted daughter. The next morning the king told his daughter that he was going out and asked her to pay attention to the movement of the birds in the sky. If the birds launched over him, this meant that he had died. Without providing more detail the king went out to meet his brother. Oroi prepared a trap on the roadside and hid from the sight of his brother to kill him. When approaching the king saw the trap, so was able to escape from it. The king threw a curse against his brother, who died and fell to the ground.

**THE STORY OF MAKITA AND ROKE AUA:** Makita and Roke Aua went one day to visit Kainga, a great warrior. Kainga ordered a chicken to be killed to feed his guests. Once the food was ready, he told his son to take the innards of the chicken to his guests. The child gave the food to the visitors, but they said jokingly that they only ate human innards not those of chicken. The child told his father what was said. Kainga, surprised, called his adopted child, sacrificing him and giving the gut sack to feed his visitors. When they were ready Kainga ordered his child to take the food again. Roke Aua saw what it was offered and told Makita. Both, scared and frightened, made a hole in the ground by which they escaped. Kainga cried for the loss of his son and swore to avenge his death.
**THE STORY OF KAINGA:** Kainga had a son named Huri Avai, who was very skilled in military exercises, causing envy among the other tribes. One day the military instructor began to distract Huri Avai during training, so the boy defended himself by throwing his weapon directly to the jugular of the coach, as had been recommended the night before by his father. There was then a war between the two tribes. Kainga took his son and hid him in a cave. The king of the tribe to which the dead instructor belonged, ordered Vaha to avenge his death. Huri Avai, deceived by Vaha, went out of his hiding place and Vaha killed him. Kainga heard his son’s screams and swore to avenge his death, killing Vaha.

**Stories about Spirits:**

**URE A OHO VEHI:** Oho Vehi had a son named Ure, who was very beautiful. One day two spirits, Kava'aro and Kavatu'a, kidnapped the boy carrying him to a cave in a cliff. They wanted to kill him with a poison so once dead they could marry his spirit. Every day the spirits went away looking for poison, leaving the boy alone. During that time an elderly woman named Nuahine Pikea Uri, transformed into a black crab, climbed to the cave and told the boy not to eat anything. One day two men were fishing and heard the singing of the young boy coming from the cave. Both fishermen returned and told Oho Vehi what they had heard. So began the plan to rescue Ure.

**TE MOKO A RANGI ROA:** Moko A Rangi Roa lived with his wife and son. One day he went to visit his parents, but it began to rain, so he took shelter in a cave. An old woman passing by saw nails on the ground and she picked them up. Moko A Rangi Roa realized that it was late and decided to return home. His wife and son were not home, so he put a mouse in his mouth and went to find the killers of his family. Passing by the old lady’s house, she called him and gave him the nails she found earlier. Moko A Rangi Roa knew then who killed his family. He then prepared his revenge killing Keo, Titeve, Mango, Tao Raha, Arero, Te Emu and Hitu Tatane.

**URE A VAI A NUHE:** Vai a Nuhe had a son named Ure, who liked to climb trees and spend the day up there. Ure remained on the tree singing all night. During the night two female spirits approached with the intention of kidnapping the boy. They broke
two branches of the tree, to make him fall, but Ure climbed higher and continued singing. Every night the spirits broke branches of the tree. When there were few branches left, people who were listening to Ure’s songs every night, went to advise the father that his child was in danger of being kidnapped by the two spirits.

**UHO, THE BEAUTIFUL YOUNG GIRL:** Uho went one day to the sea. When she entered the water, a turtle took Uho’s belt away. After swimming for a while, she got dressed but she could not find her belt, so she asked the turtle, which after a while showed the belt to Uho. The turtle was slowly moving far away from the coast. Uho swam pursuing the turtle until she could not return to the beach. The turtle took her to another island, where she was given as wife to Mahuna Te Raa, the prince of the place. They had a son and Uho remained in this new land for a long time. Uho cried every night for her missing family, but told her husband that her tears were caused by the smoke of the earth oven that entered her eyes. One day Uho went to the sea and asked the seabirds to take her back to her homeland. No one wanted to help, until finally she managed to convince a turtle to take her back. Uho was very happy, and she ran home, and took her son and cast a spell on him, transforming the child into a bird who could follow her through the air. Uho returned to her homeland, reunited with her parents and her son.

**Stories about Leadership:**

**TUKI HAKA HE VARI:** The *ariki* Tangaroa went fishing one day with his brother. They were fishing in different areas of the coast until one of them found a hen that was sleeping. The *ariki* took her and copulated with the hen. They left the place wanting to go fishing somewhere else and took the hen with them. After that they swam in a freshwater pond, where the chicken was killed and left on a stone with water. One day an old lady from the area heard a child crying, finding a child between the guts of the hen. The old woman took him to her home where she raised the boy with the name of Tuki Haka He Vari. The boy grew up, toured several areas of the island, looking for his parents first and then working hard for a family from Te Haka Rava, providing an abundance of crops, poultry and fish.
THE MAN WHO OWNS THE BIRD: Each year representatives of the different tribes gathered in the city of Orongo for the election of the new Tangata Manu, who would be in charge of the political and military leadership of the island for one year. Each tribe took its representative in a long procession. Each candidate had his Hopu Manu, a man who had been trained to run down the cliff of the volcano where the village was located, then swim across to the islet, Motu Nui, to await the arrival of the frigate bird *manutara*. The first Hopu Manu finding a *manutara*’s egg shouted to Orongo, the name of the chief who he was representing. The Hopu Manu put the egg on his forehead, and swam back to deliver the egg to a jury. This jury, after analyzing and verifying the authenticity of the egg, proceeded with the ceremony for the Tangata Manu recently chosen.

These are the different elements, conceptual, physical, symbolic and textual which interact in Rapa Nui theatre. The union of these elements results in a production of high cultural and historical value, since everything from the place of their presentation to the costumes used, is related to the history and idiosyncrasies of the Rapa Nui culture. This is reflected in the staging of the different histories and legends, which revived elements of the ancient life in Rapa Nui and would give clues about how life might have been then. Each performance is an experience of how the old Rapa Nui society comes to life on stage.
SCENE II. ORALITY TRANSFORMED INTO TEXT

While the production of contemporary theatre plays has not been prolific in Easter Island, outside the Tapati context, it is important to highlight some performances that have excelled, either by their context or place where they were represented, as well as by the format and characteristics of the staging. The relationship between the legends and the audience is that most of the audience knows the storyline of the legend that is being represented. The local audience attends such theatre performances because they want to remember the deeds of their heroes and to be connected with the traditions of the past. In this scene I would like to comment about six plays based on different well known old Rapa Nui stories directed by people from the community, demonstrating with these examples that the contemporary theatrical production has been active for a long time.

“NANUE PARA” and “A HERU A PATU”,

In 1995, Chilean actress Antonia Zegers\textsuperscript{48} conducted a drama workshop in Rapa Nui with some students from the high school, Lorenzo Baeza Vega, founded by the city council of Easter Island. The precondition for conducting this workshop was to present a play to the community at the end of the work. Because of this requirement the workshop concentrated on the realization of two plays of short duration (10 and 20 minutes each) which were going to be included in the agenda of the language of that year. The legends chosen were “Nanue Para” and “A Heru A Patu”.

The former tells the story of two women who went fishing one day. One of them took with her, her son called Ahina Oioi. The mother left the child sleeping and went fishing. While the child was alone and asleep, a spirit took him and left him in a pool filled with water. Once the women heard the child crying, they ran to him. The frightened mother

\textsuperscript{48} Personal Communication / Talanoa. 20 July 2009.
took the child out of the water, but the child fainted. The mother put him in the water again and the child came to life. The child had been transformed, by the spirit, into a fish called Nanue.

The information regarding the second legend was collected orally by the director talking with people in the community especially the Pakarati Family. In this regard, it is important to mention that Isabel Pakarati is one of the few people knowledgeable about *kaikai* currently living on the island. Thus it can be inferred that the story of A Heru A Patu, may have been based on the *kaikai* of the same name as the whole story is called "Ko Vi’e Moko Ko Vie’e Kena". This story tells that the spirits Vi’e Moko and Vi’e Kena had children with two mortals called Heru and Patu. Once the children were old enough, the spirits gave them a basket with sugar cane, *ki’ea*, earth colour and two pumpkins. Both boys went to a cave where, on a stone, both brothers were painted. The older one then said: “Look at me, brother as the red new moon”. The younger replied: “Look at me like the round moon”. So, they taught the people on the island how to paint their bodies.

The performance of both stories was bilingual, in Rapa Nui language and Spanish, because according to the director, it was important to recognize the presence of both languages in the population of Easter Island. In addition, some of the participants were Chileans who were in high school on the island at that time. The aesthetics of the play was abstract and modern. It had no connection with the Rapa Nui aesthetics, that is, they did not use *hami* or any type of Rapa Nui costumes, in fact theatrical makeup was used and a special costume for each character were made. According to Avareipua Teao,49 one of the participants in the performance of “Nanue Para”, the characters were represented by symbolic costumes. For example, the women of the history were presented by actors dressed in white; with the face white which danced and moved in relationship to what it was said by the narrator. Every move was choreographed and had elements of contemporary dance through which the performers expressed feelings of surprise and grief. Another important character was the sea which was represented by two actors who were in blue fabric tubes in which they moved the torso (stretched and bent), the face and arms, mimicking the waves. There were two narrators, each with a different language, who were dressed in black and had the face painted white. They were on a podium motionless, but when delivering their speech they moved in

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relationship to the story, making figures and shapes with their arms and legs, holding that position until their next speech.

The music in this work was contemporary, but not of Polynesian roots. The type of music used was rather instrumental. This performance was done in a western style. It used lights, sounds, costumes and stage properties that were a symbol of the elements appearing in the story. This production had a great reception from the local audience, since it was staged in a new, colourful and simple way, but remained closely related to the story on which it was based. Both plays were rehearsed for several months from May through to November. The work done by this theatre group, regarding these stories, deserved to be shown on another occasion. So both stories were presented for the second time in the High School Hall that same year.

**KA ORI KAVA KAVA. NUKU TE MANGO: ARTICULATED SCULPTURE, directed by Sofia Abarca, 2001.**

This theatre piece, classified by Abarca as “integrated arts performance”, told in 45 minutes the story of Easter Island from its discovery by Hotu Matu’a until the present day. The story was told through the use of sculpture, literature, music, drama and painting, elements that were combined to create the characters and the story itself. This work was funded in part by FONDART, Fund for the Development of Arts of the Government of Chile, and in part with private funds that the director had for the development of this project.

According to Abarca, the origin of the idea for this play is related to the Gignol Theatre. While she was living in Lyon, France, she visited a museum of puppetry where she took several pictures. In 2000, while living in Easter Island, she was reviewing some Rapa Nui art books and used one of the photos of the puppets of this museum as a marker. So she made the connection between the puppets and the wood carvings from the

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50 Personal Communication / Talanoa. 4 July 2009.
51 Fondo de Fomento de las Artes
island, especially with *moai kavakava*.\textsuperscript{52} Sculptural tradition of such *moai* started, according to oral history, with the king Tu‘u Ko Ihu.

This narration tells the story of the king, Tu‘u Ko Ihu, who walking through the night saw two individuals who were sleeping by the road. He stopped and realized that the bodies of those people had no flesh. Surprised at what he saw, he continued walking. One spirit or *aku aku* that was looking from far away said: "Wake up! The Ariki has seen their bodies!" They woke up, dressed up and went out to meet the king, fearing that he would talk of what he had seen. They asked the king about what he saw and he denied everything completely. The spirits were not satisfied with his answer, so they followed him to his place, where he was observed for two days and two nights. The king knew that he was guarded by the spirits so he did not make any comment about it. Eventually the spirits Hiti Rau and Nuku Te Mango left. The king went into his home, took a piece of wood and carved two figures representing the spirits with no flesh, that he saw that day and was still in his memory.

The characters of this play were the seven prototype sculptures from Rapa Nui culture. These characters were representing spirits or *aku aku* which were based on the statues carved by the king from the story above. Abarca says that in some of these sculptures it was possible to see a perforation in one of its high spine vertebrae. It is believed that through this hole the king hanged a thread of natural fibres in order to make the sculptures ‘walk’. In addition, the king’s place was known as ‘The house of the walking moai’. These observations inspired Abarca to apply puppetry features to the figures, re-creating them as jointed marionettes (see Figure 51). Abarca states that theatre, in this case, gave back the sculptures the expressive function for which they were first created. Moreover, she prefers to talk about articulated sculptures rather than puppets, because they were replicas of the sculptures, made with the same characteristics and materials. Native wood, obsidian, coral, bone and the same old sculptural technique were used in the creation of these theatrical sculptures, with the only exception being that they were articulated in their limbs.

The play was first performed on Easter Island. However, due to its metaphorical Spanish text, it was not well understood by the local audience. After that, this play was performed in several other places and countries; for example, at “Ex-Carcel” in

\textsuperscript{52} *Moai kavakava*, is a wood carving that King Tu‘u Ko Ihu made, representing the fleshless bodies of spirits he saw while walking around the island.
Valparaiso and at Fonk Museum in Viña del Mar, both places in Chile, with an audience of around 5000 students, according to Abarca. Two years later the play was presented at Xces Forteza Theatre in Palmas de Mayorca and then in Barcelona, Spain.

Figure 51. Brochure of the play “Ka Ori Kavakava”.

**TE ARA O TE AO, directed by Moira Fortin, 2008.**

This play was presented at the Lunchtime Theatre programme, in Theatre Studies at the University of Otago in New Zealand. At the early stages of the creation of this piece I was doing research about the role and importance of the storyteller in Pacific cultures. That is why I decided to do a solo performance, which was produced, directed and performed by me. As an international student and since this show was my first show in New Zealand, I thought that it was important to recreate a Rapa Nui story that was known by the local audience. The story chosen to be represented then was the story of
the bird man competition.\textsuperscript{53} Since I have been living and performing in Rapa Nui for at least the last four years I knew the story; however, what helped me in the production of the script were five songs, which told different parts of the same story. These songs are Pou Va’e Tea (Rapa Nui folklore), Hopu Manu by Kio Teao, Hetu Te Uira by Arturo Edwards, Uka Neru by Miguel Haoa Pakomio, and Ko ai Te Taote (Rapa Nui folklore). Some of these songs are old; some others are new, probably composed a couple of years ago. The first text tells the story of the last competitor of this challenge, Pou Va’e Tea. The second text is about the journey that each competitor had to go through in order to win the challenge. The third text gives the general background for this competition, emphasising the place where this challenge was held, Orongo. The last two texts, tell a more specific part of the story related to the virgins (neru) who were kept in a cave to whiten their skin in order to be eligible as the new bird man’s wife, as well as explaining the way in which these girls were elected and the role of the person choosing them.

For this play, a combination of theatrical elements was used. The text, some gestures and movements came from Rapa Nui. These gave life to the different characters that were performed. There were also elements of western theatre such as the use of an auditorium with a small rostrum, black curtains that created a black camera and the lighting. Regarding the music and costumes, it can be said that they were rather hybrid, since recorded Rapa Nui music was used, contemporary and traditional; with regards to the costume, traditional Rapa Nui ornaments, such as pukao and small verevere, were used which were worn over a neutral-black costume.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig52.png}
\caption{“Te Ara O Te Ao”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago.}
\end{figure}

\textsuperscript{53} See “The Man who owns the Bird”.
Producing a theatre piece for this programme included working with a technical crew, which among other things designed the lightning for this play, which is rather impressive for a production at school level. With the help of lighting, it was possible to recreate different places, such as the cave where the competitors hid waiting for the arrival of the birds (see Figure 52). In this sense the lighting was another important character, guiding the audience to different places as the story progressed from a cliff, through the ocean, to a small islet.

The music was used in the creation of the atmosphere of this competition. Because the music was mainly percussive, it guided the movements performed during the play in many ways, keeping the rhythm of the choreography and providing the feeling of urgency that this performance required. The scenes that were choreographed were the ones that concentrated on physical actions, for example, running down the cliff, swimming across the ocean and searching for the egg, which were accompanied with the same music. The choreography performed was based on moves of a Rapa Nui dance, especially the hoko, which was very useful for its strong and sharp movements.

The configuration of the performance space, determined the function of each specific corner from the rostrum and from the stage, as well as the movements performed in each place regarding the narrative. The space used for this representation was rather small and welcoming. Being a solo performance, this contributed to 'the narrator', so that the character could speak directly to the audience, sharing with them the story as

Figure 53. “Te Ara O Te Ao”. Martyn Roberts. Photo courtesy of Theatre Studies, University of Otago.
well as letting them become part of the staging, especially in the scene of the search of the egg, the main character of this piece (see Figure 53).

HONU URE MEA MEA, directed by Moira Fortin, 2009.

In mid-January I was contacted by Ema Pacomio, from the Youth Center of Easter Island to do a theatre workshop, as part as the activities that were developed in the programme of summer courses for children between 8 and 16 years old, called "Moe Varua O Te Nga Poki". With a group of teachers who participated in this workshop we developed a play based on the legend, Ure Honu Mea Mea, which tells the story of a princess who is kidnapped by a turtle, taking her to another island. During the journey there are various obstacles and tests that the princess has to pass to reach her final destination. The text of the original story was modified and adapted to the needs of this workshop. The main objective of it was to reinforce concepts such as children’s rights and responsibilities, as well as teamwork and friendship. Therefore the obstacles and barriers encountered by the characters in the initial tale were changed by questions on those topics.

Firstly, during s the legend was told by Petero Huke in Rapa Nui language and then in Spanish. After that the children made drawings about the story. An exhibition of these drawings was made on the day of the final presentation. One of those drawings was chosen to become the setting for the play. The participants were divided into groups to work on various tasks, set, music, costumes, acting, photography and filming, so every child was somehow involved in the production of this work.

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54 Children’s Dream.
We decided to work with recyclable materials such as cardboard and natural fibres such as *kakaka* for some costumes (see Figure 54). Also a natural pigment called *kie’a* was incorporated to paint some performers in order to distinguish them from other characters. We worked on the production of the play for two weeks from Monday to Thursday. The children understood this production was an important job, working hard in order to have all their stage props ready, and learning the play and their dialogue. The greatest challenge we faced was that we began working on a date very close to the start of the Tapati. The attraction that Tapati has for the young is very strong. They always want to get involved in the competitions and to go and see what is happening in other parts of town. So we had to speed things up to keep the children thrilled with their presentation.

The last day of the summer workshop was an exhibition of all the children’s work, with prizes and awards given to the participants in the performance of the play. To this event authorities of the island were invited, such as the Governor, the Mayor and representatives of various government institutions, as well as the parents and friends of the participants. The final performance of this play was a great experience, especially for the children, who participated in all stages of this production (see Figure 55).

This play was also presented at the Lunchtime Theatre programme. The story chosen this time was the discovery and first settlement of Rapa Nui. The text was drawn from three legends called, The Vision of Haumaka, The Seven Explorers and The Arrival of Hotu Matu’a. In the beginning, I thought of doing another solo performance, but during the creation process of the text, due to the large number of characters and actions presented in the story, this was not possible. I encountered some inspiring material in Maui, A Man against the Gods and Ulalena from New Zealand and Hawai‘i respectively. Both performances combine different types of performances, specifically contemporary with traditional Māori and Hawai‘ian performing arts, in which dances, songs, text and puppetry are used to tell the story.

56 See “Stories about Settlement”.
The purpose of this play was to incorporate different types of Rapa Nui performing arts in the story, specifically *kaikai*, *pata’u ta’u* and dance. The first step was finding a group of people who would like to perform in this play with me.

![Figure 56. “Rapa Nui: A New Land”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago.](image)

After choosing the cast, all the preconceived ideas that I had about the cultural interaction, which according to me existed between Pakeha and Maori, were eliminated. Being actresses from New Zealand, and New Zealand a Polynesian island and part of the Polynesian triangle, sharing with Māori culture the same territory, I really thought that the general population would have had some background about the Māori or Polynesian culture in general. This meant that, at least, they would have seen the performance of a *haka*. To my surprise, this was not so. On the contrary, there was no Polynesian reference in the imagination of the cast, not even the Polynesian cliche. So I was under the obligation of quickly teaching as much as was possible about the Rapa Nui culture, which is quite similar to the Māori in some aspects. An in-depth study was done on the legends and the texts of each song or recitation which was going to be in the piece so that they could interpret the story in the best way possible.

The biggest challenge I faced was that the text included a large number of Rapa Nui names and expressions which have no equivalent in English. These often marked the beginning or the end of an action. Therefore, the actresses were faced with having to learn to recognize those words. The learning of the dances used also required knowing at least the general idea of the lyric of the song so they could perform the correct movements at the right time to tell the story (see Figure 56). While the choreography of
each dance was important, the most significant aspect in this part was to demonstrate through the dance the warrior features of each character.

... the real strength of this piece was the use of alternative methods of narration to tell a culturally specific story. Telling stories through physical dance, masks and voiceover are ... fantastic tools for any theatre maker (Jeffries, 2009, p. 44).

The set was composed of a cyclorama, two white drops from ceiling to floor and black curtains generating the darkroom. This contrast of colours created a deep scenic space which was used entirely. In addition, a small platform was used, which was placed against the cyclorama and contributed to the creation of different places that appeared in the narrative. The lighting again played an important role in the performance. It created the atmosphere for the first part of the play which is Haumaka’s dream. It was possible in the last scene to give the audience the impression of having two vessels arriving at the island by projecting on each white drop light in the shape of a sail, representing the arrival of the king (see Figure 57).

Figure 57. “Rapa Nui: A New Land”. Martyn Roberts. Photo courtesy of Theatre Studies University of Otago.

Thanks to the efforts of everyone involved in this production, the final balance of this presentation was positive in every respect, especially as a learning and creative process.
SCENE III. HETEREKI: A CASE STUDY

The performance of the play “Hetereki A Rau Nui” was presented by students from Liceo Aldea Educativa "Honga’a O Te Mana" during the celebration of the language day “Mahana O Te Re’o” in 2008. Originally conceived by Rodrigo Paoa, this presentation was to represent the history of the bird man, Tangata Manu. The Aldea Educativa was designed based on the bird man’s story; in fact there is an egg-shaped room. Because of this, Paoa thought it appropriate to present this story with the students. In April, Carlos Lillo Haoa, musician, incorporated into this project as a tutor in the subject of folklore, also helped the music teacher in the subject regarding ancient Rapa Nui music. Since the last Tapati, Carlos Lillo also had the idea of performing stories from the island with the students and young people from the community. Lillo’s main proposal was not to teach acting or theatre, but to instruct ancient history to the students. The best way to transmit these stories they found was through songs, music, dance and theatre. In the first meetings with the entire team of teachers who coordinated the work, agreement was reached to represent a story that was related to the location of the Aldea Educativa.

The importance of this performance is that it is based on the rules and style that the competition of A’amau Tuai has within the context of the Tapati. On the other hand, it uses the aesthetic created by the theatre group Mata Tu’u Hotu Iti by not only using traditional costume, but incorporating dance, body painting, recitation and weapons carved in wood as well. It is important to point out that this production was done by school students, thus validating the importance of theatre and performing arts within the school community, as a contribution to students’ personal development. Hetereki A Rau Nui is an example of Rapa Nui theatre because the elements described in the previous scene are included as an important aspect of the performance, thus giving life to a representation of Rapa Nui theatre.

57 Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
HETEREKI A RAU NUI

Near the school there is a petroglyph in which it is possible to see the mark of a foot. According to oral tradition this footprint was made by a great warrior named Hetereki. This warrior trained in the arts of war with his brothers. Everyone could participate in these trainings on condition that they did not use weapons during these sessions. However, Hetereki encouraged a group of his friends to make sharp cuts in their weapons and to hide them along the way to the training field. During the training the group of Hetereki from the Miru tribe attacked the group of Taereka from the Tupahotu tribe, wounding several of them, which triggered the war between these two tribes.

The main objective of this work, according to Paoa, was that students could, through the use of Rapa Nui language, gain knowledge and practice kaikai, pata’u ta’u and storytelling. Therefore the demands that were made for this show were to include hoko, dance, ute, riu, pata’u ta’u, takona, a group of musicians who accompanied the performance and any other cultural performance that could enrich the show. The first part of the work was the collection of the story in all its different versions and any information relative to the subject. Carlos Lillo Haoa studied for several months with Papa Kiko, who was one of the last persons who had knowledge about ancient Rapa Nui histories. He was knowledgeable not only on the story itself, but also on details of each story such as names of places and characters. The following task was to seek information about songs, dances, kaikai and pata’u ta’u that were related to the story of Hetereki. According to Lillo, "There was a kaikai, but nobody remembered how to do this kaikai, but at least we used the pata’u ta’u".58

During April and May, the tutor worked with the musicians on the old songs, especially ute, and in the creation of new ones based on the different recitations happening in the story. After that the team in charge of the show established the timetable for rehearsals, which was for two hours, twice a week between June and November. Each part was practiced separately; that is, the music, dance and performance were rehearsed in different places. During technical and dress rehearsals all the various parts that would be included in the show were put together (see Figure 58). The intention of the show

58 Musician and Director of the play “Hetereki A Rau Nui”. Personal Communication / Talanoa. 25 February 2009.
was to ensure that as many students as possible could take part. But there was one class that was especially enthusiastic about the performance since they already were dramatizing short tales each year for some school events. Once the script prepared by Lillo was ready, the reading rehearsals began. Next the distribution of characters took place and finally, the first dramatized reading in which the actors read out loud each character’s line.

The main action of the play is betrayal because there was an agreement between the people who trained together not to take weapons to the training field. Once the agreement was broken, war between the two tribes started. During the play it is possible to see two points where betrayal is the cause of action for a change for the characters. Firstly, Hetereki tells his group to make sharp cuts in its weapons training to disturb the Tupahotu group. Secondly, Hetereki ordered his group to hide obsidian arrowheads on the way to the training field which were later used to attack the Tupahotu group therefore declaring war between the two sides. There are other changes of fortune in the text that make the action progress and develop. First, once war was unleashed; the Miru were winning the battle but Renga Miti Miti, an old woman, recited to the Tupahotu ancestors, resulting in the Tupahotu group recovering their strength and forcing the Miru to escape and find refuge on the nearby islets. Secondly, Tema and Pou A Vaka killed Uru A Rei, Tupahotu’s priest, generating new frictions between tribes. Finally, Hetereki commanded to make an earth oven, umu, with Uru A Rei’s body, ignoring the words of his father who asked him not to cook their enemies. This action triggered the final war, but this time the Miru tribe fought to regain their land, killing Tu’a Have, the military head of the Tupahotu.

In the spoken text the significance of the genealogy of the characters is worthy of notice. For example, Hetereki A Rau Nui means Hetereki, the son of Rau Nui, as well as names
such as Pou A Vaka, Pou the son Vaka, and Uru A Rei, Uru the son of Rei. In Polynesia genealogy is very important, because it indicates who you are and where you come from. That is why some characters indicate the name of their parents. Moreover, at a given time Hetereki said: "I am Hetereki, Rau Nui’s son, your firstborn". Being the first male child or atariki was also important, and differentiated him from the other offsprings. Many tapu or rules applied to the atariki. This way of referring to each character kept the audience alert and up to date about who was who and what they were doing, remembering their role in society and in the story. Place names are also central in the text, because they give the exact location of where the story happened. Nowadays it is possible to go to those places and see the actual location of this war, for example, Ana O Hoka, Maunga Pu‘i, Motu Tapu, Motu Tautara, Motu Nui and Maunga Tu‘u Tapu, therefore the play acquires historiographical significance.\textsuperscript{59} The way Rapa Nui society might have seen or understood the world in that time, is revealed in some ways in the play. The story seems to happen in a time of decadence in this culture, the carving of moai might have been ended or about to stop for ever. It is usually believed that war was a common activity in this controversial time on the island; however, in the story it is possible to see acts of courtesy in relation to the enemies. This is reflected when Rau Nui asks Hetereki not to cook the enemies, but to let the enemies know that they could remove the bodies of their warriors to be buried in their land.

\textit{Te re‘o} Rapa Nui (Rapa Nui language) was used for the presentation for several reasons. For example, it reflected the speaker's sense of independence and self-respect, “both of which are diminished when the colonizer denies the linguistic validity of indigenous languages” (Gilbert & Tompkins, 1996, p. 165). Another aim was to improve the pronunciation and the knowledge of the language. Since this performance was included in Mahana O Te Re‘o celebration, it can be argued that the first requisite was to use the Rapa Nui language representation. This performance restored the meaning to this celebration, as in previous years the festivities had concentrated on dancing and singing but not on the oral expression of the language. As an oral culture, \textit{te re‘o} Rapa Nui was able to be reinforced by theatre, because it “assists in the maintenance of spoken languages that are essential to oral traditions and their transmission of history, culture, and social order” (Gilbert & Tompkins, 1996, p.167). In addition, the story was firstly told in ancient Rapa Nui language, which it was difficult to translate to the modern

\textsuperscript{59} Refer to Figure 1.
When translating this story to Rapa Nui and then to Spanish, the problem was that many words and even parts of the story were lost because there was no translation possible, not even into modern Rapa Nui.

The visual text was as fascinating as the verbal text. The location chosen for this performance was the stage from Hanga Varevare “a small, round outdoor theatre that incorporates the audience into a communal event” (Gilbert & Tompkins, 1996, p. 157). The stage props used showed the kind of house that was formerly built on the island as was the boat house or hare vaka with its umu pae or earth oven. A mat called moenga was used in the representation of the funerary ritual for Hetereki’s father, Rau Nui. During the battles the characters used a short hand weapon called paoa and sham darts when practising combat skills called tautanga. On stage it was also possible to see a wooden foot which symbolized the great foot of Hetereki that, according to tradition, is marked on a rock in the area where the High School is located. On one side of the stage there was an area used as a cave, where the warriors from the Miru Tribe hid as kio from the enemies. At the back of the stage there were a number of wood sculptures, some of them resembling the Tahitian tiki. As a background there were also several flags from various Pacific Islands, for example, the Māori Flag, and the French Polynesia Flag, reaffirming their identity and belonging to Polynesia.

Another aspect of the visual text was the costumes (see Figure 59). According to the director of the play Carlos Lillo, the aim was to do the play as close to reality as possible, “as it happened”. Therefore during the play all the characters were using traditional clothing, such as hami hiku kio’e and pukao for the boys, and feather skirt or hami kurakura and pukao for the girls depending on their role in the play. For example, the girl performing a spirit had her body painted in white and wore hami kurakura, whereas the girl narrating the story had a feather skirt on. Gilbert and Tompkins (1996) point out that the presentation of a ‘traditional’ costume performs a recuperative function. Takona, or body painting, was also used as costume, helping in the differentiation of the tribes, Miru from Tupahotu. According to Turner (1986), one of the basic ways of framing a character is through costumes, because it could help in the definition of their roles, the meaning attributed to those things included in the environment of the activity, as well as the time, hierarchy, class, belief and

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60 Musician and Director of the play “Hetereki A Rau Nui”. Personal Communication / Talanoa. 25 February 2009.
differentiation between the characters in the performances. In this sense, the use of takona or body painting was considered a type of costume, because it helped to determine the different clans. However, during the dances the boys changed costume and wore hami kurakura, and verevere. Verevere is an ornament made of natural fibre that is placed on the calves and arms. Even though it is considered an adornment of the old Rapa Nui culture, it is believed that it was introduced by huaso, or peasants from the Chilean culture, who used to wear leather puttees to work in the field to protect them from the clay; this working gear was over time transformed and is now used to dance the cueca, the national dance of Chile. In Rapa Nui this Chilean dancing ornament was transformed again into the verevere and is used in dances mainly as an ornament for men. It is peculiar what happens with costumes during this presentation. While the costumes used in the play are considered to be from the ancient Rapa Nui culture, contemporary ornaments are also used especially when they start dancing, such as feather ornaments for the hair of the girls, as well as the costumes of the musicians, which consist of jeans and pareu shirt.

The musical instruments used were mainly percussive such as djembe and bass drum especially to create a war like atmosphere in the fight and battle scenes. Other percussive instruments such as ma’ea poro (stones) were used for the ute song. For the dances modern instruments were included such as the guitar and the ukelele. Regarding the choreographies of the hoko and the dance, it has to be said that the former was created by the performers using as lyric part of the recitation made by Renga Miti Miti. The movements were the ones that are usually used in the performance of a hoko. On
the other hand, the dance performed by the girls, according to Paoa,61 was full of contemporary moves and shapes which enriched the performance with modern creations based on an ancient story.

The structure of this play has a linear order, having actions in a logical sequence, with a beginning, middle and end according with an Aristotelian structure. The style in which this performance was produced is known as a’amu tuai, which is based on what the troupe Mata Tu’u Hotu Iti started doing back in 1974. However, since a’amu tuai has been included as one of the competitions during Tapati Rapa Nui, the rules and characteristics that nowadays guide the production of a Rapa Nui theatre play are the ones from Tapati. In other words, there is a strong similarity between the plays performed during the festival in February and this one that was performed in November in a non competitive context such as Mahana O Te Re’o.

In the case of Hetereki A Rau Nui, the representation of this legend lasted for about 30 minutes. The narrator started the performance greeting the audience and telling the name of the legend. The narrator’s speech went on throughout the entire performance. Only the main characters such as Hetereki and Rau Nui had short speeches, which unfortunately sometimes were difficult to understand, due to the lack of projection in the performer’s voice. The use of microphones has become, since Tapati, a key element in such representations, strongly relying on technical props rather than in the correct use of the instrument, the voice. Although it can be argued that microphones are an aid for outdoors performances, in this case it can be said that their use prevents the actors from speaking, moving and acting properly, since they are focussing a great part of the performance in the use of the microphone.

The pace of the play was active, once started; it did not stop until finished. That was very attractive to see, since the action was continuous at all times. The percussion also gave a certain atmosphere of urgency, giving the feeling that the characters had no time to lose. This was also maintained by the energy of the actors; young people who were enthusiastic about achieving a good presentation (see Figure 60). They had so much energy, that one of the main actors left the stage to utilize, as part of the play, a sculpture that adorns Hanga Varevare.

61 Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
The play was structured in six scenes, which were written as a Commedia dell’arte’s *canobaccio*. This means that only the main actions were described in the script, so the performers had an overview of the entire show in one page. This way of structuring the performance, made the play easy to understand for the students, because it is possible to see what it is going to happen in each scene and to what character (see Figure 61).

<table>
<thead>
<tr>
<th>SCENE</th>
<th>ACTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>BACKGROUND/ MAP/ MATA (TRIBES)/ PERIOD OF INTERNAL WARS.</td>
</tr>
<tr>
<td>1st SCENE</td>
<td>MAUNGA PU’I/ HETEREKI GROUP ENTER STAGE FROM THE LEFT/ GROUP OF TAEREKA ENTERS FROM THE BACK ON THE RIGHT/ TRAINING.</td>
</tr>
<tr>
<td>2nd SCENE</td>
<td>HETEREKI’S GROUP SHARPEN THEIR DARTS AND HIDE UNDER GROUND IN VARIOUS PLACES OBSIDIAN ARROWHEADS/GROUP OF HETEREKI PROVOKED THE TUPAHOTU TO A BATTLE/ MIRU TRIBE WINNING/ RECITATION OF RENGA MITI MITI (LADY AND THE SPIRIT).</td>
</tr>
<tr>
<td>3rd SCENE</td>
<td>MIRU TRIBE ESCAPES TO THE COAST/ RAU NUI TALKS TO HETEREKI AND THEN HE DIES/ MIRU STAYS IN THE MOTU (ISLET).</td>
</tr>
<tr>
<td>Scene</td>
<td>Action</td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>4th</td>
<td>TEMA AND POU A VAKA LEAVE THEIR SHELTER/ TEMAA AND POU A VAKA GO TO URU A REI’S HOUSE/ TALK TO VAI KO TE KUHANE / KILL URU A REI/ VAI KO TE KUHANE ANOUNCING THE DEATH IN SEVERAL PLACES/ HETEREKI COMANDED TO MAKE AN UMU WITH THE DEAD.</td>
</tr>
<tr>
<td>5th</td>
<td>FINAL WAR/ DEATH OF TU’A HAVE.</td>
</tr>
<tr>
<td>6th</td>
<td>END OF STORY/ STARTS UTE – HOKO AND DANCE.</td>
</tr>
</tbody>
</table>

Figure 61. Scenes and actions in “Hetereki A Rau Nui”.

Figure 62 shows a view of the general use of the stage during the play. Once the story finished, the layout of the stage was modified (see Figure 63). In this new space they sang an ute which told the story of Hetereki in a different way. Next the hoko and its pata’u ta’u were performed for which they used the stage as it is shown in Figure 64.

![Diagram](image)

Figure 62. Use of stage in “Hetereki”.
Finally, the boys left the stage and the music, guitar and ukelele started, announcing the beginning of the dances. The girls started dancing a song created for the presentation, based on the patat’u ta’u of Uru A Rei, and then the boys came back on stage. Figure 65, illustrates how the performing space was used during the last dance of the whole presentation.
Hetereki’s story has several versions. From the version used in this play (Lillo, 2008)\textsuperscript{62} I would like to highlight some important elements to consider. It was not possible to find references to this legend in the books of the first explorers; however, in the book Ethnology of Easter Island there is one version of this story. Both versions, Lillo 2008 and Metraux 1971, will be contrasted to see the similarities and differences between the texts, as well as the changes this story has undergone over time. The title of the 2008 version is “The Story of Hetereki A Rau Nui”. However, this legend can be found in Metraux’s book (1971) under the name “The Fight Between Hetereki and Taereka”.

The 2008 version begins with two paragraphs, which do not exist in Metraux’s version. Since this play was presented at a school festival, with the mission of teaching his actors and the audience, it is possible to infer that the purpose of these paragraphs was only to introduce the viewer to the story that it was going to be told. Specifically to let the viewer know about the geographical context in which this story takes place. This is the location of both tribes, as well as the origin of Hetereki, the main character in the story.

On arrival Hotu Matu’a divided the territory Te Pito O Te Kainga. From the middle sector of Te Haka Rava to the left until Motu Nui, for Ko Tu’u Hotu Iti Ko Te Mata Iti, who are Tupahotu; from the middle sector of Te Haka Rava to the right until Oromanga for Ko Tu’u Aro Ko Te Mata Nui, which is Miru.

\textsuperscript{62} See Appendix C.
Hetereki was the son of Rau Nui and Veri A Pahia, from the Miru lineage. They lived in the area of Ana O Hoka. Since little, Rau Nui trained his son in the Art of War, playing and throwing sugar cane darts to each other (Lillo, 2008).

Both versions are similar in content, but where they differ from each other is in the detailed descriptions of actions, the number of participants and the order of actions outlined in the version of Metraux.

There were 30 brothers and other 30 men of Miru tribe who were fighting every day with sham darts tipped with piece of calabash. There were also 60 men of Tupahotu, under the leadership of Taereka. (Metraux, 1971, p. 378)

The version of Lillo is rather synthetic in that aspect and focuses more directly on the main action, which caused the fight between these two tribes.

Hetereki urged a group to make sharp cuts to its sugar canes. Then he invited to train a group of young Tupahotu that were in the same place, under the command of a young warrior named Ta'e Reka. In this way he provoked the Tupahotu. (Lillo, 2008).

Here it is possible to clearly identify differences between the two versions. In the 2008 version, Hetereki (Miru) attacked Taereka and his men (Tupahotu), for no apparent reason. On the other hand, in the version of Metraux (1971) it is the Tupahotu tribe who attacked the Miru tribe without a reason. From here the story progresses differently. The 2008 version does not describe the ‘first’ battle, which is described in detail in Metraux. It is also possible to point out the difference in the order of actions. For example, in Metraux, after this first battle comes the death of Rau Nui, Hetereki’s father, later the burial of enemies and a new battle between tribes, with the recitation of the old lady called Renga Miti Miti.

In the 2008 version, the battle between Hetereki and Taereka occurs right after the introduction, then comes the scene where Renga Miti Miti asks for help, and finally the scene where Rau Nui dies.

During a period of peace, Hetereki went to train with a group of brothers and cousins in the area of Maunga Pu'i. The next day Hetereki and his group went to Maunga Pu'i again, but this time Hetereki had instructed his people that
along the way to Maunga Pu‘i, to hide a group of arrows of obsidian. During the training the Miru attacked the Tupahotu, injuring them. They defended themselves, but the Miru were running and pulling the hidden weapons, killing the Tupahotu. The Tupahotu were about to be defeated when an elderly woman called Renga Miti Miti stepped over a large rock called Puku Pati and cried a recitation, calling the spirits and the ancestors of Tupahotu, to give them the strength to defend themselves against the Miru (recitation).

Then, the Tupahotu returned to fight and attacked the Miru, who escaped and took shelter in the caves of Motu Tautara.

The old Rau Nui saw the Miru escaping and running away. He asked for his son, and ran to the coast, where he received a stone on his head, leaving him blind. The old man continued asking for his son. Suddenly he heard the sound of footsteps. The father asked: "Who are you?" Pupuhi Toni replied: "I am Hetereki". Then Rau Nui said: "No, you are not Hetereki". After that Rau Nui heard again the sound of footsteps on the stones, and Hetereki said: "Father! I am Hetereki Rau Nui's son, your firstborn." The old man replied: "Show me your foot." Hetereki lifted the foot and the elderly held it with both hands, so that he knew he was his son. Nui Rau said, "Son, you have entered the war for the first time, do not let the body of your enemies be cooked in an earth oven, you must call your enemies to come and remove the dead for burial in his place." After that the old man cried and died. Hetereki sent messengers to tell the Tupahotu to take their dead warriors. The Tupahotu occupied part of the Miru area (Lillo, 2008).

Regarding the recitation made by Renga Miti Miti, there seem to be three versions. The 2008 version (in Rapa Nui language) consists of 62 verses, which are written only in Rapa Nui language. The version of Metraux begins at the 6th verse and ends at the 33rd, according to the 2008 version. However, there is another version in Bendrups (2006), in which the recitation has 48 verses, beginning, according to the 2008 version, in the 1st verse and ending 14 lines before. The version by Metraux (1971) and Bendrups (2006) are translated into English. Comparing these three different versions it is difficult to reach a definite conclusion regarding its real meaning, since they are all different in length and translations. Despite all these drawbacks, it can be said that this recitation is
full of "emotive descriptions of the battle detritus: bloodied warriors, deceased victims, and divine intervention" (Bendrups, 2006, p.21).

**Lillo, 2008**

*He ika uru atua ra te na*

*Koe hoko maho rangi*  
*Ko rangi he turu*  
*Ko puku pati*  
*Ko te nuahine huri tau’a ‘a Ta’e Reka*

*Ka uira ka huria te tau’a nei e*  
/Ka hoki te taua*

*‘E Renga Miti Miti ‘a Vai e*

*Mai vara vara / Avai e mai varavara*  
*Mai taki taki*  
*Mai takaure tu’a te huka ‘o te tau’a*  
/Mai Takaure tua te huka (Tua te huka)*

**Metraux, 1971**

*The victims, with god within them, are*

*Eho and Mahorangi*  
*Rangi Heturu*  
*And Puku Pati*  
*And the old lady turns the battle in favor of Ta’e Reka*

**Bendrups, 2006**

*The fight starts again*

*Quickly, like a lightning bolt, return now, fighters*

*Oh, Renga Miti Miti, daughter of Vai*

*Come here, disband*

*Come here, disperse*

*Like flies behind the ahu*

*(On the rearguard)*

*You shall wash*  
*You who approaches so quickly hands covered in sticky juices*

*Young man of Reitanga*  
*Young man of Reitanga*

*Who seeks human flesh*  
*In the morning*

*Here, like flies on the backside the rearguard of fighters*

*Have you bathed?*

*You look hither at*

*In the morning*

*Arise, bite*

*My hand that washes the dirt*

*Make tremble*

*His open-wounded legs*  
*And wounded feet*

*Must carry*

*Very far, over a distance*

*Into the big calabash*

*But do not drink it his blood*

*To the large gourd*

*Before he may drink*

*Drinkers of blood*

*Admirable the whole*

*Admirable young lady*

*Admirable the flea that walks over the land*

*Until one day falling*

*On the white sand*

*With neck twisted*

*At Anakena*

*Rise papa vere*

*to the hill where the fighters rest*
Despite the variation in the order of the actions from one version to another, it is interesting to note that the scene of the ‘second’ battle (Metraux, 1971), the recitation and the father’s death, are almost identical in comparison to Lillo’s version (2008). In this version there appears a small passage that does not appear in Metraux’s, regarding the funeral rites that must have been made at the time.

Hetereki cleaned himself, put on his hami, cut a nua and a moenga, lay down on it and painted the body with kie’a, then stood up to recite:

Ka oho te rau hei ka oho te ruku ruku te moenga kake te puke nui ma hora nui nui ma hora iti iti ka tea te rau miro puoko tea ‘o korua ko nua ‘e koro e …. (Lillo, 2008)

In Metraux’s, there appears a dialogue between Taereka and one of his men, which discusses how many men killed each tribe. This may suggest that Taereka has not been a good leader, since he has lost many men in battle.

The Tupahotu people asked Taereka, “How many of our relatives have been killed by Hetereki?” “Sixty of my men died.” “How many did you kill?”
“Thirty.” A Tupahotuan said, “A great many warriors died for you, it is not the same with Hetereki who lost only a few men” (Metraux, 1971, p. 379).

Both versions speak about two Miru warriors, Tema and Pou A Vaka, who killed the Tupahotu priest, Uru A Rei. Metraux details the activities of the priest, as well as the manner in which he was killed.

A priest called Uruarei of Tuu Tapu went on a hill and there he turned round performing magic rites to help the Tupahotu exterminate the Miru. ... In the evening the priest went down to the hill, Pureve nuinui, where Tema and Pou A Vaka were concealed. He arrived at his house, but still he was turning around... He got dizzy and fell down. Tema and Pou A Vaka hit him with a digging stick. Uruarei, priest of the Tupahotu, died (Metraux, 1971, p. 380).

Lillo’s version on the other hand gives more importance, in this scene, to a character named Vai Ko Te Kuhane, who was a Miru servant who worked for the priest, Uru a Rei.

A long period of time went by. Tema and Pou A Vaka left Motu Nui and toured several areas until Maunga Tu’u Tapu, where a chief priest from the Tupahotu called Uru A Rei lived. There they talked with an old maid of the chief named Vai Ko Te Kuhane who was Miru. The old lady told them about the daily activities of Uru A Rei. She said that every day he walked around the hill and went back home directly to sleep. Tema and Pou A Vaka waited for him and when he arrived in the afternoon, and fell asleep and they killed him (Lillo, 2008).

The function of this character in both versions is to announce the death of the priest Uru A Rei.

They cut off the head and legs and handed it to the old woman, ordering her to tour the area announcing his death. The old woman toured many places, shouting: "You out there! Here is Uru A Rei’s leg, cut by Tema and Pou A Vaka. I am Vai Ko Te Kuhane" (Lillo, 2008).
In this part other differences between versions can be pointed out. For example in Metraux, once the priest is dead, the Tupahotu returned to the attack, but upon learning of the death of their priest, they run off the Miru territory. With this action, victory is announced on the Miru and the story ends. On the other hand, the 2008 version, states that the war between the two sides continued, because again Hetereki caused the anger of the Tupahotu when cooking some of the enemies, breaking the promise he made to his dead father.

When approaching the region of Motu Tautara, Hetereki ordered the old woman: "Go back and tell them to do an earth oven with the defeated. Once cooked bring him back carrying it on the shoulders. This was done in Ana O Hoka. Eating the priest caused a new war between Hetereki and the Tupahotu (Lillo, 2008).

The narrative, in the 2008 version, concludes with the final battle between Miru and Tupahotu introducing in the last lines a new character named Tu'a Have, and outlining a new attack strategy by the Miru tribe. Finally, the story ends when the Miru beat the Tupahotu, expelling them from the Miru territory.

This time Hetereki let Miru know that he was ready for war. The Tupahotu who were occupying the Miru area had been unprepared for war for a while. Taking advantage of this, Hetereki attacked them by surprise, when the Tupahotu return home in the evening. Hiding at every certain distance on the way they attacked, quickly hiding the dead bodies, so that the others could not realize what was happening. In this way war started again. The chief of the Tupahotu warriors was named Tu'a Have. In the area of Vai Teka, Pupuhi Toni was in charge of killing the Tupahotu’s chief. After the massacre, the Tupahotu fled the territory of Miru. Hetereki allowed again the Tupahotu to take their dead, remembering the words of his father. The Miru then returned to their territory (Lillo, 2008).

While both versions differ in certain respects, it is interesting to see how this story has been maintained over time. Maybe one of them is more detailed than the other, which if combined, would result in a detailed version rich in terms of military action. On the other hand, it is worthy of note that both versions, although the story is in a different
order, maintains almost the same general plot, having in both versions scenes that are almost identical.

Finally, I would like to emphasize the importance of this presentation as an example of Rapa Nui theatre. As seen in previous scenes of this research, the performing arts in Rapa Nui are composed of different forms of narrative, which interact to form a new entity, thus giving life to a new art called Rapa Nui theatre.

Drama is a broadly inclusive term. It includes forms of enacted story telling, performance and a wide range of enacted, symbolic and iconic forms (Mel, Walker, Ifopo, O’Farrel, Karppinen, & Pascoe, 2002, p. 19).

In a conversation with Rodrigo Paoa63 regarding the realization of "Hetereki A Rau Nui" we came up with a diagram (see Figure 66) in which it is possible to see all the different factors that compose Rapa Nui theatre. These factors are combined and integrated in the performance without losing their essence, helping in the creation of a more substantial show, and enriching the staging and strengthening of each scene of what is being presented.

---

63 Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
In analyzing this performance, it is possible to notice that all forms of expression and narration that exist today in Rapa Nui were used. From the use of wooden carvings as weapons, along with takona in the personification of each character, the recitation, that was part of the performance and the use of the text of recitations as lyrics of the songs and dances performed towards the end of the representation.

The success of this work, says Paoa, was achieved thanks to the commitment that existed between students and teachers to undertake this project in the best shape possible. “It was teamwork; from the students was required cooperation”. We have to take into account that as the main actors were aged 14 to 17 years old, certain rules had to be applied to ensure the success of this work. In other words, each was assessed, then translated into a mark, at the end of the process, as part of the Rapa Nui subject. The day of the presentation was also assessed, to ensure attendance and participation of all the students involved in the performance. According to Paoa, students felt compelled to participate. Carlos Lillo, on the other hand, enhances the effort and enthusiasm of students, explaining that almost all of them helped in the building of each stage prop, costumes and in the design of the programme that included a summary of the story in three languages: Rapa Nui, Spanish and English. This allowed the audience, tourists and locals, to fully understand the plot of the performance (see Figure 67).

64 Physical Education Teacher at Honga’a O Te Mana School. Personal Communication / Talanoa. 26 February 2009.
Figure 67. The Brochure of the play with the story of “Hetereki” in Rapa Nui, English and Spanish.
THE EPILOGUE

In some of the first meetings with my supervisors, at the beginning of this journey, we spoke about naming this thesis as "Rapa Nui Theatre - Does it Exist?" While I had no concrete evidence of its existence, my experience living on the island, told me there were performances that could be called Rapa Nui drama. Now, I can state that Rapa Nui theatre exists and has rules and a unique style. These features arose from the work of the theatre group, Mata Tu'u Hotu Iti, on the one side. In addition, this theatre has been adopting the rules that Tapati Rapa Nui developed, once theatre was included in this festival as one of the competitions. All these facts have influenced the way theatre on Easter Island is being done and organized today. Furthermore, regarding its aesthetic style, while reflecting how it would have been in the ancient Rapa Nui culture, it can be said that Rapa Nui theatre is a contemporary art form based on a range of ancient and introduced influences that are reflected in Rapa Nui cultural history (see Figure 68). It draws on many aspects of Rapa Nui culture that are well documented and consistently performed in other contexts, and it has developed out of both informal and formal past attempts at generating performance culture.

<table>
<thead>
<tr>
<th>Rapa Nui History</th>
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<tbody>
<tr>
<td>Paina</td>
</tr>
<tr>
<td>Koro Ei</td>
</tr>
<tr>
<td>Narinari</td>
</tr>
<tr>
<td>Miro Oone</td>
</tr>
<tr>
<td>Tapati Rapa Nui</td>
</tr>
</tbody>
</table>

| Mata Tu'u Hotu Iti | A'amu Tuai |

<table>
<thead>
<tr>
<th>Rapa Nui Theatre Today</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance</td>
</tr>
<tr>
<td>Music</td>
</tr>
<tr>
<td>Takona</td>
</tr>
<tr>
<td>Kaikai</td>
</tr>
<tr>
<td>Wooden Carvings</td>
</tr>
<tr>
<td>Costumes</td>
</tr>
<tr>
<td>Performance Space</td>
</tr>
<tr>
<td>Lyrics</td>
</tr>
<tr>
<td>Text</td>
</tr>
</tbody>
</table>

Figure 68. The development of Rapa Nui Theatre.
In Rapa Nui language there are many ways to describe a representation or a performance. Although the word Theatre does not exist, it is possible to find different ways of saying the same thing; for example, *haka tike’a atu* (to show you), *hakararama i te me’e ta’ato’a i te a’amau tuai o Rapa Nui* (to show everything related in the telling of Rapa Nui stories), *haka ite atu* (to let you know), *mo pata’u ta’u atu* (to tell you). All these expressions use active verbs, emphasizing the need of the Rapa Nui culture to show, or to present to an audience, in order to interact and socialize. The meaning of representation has been present since the beginning of this culture, not only as an art, but basically as a tool for education, communication and interaction among its habitants.

Theatre is a practical art, which requires the interaction between actor and audience in order to come alive. Therefore it is now necessary to continue this investigation in a performative sense. Theatre has been done for several years already on the island, particularly in schools and governmental institutions engaged in the development of children such as the youth. The difference, between past s of theatre and now is that theatre is nowadays being valued as a useful learning tool, not so much for the ability to memorize a role, but for all the personal development that involves the creation of the arts in a safe and healthy atmosphere, that encourages team work. I hope that this work will help in the further enhancement of theatre in the community as an essential tool for personal development and identity. By recognizing Rapa Nui theatre, it gains the importance it deserves, especially in the area of preserving ancient stories, as well as in the creation of new forms of expression and contemporary stories.

Although this research is not directed specifically at the field of education, it is important to recognize the input that theatre could make in education if it were linked in a more holistic way to the educational programme. The execution of the play “Hetereki A Rau Nui”, by high school students generated a commitment from the students that allowed teachers to carry out this project. The atmosphere of work, though demanding, showed the students that despite being a big task, their final presentation was successful. This work was based indirectly on what the troupe Mata Tu’u Hotu Iti did until 1999. To the extent of my knowledge, successful learning might not just be the fulfillment of assessment tasks but in the realization of a process. This is the participation in a process, where learning is occurring gradually, not only for
students but also for the teachers. This creates a reciprocal working atmosphere, which respects all members at work, and values their knowledge through the experience in the process.

The search for roots, identity and a sense of belonging is a constant search for human beings. The ways in which identity or the roots is being sought can be varied. Teaiwa (1995) says that "to search for roots is to discover routes" (p. ix). In this sense, the Rapa Nui theatre might be a way to enhance the identity and a sense of ‘being Rapa Nui’, or a path through which to create new forms, as well as to explore characters and passages of the story not yet explored. These characters and passages are going to be new to the actors, reviving different sensations, thoughts and feelings in the audience. The players and spectators will embark on a journey that connects the past with the present. A journey that takes them towards "places seen and yet to be seen, peoples encountered and yet to be encountered, thoughts conceived and yet to be conceived" (Teaiwa, 1995, p. ix).


APPENDIX A
COLOUR, PIGMENTS AND DESIGNS USED IN TAKONA

The pigment called kie’a is made when a red-brown mineralised tuff is mixed with sugar cane juice. The red colour is called mea or meamea. It seems to have been highly valued by the Rapa Nui, who used to paint objects, some moai and their bodies and hair with this colour. Another pigment, called marikuru, which is white or teatea, was made with unoxidised tuff extracted from certain areas in Motu Nui, one of the three islets located near the southern part of the island. Yellow or orange was obtained by grating the root of turmeric (called pua), and mixing it with sugar cane juice. The black colour or ngarahu was obtained from the soot produced by burning leaves of a purple plant. The leaves were burnt on stones, and once the stones were covered with soot, it was scraped and mixed with sugar cane juice, being then ready to be applied on different parts of the body (Arredondo 2004, 35 – 71). There were many symbolic designs in Rapa Nui art, such as the komari or female vulva; the reimiro or crescent shaped moon; the rapa or ceremonial paddle; the mangai or fishhook, and in general, human figures. This table shows the different designs and their meanings used in Takona.

<table>
<thead>
<tr>
<th>DESIGN</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Komari" /></td>
<td><strong>Komari</strong> is one of the most represented designs around the island. It is the symbol of fertility. It is believed that the Komari had the power to destroy negative forces, protecting areas that were declared as tapu (forbidden), such as land and sea, hoping for a good crop or a good fishing.</td>
</tr>
<tr>
<td><img src="image2" alt="Reimiro" /></td>
<td><strong>Reimiro</strong>, or crescent shaped moon, was represented in petroglyphs, and in the rongo rongo writings (ancient way of writing). When carved in wood, it is a chest plate for people of high rank used in special occasions. It could also have represented initially that phase of the moon</td>
</tr>
</tbody>
</table>
that is favourable for certain economic activities, turning with time to be a symbol of fertility connected with reproduction.

**Rapa** is a wooden ceremonial paddle, used in certain occasions by priests, kings and birdmen. It is a symbol of power and high status.

The bird called **Makohe** in Rapa Nui has symbolic value. It was attributed to the warrior or *matato’a*.

**Tangata Manu.** This image was carved on a rock representing and honouring the new leader elected in the Birdman competition. Due to the characteristics of this competition, it can be inferred that this design would represent, strength, determination, courage and power that the winner showed during development of this tournament.

**Vai A Heva.** Sculpture in the shape of a face that has its mouth open. It was used to collect rain water. In some occasions this image has been used in body painting to represent Hiva Kara Rere, the Rapa Nui rain god.

**Kakau / Mata.** This was a weapon used in ancient Rapa Nui culture. It was mainly used by the warriors or *matato’a*. The cunning, courage and strength with which the warriors should have used this weapon, is what characterizes the use of this design in the performance of takona.

**Make Make.** In Rapa Nui mythology, Make Make is the God creator of humanity, as well as the main god after whom was organized the Bird Man competition.
**Motu.** These three islets, Motu Iti, Motu Nui and Motu Kaokao are the key places where the Birdman competition developed. Surely today a rather sacred connotation is given to such islets. The strength of this place, because only a few survive the competition, as well as its history, are elements worthy of being represented in *takona*.

**Moai.** Stone statue, which in its early stages measured a little more than a man’s height, but in its final stages of construction could reach up to 20 meters high. Were carved to be placed on the burial platforms (*ahu*) on behalf of an ancestor of high rank who had died. This statue is a constant link between the past and the present in the culture of Rapa Nui.

**Mangai.** A well known Polynesian tool, the fishhook. The skillful use of this tool provided food for an entire community, being the art of fishing, one of the most important in ancient Rapa Nui culture.

**Rongo rongo.** The ancient script of Rapa Nui. These tablets were written by the Maori Kohau Rongorongo, or the masters in the art of writing, being the only ones who could read, understand and communicate its meaning. In these tablets were written narratives that today are sadly indecipherable.

**Varua.** Rapa Nui has an outstanding list of spirits and extraordinary creatures, which are in constant contact with the world of the living. Some of these spirits are benevolent and help families to which they belong.


## APPENDIX B

### RAPA NUI LEGENDS AND WRITTEN SOURCES

This table displays, in the left column, the legends that have been represented with major frequency in the context of Tapati during the *a’amu tuai* competition. The right column shows written sources where it is possible to find such legends in their different versions and languages, such as English, Spanish, Rapa Nui and German.

<table>
<thead>
<tr>
<th>TITLE OF THE LEGEND</th>
<th>WRITTEN SOURCES WHERE IT IS POSSIBLE TO FIND THESE STORIES.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Author</td>
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<td>----------------------------------------------------------------------</td>
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<tr>
<td>De Tu’u Ko Ihu / Tu’u Ko Ihu’s Statues, Kavakava Moai.</td>
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<tr>
<td></td>
<td>Metraux, Alfred.</td>
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<td>Routledge, Katherine.</td>
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<tr>
<td></td>
<td>De Estella, Bienvenido. Los Misterios de Isla de Pascua. 1920. Spanish.</td>
</tr>
<tr>
<td>Title</td>
<td>Author</td>
</tr>
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<td>----------------------------------------------------------------------</td>
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</tbody>
</table>
On arrival Hotu Matu’a divided the territory of Te Pito O Te Kainga. From the middle sector of Te Haka Rava to the left until Motu Nui, for Ko Tu’u Hotu Iti Ko Te Mata Iti, who are Tupahotu; from the middle sector of Te Haka Rava to the right until Oromanga for Ko Tu’u Aro Ko Te Mata Nui, which is Miru.

Hetereki was the son of Rau Nui and Veri A Pahia, from the Miru lineage. They lived in the area of Ana O Hoka. Since youth, Rau Nui trained his son in the Art of War, playing and throwing sugar cane darts to each other.

During a period of peace, Hetereki went to train with a group of brothers and cousins in the area of Maunga Pu’i. Hetereki urge a group to make sharp cuts to its sugar canes. Then he invited a group of young Tupahotu to train in the same place that was under the command of a young warrior named Ta’e Reka. In this way he provoked the Tupahotu.

The next day Hetereki and his group went to Maunga Pu’i again, but this time Hetereki had instructed his people that along the way to Maunga Pu’i, at a certain distance, they were to hide a group of arrows of obsidian. During the training the Miru attacked the Tupahotu, injuring them. They defended themselves, but the Miru were running and pulling the hidden weapons, killing the Tupahotu.

The Tupahotu were about to be defeated when an elderly woman called Renga Miti Miti stepped over a large rock called Puku Pati and cried a recitation, calling the spirits and the ancestors of Tupahotu, to give them the strength to defend themselves against the Miru:

He ika uru atua ra te na  
Koe hoko mahō rangi  
Ko rangi he turu Ko puku pati  
Ko te nuahinehuri tau’a ‘a Ta’e Reka  
Ka uira ka huria te tau’a nei e  
‘E Renga Miti Miti ‘a Vai e  
Mai vara vara
Mai taki taki
Mai takaure tu’a te huka ‘o te tau’a
He hohopu mai koe
He nana ia mai koe
Ta’aku rima horo pia
Kope ‘a reu tangi
Te horo kai tangata
Popohanga
Ka iri ka naga
Ka haka heheu
‘I to’ona va’e ha’amore
He va’e ngā’aha a
Ma’ana a
To’ona toto
‘I amo ‘i tupa ‘i hoa
Ki roto ki te pakahera
Mai ta’a haka inu
‘E maua opo toto
Maharo te ava
Maharo te uka
Maharo te koura tere henua
Ahara ka topa
Ki raro ki to raua kainga heka heka
Ngao vari vari
One ‘i anakena
Ka iri ‘e papa vere e
Ki te puku huenga tau’a
Mata ui ‘a tai
‘A rua tuvi
Te atu’a haka ke
‘O uta ‘o vai tea
Ko mati ko te matu’a
‘E rava rangi a’aku e
Ka amo ka hoki ta’a kahi ‘e Renga Miti Miti ‘a Vai e
Ki ahu titiro kore
Ka vari inga te hue
Ki tu’a te pua tiki
Amo akavenga ika
Ki raro ki papa turu
Ki papa ako ako
Then, the Tupahotu returned to fight and attacked the Miru, who escaped and took shelter in the caves of Motu Tautara.

The old Rau Nui saw the Miru escaping and running away. He asked for his son, running to the coast, where he was hit by a stone on his head, leaving him blind. The old man continued asking for his son. Suddenly he heard the sound of footsteps. The father asked: "Who are you?" Pupuhi Toni replied: "I am Hetereki". Then Rau Nui said: "No, you are not Hetereki". After that Rau Nui heard again the sound of footsteps on the stones, and Hetereki said: "Father! I am Hetereki Rau Nui's son, your firstborn." The old man replied: "Show me your foot." Hetereki lifted the foot and the elderly held it with both hands, so he knew he was his son. Nui Rau said, "Son, you have entered the war for the first time, do not let the body of your enemies be cooked in an earth oven, you must call your enemies to come and remove the dead for burial in his place." After that the old man cried and died.

Hetereki cleaned himself, put on his Hami, cut a nua and a moenga, lied down on it and painted the body with kie'a, stood up and recite:

Ka oho te rau hei ka oho te ruku ruku te moenga kake te puke nui ma hora nui nui ma hora iti iti ka tea te rau miro puoko tea ‘o korua ko nua ‘e koro e …

Hetereki sent messengers to tell the Tupahotu to take their dead warriors.

The Tupahotu occupied part of the Miru area.

A long period of time went by, since the Miru became Kio or warriors hidden in the islets, when they were advised that the atmosphere was calm, and to come out of their hiding places. So, Tema and Pou A Vaka left Motu Nui and toured several areas until Maunga Tu'u Tapu, where a chief priest from the Tupahotu called Uru A Rei lived.
There they talked with an old maid of the chief named Vai Ko Te Kuhane who was Miru. The old lady told them about the daily activities of Uru A Rei. She said that every day he walked around the hill and went back home directly to sleep.

Tema and Pou A Vaka waited for him and when he arrived in the afternoon, fell asleep and they killed him. They cut off the head and legs and handed it to the old woman, ordering her to tour the area announcing his death.

The old woman toured many places, shouting: "You out there! Here is Uru A Rei’s leg, cut by Tema and Pou A Vaka. I am Vai Ko Te Kuhane"

When approaching the region of Motu Tautara, Hetereki ordered the old woman: "Go back and tell them to do an earth oven with the defeated. Once cooked bring him back carrying it on the shoulders. This was done in Ana O Hoka.

Eating the priest caused a new war between Hetereki and the Tupahotu. This time hetereki let Miru know that he was ready for war.

The Tupahotu who were occupying the Miru area had been unprepared for war for a while. Taking advantage of this, Hetereki attacked them by surprise, when the Tupahotu returned home in the evening. Hetereki’s group hid at a certain distance on the way. They attacked quickly hiding the dead bodies, so that the others could not realize what was happening.

In this way war started again. The chief of the Tupahotu warriors was named Tu'a Have.

In the area of Vai Teka, Pupuhi Toni was the one responsible for killing the Tupahotu’s chief. After the massacre, the Tupahotu fled the territory of Miru.

Hetereki allowed again the Tupahotu to take their dead, remembering the words of his father. The Miru then returned to their territory.
APPENDIX D
RAPA NUI LEGENDS INTO RAPA NUI DRAMATIC TEXTS

The work of transforming the legends into dramatic texts is delicate since one must be careful not to change the meaning of the original story, as well as the actions and maintain the text of each character as closely as possible to the original oral version. This section provides my first attempt regarding this conversion; each legend that appears here has been elaborated in two languages, English and Rapa Nui. When writing theatre, some rules must be obeyed. Therefore what is written in italics, represents stage directions. These stage directions can be external, or internal. The external directions “describe an action that takes place between two lines of dialog” (McLaughlin, 1997, p. 156). On the other hand, internal directions indicate how a specific line should be spoken; this means that this direction describes inflection or tone of voice (McLaughlin, 1997).
VISION OF HAUMAKA

NARRATOR: The name of Hotu Matu’a of Hiva’s country was Māori. The place where the king Hotu Matu’a lived was called Mare’e Renga. Hotu Matu’a’s father was Taane Arai. His wife was named Vakai A Heva, and his sister was named Avaraipua. The place where Avaraipua lived was Mara’e Tohia. One day, Hotu Matu’a became king. The king saw that the land had sunk into the sea, families were torn apart and men, women, children and elders died. A man named Haumaka arrived there. He went one night to sleep, and his spirit left towards the rising sun. Haumaka’s spirit saw three islets in front of a new land.

HAUMAKA: I’ll name you: The boys with their feet in the water, sons of Te Taanga, grandsons of Haumaka of Hiva!

NARRATOR: Passing that place, Haumaka’s spirit went up toward the crater of a volcano. Below, he saw lagoons with mahore fish. Haumaka’s spirit went up and saw the volcano.

HAUMAKA: The dark pit of Haumaka who lives in Hiva!

NARRATOR: The spirit went around the island, inspecting the flat parts where Hotu Matu’a could disembark. Along the way, he found kohe. He stepped on it and broke it.

HAUMAKA: Haumaka’s broken Kohe!

NARRATOR: He left, and arrived to Poike, turned away and came to Taharoa’s bay.

HAUMAKA: Well, here there is a flat part for the King!

NARRATOR: He left and went to Hanga Hoonu. There he saw the sand in the bay.

HAUMAKA: Well, here is a flat part for the king, Hotu Matu’a!

NARRATOR: He left, came to Ovahe, and saw the colored sand. He turned toward Anakena, saw the sand.

HAUMAKA: Here, there is the big, flat part, the big bay where the king Hotu Matu’a may disembark!

NARRATOR: Haumaka’s spirit went back to Hiva, woke up.

HAUMAKA: (Happily surprised) Ah!
IRA: Why are you saying ‘Ah!’?

HAUMAKA: Were you awake?

IRA: I was awake. What happened to you? Why did you say ‘Ah!’?

HAUMAKA: The island inside, above the sun! Go all of you. Go see the island where the King Hotu Matu’a will live!

URUNGA O TE VARUA A HAUMAKA

TANGATA A’AMU: Te kainga o Hotu Matu’a o Hiva te ingoa Māori. Te kona noho o te Ariki Hotu Matu’a i Hiva ko Mar’e Renga. Te matu’a o Hotu Matu’a ko Taane Arai. Te vi’e a Hotu Matu’a ko Vakai a Heva. Te taina tamahine o Hotu Matu’a ko Avariepua. Te kona noho o te Ariki tamahine ko Avariepua i Hiva Mara’e Tohia. Ko Hotu Matu’a i hakaariki. He u’i te Ariki, ku ngaro a te kainga i te vaikava. Tai u’a he ngaro. He pae te mahingo, he mamate te tangata, te vi’e, te poki, te korohua. He oho mai te tangata ko Haumaka. He moe i te po Haumaka, he hauru, he oho mai te kuhane, he tomo a te motu te kuhane o Haumaka. He u’i Haumaka ko te motu.

HAUMAKA: Te ingoa o te motu: Ko ngā Kope tutu’u vai a Te Taanga, a Haumaka i Hiva!

TANGATA A’AMU: He oho mai te kuhane o Haumaka, he tomo ki uta ki te karikari, he u’i ko te pu mahore a Haumaka, he oho te kuhane o Haumaka ki runga, he tike’a te rano.

HAUMAKA: Ko te Poko Uri a Haumaka i Hiva!

TANGATA A’AMU: He oho te kuhane a te aro era, e rarama a i te maara mo tomo ki uta a Hotu Matu’a. He oho a te ara, he tikea te kohe; he rei hai va’e he hati te kohe.

HAUMAKA: Ko te hatinga o te kohe a Haumaka i Hiva!

TANGATA A’AMU: He oho, he tu’u ki Poike, he vari ki te aro era, he tu’u ki Taharoa.

HAUMAKA: I ana nei te maara te Ariki!
TANGATA A’AMU: He oho mai, he tu’u ki Hanga Hoonu; he tikea te one amu’a o te hanga.

HAUMAKA: I ana nei te maara o te Ariki, ko Hotu Matu’a!

TANGATA A’AMU: He oho mai, he tu’u ki Ovahe, he tikea te one, one uraura, he vari mai ki Anakena, he tikea te one.

HAUMAKA: I ana nei te maara nuinui, te hanga nui nui, mo tomo o te Ariki ko Hotu Matu’a!

TANGATA A’AMU: He ngaro ki Hiva, he veriveri, he ara, he koa.

HAUMAKA: Ah!

IRA: Pehe ko e a ana?

HAUMAKA: E ara no ana o koe?

IRA: He aha koe, e a ena?

HAUMAKA: He kainga iroto i te raa, irunga!. Ka oho korua, ka u’i i te kainga mo noho o te Ariki ko Hotu Matu’a!
EXPEDITION OF THE SEVEN EXPLORERS


HAUMAKA: (Remembering what he said) When you arrive there and land, look toward the islets named, “The boys with their feet in the water, sons of Te Taanga!”

NARRATOR: They came and moored on Hanga Te Pahu. They left the boat there. They went up to see the volcano, but they did not see it. They only saw a small hole.

EXPLORERS: The dark pit of Haumaka!

NARRATOR: But that wasn’t right; they didn’t see the volcano. When they came to land, they stood there some time and made yam plantings; Ku’u Ku’u did the planting. They all went to the other side of the island and saw the kohe.

EXPLORERS: Well, here are the kohe broken by the feet of the spirit of Haumaka!

NARRATOR: They left and went to Poike. They came back, coming towards Taharoa, and saw the sand, there was little sand. They passed through and arrived at Hanga Hoonu, they saw that there was little sand.

IRA: The King cannot disembark here. The bay is small, and it will not serve as a landing place to the King.

NARRATOR: They felt hungry and all entered the sea. They brought the fish to the beach using only their hands. There was an abundance of fish on the beach.

EXPLORERS: This place will be known as “Fish basket between the thighs”

NARRATOR: Ira and Raparenga saw that there was no fire to make an earth oven.

IRA & RAPARENGA: You two! Go back to the boat to get fire.

NARRATOR: Only five remained there. These two arrived to the boat, took out fire, and went back, taking the fire to Hanga Hoonu. They brought the fish and put them on top of a rock. They brought mako’i for firewood, lit the fire and cooked the fish. The seven ate together.

EXPLORERS: We will name this place as “Ira and Raparenga’s fire, lit with mako’i”.
NARRATOR: The seven men saw a tortoise that had gotten up into the bay. It was a spirit not a tortoise; a spirit that had followed and pursued them. (Explorer's laughter and keep walking down the path) When the tortoise saw that they, the seven men were walking, it also followed, walking in the sea. All of them arrived to Ovahe. They looked at the sand and saw that there was little sand. Then they turned around toward Anakena, and they saw the big sandy area. (Happy laughter)

IRA: Well, here is the flat part where the King Hotu Matu’a may disembark.

NARRATOR: Everyone went down to the sand. The tortoise has already arrived to Hiro Moko. Ira was the first youth to try to lift the tortoise, but he could not move it. Raperenga, Ringiringi, Nonoma, U’ure and Mako’i tried to move the tortoise, but no one could move it.

KU’UKU’U: I have to move that tortoise!

IRA: Go ahead!

RAPARENGA: Lift it!

NARRATOR: Ku’u Ku’u went and lifted the tortoise, put it over his back, and went up the beach. The tortoise heard how Ku’u Ku’u had said that only he had to move it. Just as it was raised up high, the tortoise hit him with his flippers. (Ku’u Ku’u fell, stunned, sick and breathing wearily, the others came near, making fun of Ku’u Ku’u, who was moribund and wounded by the tortoise) The others took him into a low cave and laid him down.

(The tortoise run back to Hiva)

KU’UKU’U: (To his camerades) Careful, friends. Don’t abandon me!

EXPLORERS: We will not abandon you!

(They took stones and made six mounds)

EXPLORERS: (To the stones) When Ku’u Ku’u asks ‘Where are you friends?’ tell him in our place, ‘Here we are’.

STONES: Ok, all right!

NARRATOR: They left Ku’u Ku’u alone and went out. Going down the path, they came to Hanga Roa.

KU’UKU’U: Where are you?
STONES: Here we are.

KU’UKU’U: Where are you?

STONES: Here we are.

NARRATOR: In the end Ku’u Ku’u died. Ira and Raparenga with their mates, came to Hanga Roa and laid down to watch the bay and the waves dragging themselves over the flat rocks in the sea.

IRA: (To Raparenga) Ruhi is to the right, Pu is to the left, a necklace of mother-of-pearl is on the neck of the Hinariru moai, and another is on Te Pei’s neck. This one has not even been found by many that have gone there to look together; it is in Hiva, in our land. (Mako’i quietly listening to them)

NARRATOR: From Hanga Roa, they went up to Orongo. When they got there, poporo weeds had already grown in Ira’s yam planting.

IRA: This is a bad soil.

NARRATOR: They made a house. They made it with eagerness, for it was to be a bedroom. They went into the house and in the afternoon they went to sleep.

MAKO’I: (To Ringiringi) Stay awake when I go to ask Ira and Raparenga, so that the thing of value may be yours. You will stay on this island while we return to Hiva, to our homeland. Be careful not to sleep tonight!

NARRATOR: They went to sleep. It was night, midnight.

MAKO’I: (To Ira and Raparenga) What have you talked about?

RAPARENGA: Now why do you want to know?

MAKO’I: Tell me, so that I know.

IRA: See if this brat is asleep.

RAPARENGA: (Giving Ringiringi a shove with his feet) Yes, he’s asleep.

(Ringiringi snored so that Ira would hear it)

IRA: Ruhi is to the right, Pu to the left, and a necklace of mother-of-pearl in on the neck of the Hinariru moai.
NARRATOR: The boy that was faking his sleep heard it, he was happy because he would let the others know, the other young men that were going to stay on this land. Well, five were already thinking about returning to Hiva in their boat.

HE OHONGA O TE NGĀ REPA E HITU


HAUMAKA: Ana oho korua, ana tomo korua kiuta, e u’i atu korua ki te motu, ko ngā Kope tutu’u vai a Te Taanga.

TANGATA A’AMU: He oho mai, he tomo ki Hanga Tepau, he hakarere i te vaka i Hanga Tepau, he iri mai, he u’i te rano, ina kai tike’a te pokopoko itiiti.

NGĀ REPA: Ko te pokó uri o Haumaka.

TANGATA A’AMU: He reoreo; ina kai tike’a; he tike’a te rano. I tomo mai era ki uta, he noho, he keukeu i te uhi, he oka, a ku’uku’u i oka te uhi. He oho ananake a te aro era, he tikea te kohe.

NGĀ REPA: I ana nei te kohe ku hati a i te va’e o te kuhane o Haumaka.

TANGATA A’AMU: He oho, he tu’u ki Poike; he oho mai, he vari ki te aro nei, he u’i i te one o Taharoa, one itiiti; he oho mai, he tu’u ki Hanga Hoonu, he u’i, one itiiti.

IRA: Ina he kona o nei mo tomo o te Ariki; hanga itiiti, ina eko rivariva ana tomo te Ariki.

TANGATA A’AMU: He maruaki; he rere ki haho ki te tai ananake te tangata. He ea mai te ika ki uta hai hakari no he i te ika ki uta.

NGĀ REPA: He nape i te ingoa “Ko te kete kauhanga.”

TANGATA A’AMU: He u’i Ira, a Raparenga, ina he ahi mo ta’o o te umu.

IRA E RAPARENGA: E korua ararua! Ka hoki, ka to’o mai ki te ahi irunga i te vaka.

TANGATA A’AMU: E rima tangata he noho. E rua ngangata he oho mai irunga i te vaka, he to’o i te ahi, he hoki mai, he ma’u mai i te ahi ki Hanga Hoonu. He to’o
mai i te ika, he papa irunga i te maea; he to’o mai i te hukahuka mako’i, he tutu i te ahi, he tunu, he ootu; he kakai ahihitu, he makona.

NGÄ REPA: He nape i te ingoa o tou ahi era “Ko te ahi tunu mako’i a Ira, a Raparenga.”

TANGATA A’AMU: He u’i atu ahihitu tangata, ko te honu ku tomo mai a ki uta ki te hanga. He kuhane, ta’e he honu. He kuhane, i tute tako’a mai ai. (*He kakata, he oho mai a te ara, a hiihiti*) I u’i era te Honu, ku oho mai ana a hiihiti, he oho tako’a te honu a haho a te tai. He tu’u a Ira, a Raparenga ki Ovahe, he tu’u ananake, he tike’a te one, one ititi. He vari mai ki Anakena, he tike’a te one nuinui (*He koa, he kakata*)

IRA: I ana ra te maara o te Ariki o Hotu Matu’a mo tomo ki uta.

TANGATA A’AMU: He turu ananake. Ku tomo a te Honu ki Hiro Moko. He oho te kope ra’e ko Ira, he ketu mai te honu, kai ngae’i. Raperenga, Ringiringi, Nonoma, U’ure, e Mako’i he oho, kai ngae’i.

KU’UKU’U: I a au te Honu era he ngae’i mai.

IRA: Ka oho.

RAPARENGA: ka ketu mai!

TANGATA A’AMU: He oho Ku’uku’u, he ketu mai, he ngae’i, he amo, he iri. Ku ngaroa a e te Honu te ki a Ku’uku’u i aia ana ngae’i mai. I ava ava era te Honu kirunga, he he hapaki hai kape’u. (*He mate, he mamae, he hanguhangu, he oho atu tou tika era, he kakata ki Ku’uku’u te papaku ku mamea a i te Honu*) He tupa mai te papaku kiroto ki te karava, he haka moe.

(*He tere te Honu, he hoki ki Hiva*)

KU’UKU’U: E u’i korua, e ngā hoa e, e u’i korua o hoa ro i a au!

NGÄ REPA: Ina matou eko hoa ia koe.

(*He to’o mai i te maea, he hakatu’u i te pipihoreko meea*)

NGÄ REPA: (*He ki ki te maea*) Ana ui mai a Ku’uku’u: “he korua, e ngā hoa e?” Ka rangi Korua: ‘I matou’.

PIPIHOREKO: Ku mao a.
TANGATA A’AMU: He hoa i a Ku’uku’u, he tetere mai, he oho mai a te ara, he tu’u ki Hangaroa.

KU’UKU’U: He korua?

PIPIHOREKO: I matou.

KU’UKU’U: He korua?

PIPIHOREKO: I matou.

TANGATA A’AMU: He mate Ku’uku’u. Ku oho mai ana a Ira, a Raparenga, hoko ono, he oho mai ki Hangaroa, ki mu’a ki te hanga, he noho, he u’i ki te ngaru irunga i te papa i haho i te tai.

IRA: (Kia Raparenga) Ko Ruhi ki te rara mata’u, ko Pu ki te rara mau’i; ētahi tuitui reipa i te ngao o te moai ko Hinariru, ētahi i Te Pei, e ko ravaa evaru kaaukau, i Te Pei a, i ngaro ro ai i Hiva, i te kainga (He hakarongo atu a ko Mako’i).

TANGATA A’AMU: Mai Hangaroa i iri ai ki a Orongo. I tu’u atu ena, ku tupu a te poporo o te uhi a Ira. He tu’u, heve; kai oti.

IRA: Kainga Kino.

TANGATA A’AMU: He anga i te hare, he keukeu i te hare mo moe. He popo kiroto ki te hare, he ahiahi, he hauru.

MAKO’I: (Kia Ringiringi) E ara mai, ko koe ki u’i mai au ki Ira, ki Raparenga, ki to’ou o te honui, koekoe mo noho mai irunga i te kainga nei, ko matou mo hoki ki Hiva, ki te kainga; e u’i to’u hauru anira i te po!

TANGATA A’AMU: He moemoe; he ao, ao nui.

MAKO’I: (Kia Ira, kia a Raparenga) Pehe korua e vanaga era?

RAPARENGA: mo aha aau? E hangupotu e!

MAKO’I: Ka vananga mai ki!

IRA: Ka u’i tou eete era ana hauru.

RAPARENGA: Ku hauru a. (He ngatu hai va’e. Ka tangi tou ngongoro ki hakarongo mai a Ira)

IRA: Ko Ruhi ki te rara matau, ko Pu ki te rara mau’i; tuitui reipa i te ngao o te moai Hinariru.
TANGATA A’AMU: He ngaroa e tou kope hauru reoreo era, he koa mo hakama’a ki te mahingo, ko ngā kope mo noho mai nei, irunga i te kainga nei. E rima mo hoki ki Hiva i runga i te vaka.
ARRIVAL OF HOTU MATU’A

NARRATOR: Sunrise came.

IRA & RAPARENGA: Go and spy king Hotu Matu’a’s boat!

(They went and took a look toward Motu Nui; both boats were there, together)

EXPLORERS: There are the King’s ships!

(Ira and Raparenga went to take a look and they saw the ships from Orongo)

IRA & RAPARENGA: People there in the sea! It is a bad island. Weeds grow where one has just pulled them out. Where one uproots the weeds, weeds abound.

SAILOR: (To the king) Ira and Raparenga yelled, sending bad news.

HOTU MATU’A: Answer them.

SAILOR: Our homeland is also bad; there are also weeds. The high tide sweeps everything away. When the tide goes out, there is salvation.

IRA: (To the explorers) It’s useless for us to yell, because they are not paying attention.

(Yelling to the ship) The King’s ship should go through Hotu Iti; The Queen’s ship should go through the other side! Hotu Matu’a’s ship should go that way; Avareipua’s ship through here! The ship should pass further out because there are dangerous areas, Tama’s reef!

NARRATOR: The ships left. King Hotu Matu’a put a charm on Hakanononga. The ships came around the island. Hotu Matu’a’s ship was already nearing, going around Toremo’s bend. The King saw that Avareipua’s ship had already arrived at Motu Kau.

HOTU MATU’A: (Reciting a charm) The konekone! Must stop her! Ka haka Ma’u te konekone, ko honga, ko tekena, ko nuku kehu, ko ngā vavai, ko oti, ko tive, ko ngehu, ko hatu, ko tuki, ko vu!

NARRATOR: When they passed through Taharoa, vaginal mucous flowed. As they passed Hanga Hoonu, the mucous tampon flowed. They came into Anakena and amniotic fluid flowed. First, a daughter was born to Ariki Avareipua.

HOTU MATU’A: What is the sex of the first newborn Ariki?

MAN: It is a girl!
NARRATOR: Then Ariki Tu‘u Maheke was born.

AVAREIPUA: What sex is that ariki?

HOTU MATU’A: It is a boy!

NARRATOR: The king disembarked on Hiro Moko, and the Queen on Hanga Ohiro.

HOTU MATU’A: (Asking) where is the man that would go tie the boy’s umbilical cord?

NARRATOR: There was no one that knew how to do it. In Avareipua’s boat, there was a man that knew how.

AVAREIPUA: Here, there is a man.

HOTU MATU’A: Send him here!

NARRATOR: He came and tied the umbilical cord. That man had two names, Riku Vai and Kava Vai. He cut the umbilical cord and went back to the ship immediately to tie the daughter of Avareipua’s umbilical cord. The men disembarked. They made a house, the Tupatu’u house. There were a thousand people from Hotu Matu’a’s ship: men, women and children. And there were thousand people from Avareipua’s ship: men, women and children. When Hotu Matu’a had arrived and stood in Anakena, Ira, Raparenga, Nonoma, U’ure and Mako’i went back to Hiva in their boat.

RINGIRINGI: (As the boat was leaving) I have heard it, too! Ruhi is to the right, Pu to the left, a necklace is on the Hinariru moai, and another on Te Pei; not even many people together can find it!

IRA: Let’s go back and kill Ringiringi!

U’URE: No, leave your mate here, Let’s not go back. Don’t kill him, leave him there!

HE TUUNGA O HOTU MATU’A

TANGATA A’AMU: He popohanga.

IRA E RAPARENGA: Ka oho, ka onga te miro o te Ariki o Hotu Matu’a!

(He oho, he onga, he u’i ki Motu Nui; ko te miro e hakapipiriro a araru.)
NGĀ REPA: I te miro a o te Ariki!

(He oho a Ira, a Raparenga he onga, he u‘i mai Orongo ko te miro)

IRA E RAPARENGA: E haho e! Kainga kino, kahukahu o heke mai te unu, kahukahu o heke mai te vere, kahukahu o heke ka toe!

MATAROA: (Ki te Ariki) Ku rangi mai a a Ira a Raparenga i te ki rakerake.

HOTU MATU’A: Ka hakahoki!

MATAROA: Kainga kino hoki, kahukahu o heke, tai u’a ka okooko, tai papaku ka ora!

IRA: (Ki te ngā repa) Kia tatou karangi mai tahanga no. (He rangi ki te miro) Miro tamaaroa mo oho a Hotu Iti, miro tamahine mo oho anei! O Hotu Matu’a te miro e oho ara, o Avareipua anei! A haho a te miro ana oho, te ika kino, te ihu roroa o Tama!

TANGATA A’AMU: He oho. He hakamanamana te Ariki tamaroa Hotu Matu’a i te Hakanononga. He oho mai te miro a te aro era, a te aro nei. He onga mai te miro o Hotu Matu’a ki varinga te Toremo. He u’i mai te Ariki, kutu’u atu ana te miro o Avareipua, ki Motu Kau.

HOTU MATU’A: Ka hakama’u te konekone! (Pata’uta’u) Ka hakama’u te konekone, ko honga, ko tekena, ko nuku kehu, ko ngā vavai, ko oti, ko tive, ko ngehu, ko hatu, ko tuki, ko vu!

TANGATA A’AMU: He oho mai ki Taharoa, he poreko te ha’aha’a roroa; ho oho mai ki Hanga Hoonu, he poreko te kovare; he o’o mai ki Anakena, he papakina te ranu. He poreko te poki a te Ariki Avareipua.

HOTU MATU’A: Tamaaha te Ariki ena?

TANGATA: Tamahine!

TANGATA A’AMU: He poreko te Ariki tamaaroa ko Tu’u Maheke.

AVAREIPUA: Tamaaha te Ariki ena?

HOTU MATU’A: Tamaaroa!

TANGATA A’AMU: He tomo te Ariki tamaaroa ki Hiro Moko, he tomo te Ariki tamahine ki Hanga Ohiro.

HOTU MATU’A: I he, te tangata mo haha’u o te pito o te Ariki tamaaroa?
TANGATA A’AMU: Ina he tangata ma’a. Irunga i te miro o Avareipua te tangata ma’a.

AVAREIPUA: I te tangata ai!

HOTU MATU’A: Ka hakaunga mai!

TANGATA A’AMU: He oho mai, he haha’u i te pito. Te ingoa o te tangata haha’u pito ko Riku Vai, Kava Vai, erua ingoa. He nanagi i te pito, he hoki mai, he haha’u iho i te pito o te poki a Avareipua. He tomo te tangata ki uta. He angai i te hare, Hare Tupatu’u. He noho ētahi te piere te tangata o runga o te miro o Hotu Matu’a, ko te vie’e, ko te poki, ko te tangata; ētahi te piere te tangata o runga o te miro o Avaripua, ko te vi’e, ko te poki, ko te tangata. I tu’u mai era Hotu Matu’a, i noho era i Anakena, he hoki a Ira, a Raparenga, ko Nonoma, ko U’ure, ko Mako’i ki Hiva i runga i te miro.

RINGIRINGI: (he oho te miro) Ku ngaroa mai ana hoki e au: Ko Ruhi i te rara mata’u, ko Pu ki te rara maui, ētahi tuitui reipa i te ngao o te moai Hinariru, ētahi i Te Pei a i ngaro ro ai, evaru kaukau eko rava’a!

IRA: Koho mai ki hoki, ki tinga’i i a Ringiringi!

U’URE: Ina, Ka hakarere to’u hokorua, ina tatou eko hoki, eko tinga’i, ka hakarere atu!
THE STORY OF MAKITA AND ROKE AUA

NARRATOR: There were two men named Makita and Roke Aua who lived in Ho‘i Rangi. One day they went to Hanga Nui and arrived at Kainga’s house. They stood there. It had already been seven days since Kainga fed them.

KAINGA: (Waking up, to his son) Go out and get two chickens.

NARRATOR: The son went out and got them. Kainga had already gone out and made a fire for the earth oven. Now he plucked the chickens, took out the innards and roasted them with a hot stone.

KAINGA: Take them inside to give them to those men.

(Roke Aua was sleeping, Makita was awake)

MAKITA: We are not used to eating chicken innards, only men’s.

(The boy left)

SON: Father, that man told me, ‘We do not eat chicken innards’. How is it that they only eat men’s innards?

KAINGA: Go up to Te Epa and call my adopted son to come up (From the shore).

(The boy went up)

SON: (Yelling) Maanga, Kainga’s unfortunate son, come up here. Kainga told me to get you!

MAANGA: The only day he calls with affection! (Crying) Down here is my land, a land of white feces, a light color. All of this because I was fed with mahore fish.

NARRATOR: He went up to Te Epa and from there they climbed down and arrived to the house. Kainga went out to meet him. He grabbed the boy and hit him on the head with a paoa. The boy died. Kainga took out the boy’s innards and roasted them immediately.

KAINGA: (To his son) Take them into the house!

(He took them inside and gave them to Makita. Makita received them and opened the bundle. Roke Aua, had awakened, and he saw that they weren’t chicken innards but human ones)

ROKE AUA: Friend, for whom is that dead man’s flesh?
MAKITA: It’s for me.

(They run away. The son runs to Kainga)

SON: Father, those men did not eat the innards from the bundle.

KAINGA: Where are they?

SON: There they go. They have escaped.

(Kainga went out and saw that the men were heading towards Orohia)

KAINGA: (Shouted) You have rejected Kainga’s Hiva earth oven. There is keel in Pepe and water in Parangia. I will catch you.

NARRATOR: Kainga went and got the dead boy. He cried until he felt calmer. Then he took out a mat, wrapped the boy in it and buried him. Kainga returned and began to build a boat. The boat was then finished. Some men came to give him secrets news. These men knew where Makita and Roke Aua were hiding out. So they told Kainga. Kainga got two warriors to take obsidian weapons on the boat. They pushed off and went to Motu Nui. They took Roke Aua and Makita from one of the caves there. They tied their hands and feet, left them in the boat and returned to Hanga Nui. They arrived at Te Ihu Ohaho.

MAKITA: Make the boat stop for a little while, until I have cried for my land.

(Kainga stopped the boat)

MAKITA: (Looking toward Manavai Mariri up on the hill, cried out) There you are, my land. I have grown gray hair working on the banana fields there.

(Kainga grabbed Makita and hit him on the head. He died. The boat continued on its course)

SON: He knew nothing. He was sleeping.

NARRATOR: Roke Aua was not killed. Docking the boat on Hanga Nui, Kainga took out Makita and cooked him in an earth oven instead as revenge for his son Maanga. He took Roke Aua out of the boat and let him return to his homeland. He did not kill him.
A’AMU ERA O MAKITA RAUA KO ROKE AUA

TANGATA A’AMU: He tangata erua, ko Makita, ko Roke Aua, i Ho’i-rangi te nohonga. I te tahi raa, he ea, he oho ki Hanga Nui ki te hare o Kainga, he noho ira. He tu’u ki te hitu raa e hangai era Kaiga.

KAINGA: (He ara it e poa, he ki ki taana poki) Ka ea, ka aaru mai erua moa.

TANGATA A’AMU: He ea tau poki era, he aaru mai. Ku ea a Kainga, ku ka’a i te umu, he unu i tau moa era, he hakate’o i te kokoma, he to’o mai i te ma’ea vera, he hatui.

KAINGA: Ka ma’u hakauru ki tau ngangata era erua.

(Etahi tangata e hauru ro a, Ko Roke Aua, etahi no tangata era, ko Makita)

MAKITA: Me’e ta’e kai kokoma moa maua, me’e kai kokoma tangata no.

(He ea tau poki era)

POKI: E koro e, penei o tau tangata era i ki mai ai: ‘me’e ta’e kai kokoma moa maua; me’e ahara ra, me’e kai kokoma tangata no?

KAINGA: Ka iri ki Te Epa, ka rangi taana maanga hangai mo iri mai.

(He iri tau poki era, he tu’u ki Te Epa)

POKI: (He rangi) E maanga rakerake a Kainga e, ka ea koe, ka iri mai, i ki mai ai Kainga!

MAANGA: Ka tahi a raa i rangi rivariva mai (He tangi) Ka moe mai te kainga araro, tuta’e tea, tuta’e ritorito it e Kai inga i te mahore.

TANGATA A’AMU: He iri mai ki Te Epa, he turu, he oho mai, he tu’u ki te hare. He ea mai Kainga, he to’o mai i tau poki era, he pu’a hai paoa ki te puoko; he mate. He hakate’e mai i te kokoma, he hatui poara.

KAINGA: (Ki taana poki) Ka ma’u ka hakauru!

(He ma’u, he tu’u, he vaai ki a Makita. He to’o mai a Makita, he mataki. Ku ara a tau rua tangata era ko Roke Aua, he u’i mai, ta’e o he kokoma moa, kokoma tangata o)

ROKE AUA: E ho’ou, ki a ai te ika ena??
MAKITA: Ki a au a.

(He ea a Roke Aua, a Makita, he tere mai. He veu tau pokí era ki a Kainga)

POKI: E koro e, kai kai tau ha‘i era tau tangata era.

KAINGA: He raua?

POKI: Ai ka ea ro ku teretere ana.

(He ea mai Kainga, he u‘i mai, ka ea tau ngangata era ki Orohia)

KAINGA: (He rangi mai) Hoa korua i te umu Hiva a Kainga; te tino a Pepe, te vai i Parania; e tu‘u ro atu au.

TANGATA A‘AMU: He oho Kainga, he to‘o mai i tau pokí mate era, he tangi ka hoki ro te kami. He to‘o mai i te moenga, he viri, he ma‘u, he muraki. He hoki Kainga, he anga i te vaka. He oti te vaka. He oho mai etahi tangata, ku nave a te tangata angiangi it e kona pipiko o Makita, o Roke Aua; he haaki ki a Kainga. He to‘o mai a Kainga it e ngangata matato‘a erua kirunga ko te vaka koia ko te kakau. He oho irunga i tou vaka era; he tu‘u ki Motu Nui. He to‘o mai mai roto i tau ana era i a Roke Aua, i a Makita. He herehere i te rima, i te va‘e, he hahao ki roto te vaka, he hoki ki Hanga Nui. He tu‘u ki Te Ihu ohaho.

MAKITA: Ka hakano ho iti iti koe i te vaka ki tangi mai ai ki te kainga.

(He hakano ho Kainga it e vaka)

MAKITA: (He u‘i mai a te maunga ko Manavai Mariri, he tangi mai) Ka moe mai te kainga, te kainga hina turu i te maika.

(He to‘o mai Kainga, he pu‘a hai paoa kit e puoko; he mate. He oho tau vaka era)

POKI: etahi tangata kai ma‘e, e hauru ro ana.

TANGATA A‘AMU: He tomo tau vaka era ki Hanga Nui, he to‘o mai Kainga i a Makita, he ta‘o mo mono a tau pokí era aana ko Maanga. He to‘o ma i a Roke Aua, he hakahoki mai ki toona kainga; kai tinga‘i.
UHO, THE BEAUTIFUL YOUNG GIRL

NARRATOR: A man and a woman live in Anakena, in Hare tupatu‘u. After a year, the woman becomes pregnant. In the sixth month, the pregnant woman’s stomach looks quite bulky. So both the man and the woman send messages to their siblings, parents and friends. They all come, all the man’s and all the woman’s relatives. They arrive at the house in Hare Tupatu’u. They all get together.

FRIENDS: How pleased we are with the news you have sent us about a future child! So all your relatives have come. No one is missing! (Everyone is happy. They stay the night, waiting anxiously for the brother to speak) Go ahead, already tell us. Tell us already!

MAN: Here is what I want to tell you. You see that it is the sixth month of her pregnancy; let us all go and have the first earth oven for the future of the child.

FRIENDS: Very well.

NARRATOR: The next day, they all go out to get yams, sweet potatoes, sugar canes and bananas. At night, they go fishing for lobster and all kinds of fish for the child’s celebration. They also bring many chickens. After plucking the chickens, they clean the innards and put them back inside the chickens. That is how they are cooked in the earth oven. One chicken is set aside. It is cooked on top of an upper rock; the pregnant woman and her husband are fed at first. In the first hours of the morning, the earth oven is opened, nobody must walk around there before dawn. The relatives of the mother uncover the earth oven, take out the first chicken, put it quickly in a basket, and run to take it to the pregnant woman’s house. Shortly after the father sees that she has eaten some, he returns to the earth oven. He takes out the rest of the food, divides it in two and distributes it among their brothers and friends. That is how the meal ends. From the sixth month on, people stay to guide the pregnant woman. She is forbidden to eat certain kinds of heavy food. Long walks are also forbidden as to no suffocate the baby. She cannot go down to the sea and get wet by walking in the water. This is to avoid any disorder. In the ninth month, they send for the midwife. They send messages and give word to their relatives. They come and gather in the pregnant woman’s house. They pay attention when the child is born.

ALL: It’s a girl! (Exclaiming).

NARRATOR: They feed the little girl, Uho, and she grows up. As a young woman, she gets into the habit of going down to the sea in the mornings, to Puhinga Tamaru.
(She removes her cape and belt, leaves them on a rock, and goes into the sea. She splashes water on her face with her hand, throws her hair back and ties her hair in a knot. She dives into the water to swim, when she is done, she comes out of the water shakes her hair and dries it by rubbing it with her hands) When Uho had gone into the water one day, a small turtle came and stole her belt from the rock. (Uho, went to get her cape. She put it on and tied it. She looks for the belt to tighten the waist. It’s not there. She looks everywhere, but it’s not there. She looks further and sees the small turtle)

UHO: (Soft voice) Little turtle, perhaps you have my belt.

TURTLE: I know nothing about your belt.

(Uho looks for her belt once again. After a while, she still cannot find it.)

UHO: You must have my belt; you are the only one who has been here.

(The turtle makes the belt shine in the sunlight before Uho’s eyes.)

TURTLE: Jump in the water and come so you can get your belt!

NARRATOR: Uho jumps in the water to take her belt. When she comes close, the turtle swims away and shows Uho the belt to attract her. But he keeps his distance from the shore. Seeing Uho, the turtle is happy. Now he comes close to her and gives her the belt back.

TURTLE: Hang onto my back so that I can take you to the shore. If I go underwater, you go under too. If I come out of the water, you also come out.

NARRATOR: The turtle submerges and goes to Hiva, to the land of a young man named Mahuna Te Raa. The Turtle goes up the shore and gives the young girl to Mahuna Te Raa as wife. He takes the young girl to his house and shows her to his parents. The parents go and give the news to the brothers. They come to the house of Mahuna Te Raa and see that Uho is beautiful. Everyone is seized by admiration. They go and prepare an earth oven. Then they carry the food to celebrate for their new daughter-in-law.

PARENTS: Both of you, eat, you with our daughter-in-law, so that she may have boys!

NARRATOR: The father and the mother of the pretty young girl never see her again. So, they established a place for mourning.

UHO’S MUM: (Very sad) Someone has stolen my daughter.
NARRATOR: A month goes by, and Uho becomes pregnant. In the ninth month, a son is born to the girl. She rears him. Everyday, she remembers her parents and cries until her eyes are swollen. When her husband arrives, he sees that his wife’s eyes are swollen because of her continuous crying.

MAHUNA TE RAA: Why are you crying?

UHO: I’m crying because my eyes get teary from the smoke of the earth oven that your mother prepares every day.

NARRATOR: Mahuna Te Raa stays to observe her so that he can find out the reason for his wife’s tears. He hides quietly and remains still.

UHO: Your land is a land of eyes swallowed up in the dark night, oh Mahuna Te Raa, my husband. Not like it is up there; our land is a land of the eyes of clarity. Oh, my mother! Oh my father! Oh my people!

MAHUNA TE RAA: (Coming out of his hiding place) So, you have deceived me, saying that the tears in your eyes were from the smoke of my mother’s earth oven!

(Goes and speaks to his mother)

MOTHER: That crying for her parents is a fatal thing. Our daughter-in-law’s grief will not go away. Go back home and console her, you must not leave her alone very often.

NARRATOR: Mahuna Te Raa stays with his wife and consoles her. Seeing that she does not cry any longer, he leaves and goes back to his daily tasks. A month goes by, and one day at sunset, Uho, goes down to the sea and cries on the beach. (She sees that a Taiko bird lands)

UHO: Taiko bird, come and take me up there to my home land’s shore!

TAIKO BIRD: No, no; you are too heavy.

(She sits down and cries, she sees a Kiakia bird)

UHO: Kiakia bird, you that are from our land. Come and take me away to my land!

KIAKIA BIRD: No, no; You are too heavy.

(Sees a Makohe bird)

UHO: Makohe bird, you that are from our land. Come and take me away to my land!

MAKOHE BIRD: No, no; You are too heavy.
NARRATOR: She goes back home because it was already night. The next day, she returns in the afternoon to the sea and cries. *(Sees a Kena bird)*

UHO: Kena bird, you that are from our land. Come and take me away to my land!

KENA BIRD: No, no; You are too heavy.

*(A Ruru bird lands)*

UHO: Ruru bird, you that are from our land. Come and take me away to my land.

RURU BIRD: No, no; You are too heavy.

*(A Tuvi bird lands)*

UHO: Tuvi bird, you that are from our land. Come and take me away to my land.

TUVI BIRD: No, no; You are too heavy.

NARRATOR: On the third day at sundown, Uho, goes down to the sea to swim. *(Sees a small Turtle)*

UHO: Little turtle, pink-coloured pattern, you that are from our land. Come and take me away to my land!

TURTLE: What do you have to offer me in return?

UHO: My vagina

TURTLE: Come I will take you back to your land.

UHO: Wait one moment, I will take the child and leave him in the house.

*(Goes home)*

UHO: *(Takes the child in her hands)* My firstborn son will not have bad luck! *(She makes a happy omen)* You will be a bird, U ku; you will have wings, U ku; You will have feathers, U ku; you will have small feet, U ku; You will have a beak U ku; You will fly, U ku; You will go there, U ku. When stones pass over you, go down! When they go under you, go up! You will land in front of me. Your feathers will scatter. You will be my son!

*(She runs back and comes up in front of the turtle. They copulate)*
**TURTLE:** Hang onto my back and grab hold tight. When I go underwater, you go under. When I go up, you go up, too. We will go along like this until we reach Anakena.

**NARRATOR:** They get to the right side of Hanga Ohiro Beach. There is a flat rock near the shore in that place. *(The young woman gets off the turtle’s back, climbs on the flat rock, and says good-bye to the turtle)* She takes her breasts in her hands and squeezes milk out of them onto the rock. Seeing that her breasts are wrinkled now, she gets on her way to her father’s house in Hare Tupatu’u.

**UHO’S DAD:** Who are you woman, who dares to enter Uho’s holy place of mourning?

**UHO:** It is me!

**NARRATOR:** The father is astonished and finally sees that indeed it is his daughter. He is pleased and happiness returns to his heart. *(He runs, embraces her, takes her home and shows her to her mother who cries)* Both of them send word to her brothers. They come and greet *(Crying)* Uho, the daughter who is with them once again. After a month, the announcement that a paina celebration will take place in Vinapu spreads all over the island. Then Uho’s father thinks about making a stretcher to carry his daughter to the celebration. He tells the carriers of the stretcher to arrive at dawn. They come, having woken up very early, in order to be the first and take place in the first line. They want to arrive before the place is closed to groups of people so that the young woman can see the paina. *(There is a lot of shouting)* The Vinapu paina celebration is beautiful. On the second day, they continue with the celebration and the food is distributed among the spectators. Night comes and the sun rises again; it is the third day of the celebration. When the sun goes down in the evening, the people see a pretty, small bird flying low. It is flying close to the ground and it goes up and flies over the heads of the people. *(Some men run and jump in order to trap the bird, but they can’t)*

**PEOPLE:** Get some stones and throw them at the bird so it dies!

**NARRATOR:** Not one stone reaches the bird. If the stones pass above it, it flies downward. If the stones pass below, it goes upward. Now it flutters over Uho’s head, flying around her three times. Shortly after, it flies down and stands in front of her. Its feathers scatter. It is the little son in front of his mother, Uho.

*(People stare in astonishment)*

**PEOPLE:** *(Screaming)* She is already a widow. Uho, whom we have brought down the long road from Anakena on a stretcher! *(Men disperse, leaving the paina celebration)* She is a widow. Uho is a widow!
NARRATOR: They abandon her in Vinapu. They leave her to her father. She takes the boy, sits him on her shoulders and returns home.

KO UHO TE UKA NEHENEHE

TANGATA A’AMU: E tahi tangata, e tahi taana vi’e, i Anakena te nohonga hanga i Hare Tupatu’u i te mahingo o te hanga. He noho, he tu’u ki te tahi ta’u he tupu te poki. He tu’u kit e ono marama, ku keakea a te manava o te hanau tama. He oho te rongo ararua painga, he hakama’a i toraua taina, ki te matu’a, kit e ngaruhoa; he oho mai ananake te painga matu’a tamaroa, te painga matu’a tamahine. He tu’u ki te hare, ki Hare Tupatu’u he takataka ananake.

TA’ATO’A: Ka reka ai, koe, i te rongo o te poki, i hakama’a atu ena; ka paepae tahi ro mai toou taina, ina etahi aringa ingaro.(He koa ananake, he noho i te po, he hakatopa tahi ki te taina i te ki) Ai ka pu, ai ka pu!

TANGATA: He me’e te ua o te ki; ka u’i koua, ka ono marama ku keakea a te manava, ki rotu tatou, ki puhi i te umu ra’e o te poki.

TA’ATO’A: Ku mao a.

TANGATA A’AMU: I te po rua o te raa, he ea ananake, he pu i te uhi, i te kumara, he to’o mai te toa, i te maika. He puhi i te po, ki te ura, ananake te huru o te ika mo te ngongoro umu ra’e o te poki. He to’o mai te moa, moa rahi. He tapu i te konakona o te moa, ina eko kai ira’e e te tahi. Ki oti te moa te unu, he hakate’e i te kokoma, he ngatu hakaou ki roto ki te moa; peira ana ta’o. Etahi moa haataa; irunga o te umu ana ta’o mo hangai ra’e ki te hanau tama ararua ko taana kenu. I te ao popohanga ana maoa te umu ra’e, ine he tangata haere ra’e o te popohanga. He patu mai te umu e te painga matu’a tamahine, he to’o mai i te moa ra’e era, he ngatu ki roto ki te kete poara, he rere te va’e, he hakauru ki te hanau tama. Ki u’i atu te mata o te matu’a ku hakahoa a, he hoki mai ki runga ki te umu, he to’o i te kai ki runga, he papa e runga painga, he tuha i te umu ki toraua taina, ki te tumu, ki te ngaruhoa. He oti te kai. Mai te ono o te marama pemu’a he noho te nga me’e era mo haiara i te hanau tama. He tapu i te huru o te kai o pangaha’a te hanau tama, he tapu i te ara roa o taura te poki, he tapu i te turu ki tai te hakapari o here’u te hanau tama. He tu’u ki te iva o te marama, he unga ki te vi’e hakaa’u poki. He unga te rongo, he hakama’a ararua matu’a. He oho mai he taka taka i te hare o te hanau tama. He u’i ana topo te poki.
TA’ATO’A: (He tangi te karanga) Ko te nga heva te va’e ihi!

TANGATA A’AMU: He hangai i a Uho, he nuinui, Te mahani o Uho te uka, ki to te raa, he turu ki kai, ki Puhiha Tamaru. He patu toona nua, toona taura renga, he hakare i runga i te ma’ea, he uru ki roto ki te vai kava. He amo i te aringa, he patu i te toe, he pokao, he ruku ki roto ki te vai, he hopuhopu kiakia, he oti. He ea ki runga, he ruru i te toe, he amoamo i te vai hai rima. I uru era a Uho i te tahi raa ki te vai, he oho mai te roau (Honu) iti iti, he kori i te taura renga mai runga mai te mae’a. He to’o mai Uho te uka i te nua, he pua, he take. He u’i ki te taura renga mo here i toona manava. Ka kore. He rarama ka ka ka; ka kore. He u’i atu te mata, ko te honu iti iti.

UHO: E honu iti iti era e, i a koe o peaha tooku taura renga?!

HONU: Kai maa au i tout aura renga.

(He noho hakau Uho, he rarama i toona taura renga, ina avai kai tikea)

UHO: I a koe tooku taura renga, he oti a te me’e i tu’u mai ki nei.

(He hakarapa mai e te honu ki te mata o Uho te uka i toona taura renga)

HONU: Ka rere mai koe, ka oho mai, ka to’o atu to’u taura renga! (He rere ki roto ki te vai a Uho, he oho ki toona taura renga. I hahine atu era, he kau e te Honu pe haho, he hakato’oto’o hai taura i a Uho, pehiva atu te haho. He u’i te Honu, he koa, he hakapoa mai ki a Uho, he avai toona Taura renga) Ka haha mai, ki ma’u au i a koe ki uta. Ana ruku au, e ruku tako’a mai koe. Ana ea au, e ea tako’a mai koe.

TANGATA A’AMU: Peira te honu i hatu ai ki a Uho te uka riva. He ruku te honu, he oho ki Hiva, ki te kainga o te repa etahi, ko Mahuna Te Ra ate ingoa. He tomo ki uta, he vaai te uka a Mahuta Te Raa mo vi’e aana. He ma’u a Mahuna Te Raa i a Uho te uka ki toona hare, he hakama’a ki toona nga matu’a. He ea te nga matu’a, he hakama’a ki tooraua taina. He oho mai ki te hare o Mahuna Te Raa, he u’i a Uho, ka maitaki te uka riva ko Uho. He maharo ananake, he ea, he puhi it e umu; he hakuuru mo hatu o toraua hunonga.

NGĀ MATU’A A MAHUNA TE RAA: Ka kai korua o te hunonga it e umu mo hatu o mahaki ai tamaroa.

TANGATA A’AMU: Ina he tikea hakaou te matu’a tamaroa, te matu’a tamahine i te uka riva. He tapu te pera.

MATU’A TAMAHINE A UHO: (He koromaki) Ku toke ana taaku poki.
**TANGATA A’AMU:** He tu’u ki te tahi marama, he tupu te poki a Mahuta Te Raa i roto i te uka riva ko Uho. He tu’u ki te iva marama, he poreko te poki o te uka riva; he hangai. Ananake te raa he topatangi te uka mo toona nga matu’a ka ahuahu ro te mata. He tu’u mai te kenu, he u’i i taana vi’e, ku ahuahu a te mata i te tangi hanga.

**MAHUNA TE RAA:** He aha koe e tangi ena?

**UHO:** He me’e au e tangi nei, he kava te mata i te au o te umu te raa o tou vi’e matu’a ena.

*(He moe mahara mai a Mahuta Te Ra mo angiangi he aha te marama o te mata kava o taana vi’e. He piko kiakia, he hakarongo mai te tangi o te uka)*

**UHO:** Kainga mata pouri to’ou, e Mahuna Te Raa, kenu aaku e. Ta’e pe uta pe tomato kainga mata maeha. Aue, e nua e, aue e koro e, aue nga kope e!

**MAHUNA TE RAA:** *(He ea mai te pikohanga)* Pena o koe i reoreo mai ai ki a au i te mata kava i te au o te umu o tooku nua era.

*(He oho, he vananga ki toona matu’a tamahine)*

**MATU’A TAMAHINE A MAHUNA TE RAA:** Me’e rakerake he tangi nga matu’a; ina eko motu mai roto i te manava o te hunonga. Ka hoki koe, ka hakakoa; ina koe eko ngaro ngaro mai toona mata.

**TANGATA A’AMU:** He oho Manuna Te Raa ararua ko taana vi’e, he hakakoa. He u’i, ku kore a te tangi, he ea, he hoki ki taana anga te raa, te raa. He tu’u ki te tahi marama, he ea te uka riva ko Uho ki keke teraa, he turu ki tai, he tangi i te tahataha o te tai. He u’i atu, ka put e manu taiko.

**UHO:** E manu Taiko era e, ka oho mai koe, ka ma’u ki a au ki uta ki tooku kainga!

**MANU TAIKO:** Ina avai, he pangaha’a.

*(He noho a Uho, he tangi hakaou. He u’i atu, ka pu te manu Kiakia)*

**UHO:** E manu kiakia era e, o uta o tomato kainga, ka oho mai koe, ka ma’u i a au ki tooku kainga!

**MANU KIAKIA:** Ina avai, he pangaha’a!
(He u’i atu, ka pu mai te manu Makohe)

UHO: E manu Makohe era e, o uta o tomatou kainga, ka oho mai koe, ka ma’u i a au ki tooku kainga!

MANU MAKOHE: Ina avai, he pangaha’a!.

TANGATA A’AMU: He hoki ki te hare, ku po a. Ko te po rua o te raa, ki keke te raa, he hoki ki tai, he tangi. (He u’i atu ka pu mai te manu Kena)

UHO: E manu Kena era e, o uta o tomatou kainga, ka oho mai koe, ka ma’u i a au ki tooku kainga!

MANU KENA: Ina avai, he pangaha’a!

(He pu te manu Ruru)

UHO: E manu Ruru era e, o uta o tomatou kainga, ka oho mai koe, ka ma’u i a au ki tooku kainga!

MANU RURU: Ina avai, he pangaha’a!

(He pu te manu Tuvi)

UHO: E manu Tuvi era e, o uta o tomatou kainga, ka oho mai, ka ma’u i a au ki tooku kainga!

MANU TUVI: Ina avai, he pangaha’a!

TANGATA A’AMU: Ko te po toru o te raa, ki keke te raa, he turu te uka riva ko Uho ki tai hopu kaukau. (Ka u’i atu ena ko te honu iti iti)

UHO: E honu iti iti ure meamea o uta o tomato kainga, ka oho mai koe, ka ma’u i a au ki tooku kainga!

HONU: He aha taau maaku?

UHO: Tooki tataki!
HONU: Ka oho mai ki ma’u au i koe ki tooku kainga.

UHO: Henaki, he ma’u au i te pokı, he hakare i roto i te hare.

(He hoki ki te hare)

UHO: (He to’o mai i taana pokı) E te atariki e, ina koe eko ravaa. (He vaai i te po o taana pokı) E manu koe, u ku; E kara koe, u ku; E huhuru koe, u ku; E va’e koe, u ku; E ngutu koe, u ku; E rere koe, u ku; E oho atu koe, u ku; Mae’a orunga, ki raro!; Mae’a oraro, ki runga!

(He rere te va’e, he hoki mai he tu’u kimu’a tupuaki ki te honu; he repo)

HONU: Ka haha mai, e ma’u hiohio ma i i te rima, ana ruku au; ana ea au, e ea tako’a koe, peira no, ka tomo ro ki Anakea.

TANGATA A’AMU: He tomo a te tapa matu’a o te hanga, o Hanga Ohiro; ira te maea pararaha i te tapa o te vai kava. (He eke te uka mai irunga i te tua ivi o te honu ki runga ki te maea, he aroha mai ki te honu) He to’o ma i toona u, he hakavare ki runga ki te maea. He u’i toona u, ku mingomingo a, he ea, he oho ki te hare o toona matu’a, ki Hare Tupa’tu’u.

MATU’A TAMAROA: Koai koe, e vi’e hakara’ara’a pera o Uho?

UHO: Ko au a!

TANGATA A’AMU: He aka te matu’a, he u’i rivariva atu ko taana pokı, te uka riva ko Uho. (He koa, he hoki mai te kami, he moko, he ha’i, he hara’i ki roto ki te hare, he hakatikera ki te matu’a poreko, he tangi te matu’a) He unga te ronga ararua matu’a ki toraua taina. He oho mai te taina, he taui, ki a Uho, ku piri hakao u a te aringa o taraua pokı. He tu’u ki te tahi marama, he tu’u atu te rongo o te paina o Vinapu ananke aro. He mana’u te matu’a tamaroa o Uho mo anga i te ango mo tupa i taana uka ki te ngongoro. He haaki i te ngangata tupa o te rango mo veveke mai. He tu’u mai. He tu’u mai, ku veveke a mo tu’u ra’e. I te karu ra’e a, o puru ro te kona, mo u’i o te uka ki te paina. I te po o te raa ra’e o te ngongoro ku kake a te tangata maharo i te paina. He tangi te kara, ka maitaki to koro paina o Vinapu. Ko te po rua o te raa he ngongoro hakaou te koro paina koia ko tuha i te kai mo hangu o te tangata maharo ite paina. He po, he otea hakaou; ko te porotu o te raa o te ngongoro. Ki keke te raa, he u’i mai e te tangata ko te manu iti iti,
maitaki, e rere, e oho atu era a raro a, he oro i runga i te puoko o te ngangata. He moko te tahi tangata he rotu mo aaru mai; ina kai ravaa.

TANGATA: Ko to’o mai te maea, ka rotu tahi hai pureva mo mate!

TANGATA A’AMU: Ina etahi pureva i tu’u ki runga ki te manu; maea orunga, ki raro; maea ki raro, ki runga. He oro te manu i runga i te puoko o Uho, e toru oro inga; he topa kimu’a ki te aro o Uho, he marere te huruhuru: he poki tamaroa imu’a it e aro o toona matu’a te uka riva ko Uho.

TANGATA: (He tangi te karanga) He hove ko Uho i tupa mai ai tatou it e rango mai Anakena te ara roa. (He marere te tangata mai te konao te paina) He hove ko Uho he hove!

TANGATA A’AMU: Ku hoaa i Vinapu ki toona matu’a. He to’o i te poki, he reretaura, he hoki ki te hare.
TU’U KO IHU’S SMALL STATUES, KAVAKAVA MOAI

NARRATOR: One morning Tu’u Ko Ihu came down the path from Tore Tahuna and arrived at Punapau. He saw Hitirau and Nuku Te Mango, who were sleeping. The Ariki stopped. He saw that there was no flesh on the bodies of these people. Nor were there livers, nor intestines; just bones. Hitirau was lying with his head to the right. Nuku Te Mango had his head to the left, with his feet next to Hitirau’s head. (The ariki looked at them. Right then, Moaha yelled from the heights of Tajaharoa hill)

MOAHA (HAURIURI): Wake up! The Ariki has seen your miserable bodies!

(The Ariki left and disappeared quickly).

MOAHA: Wake up, sleepyheads!

HITIRAU & NUKU TE MANGO: What?

MOAHA: Tu’u Ko Ihu has seen your miserable bodies.

NARRATOR: When the sleep wore off (They covered their bones and their bodies with flesh again) they got up like living people. They got ahead of the Ariki, going around him and came to encounter him. (The Ariki saw that two young men were coming near)

YOUNG MEN: Oh, welcome, Ariki!

ARIKI: The same to you and your mate.

YOUNG MEN: What about those things you found on your way here?

ARIKI: I haven’t found anything.

(They left)

NARRATOR: The king continued down the path. They went again to meet him.

4 YOUNG MEN: Oh, welcome, Ariki!

ARIKI: Oh, young men, the same to you! Welcome!

4 YOUNG MEN: Well, well, well. What do you know?

ARIKI: Nothing.
NARRATOR: The Ariki followed his path. They came around again to meet him.

10 YOUNG MEN: Oh, Ariki! Welcome!!
ARIKI: Same to you.

10 YOUNG MEN: Ariki, didn’t you see some boys on your way here?
ARIKI: No.

10 YOUNG MEN: (between them) He hasn’t seen our miserables bodies!

NARRATOR: The ariki followed his path, and as he was nearing the house at Hanga Poukura, he saw hundreds, thousands of akuaku.

AKUAKU: Welcome, oh Ariki Tu’u Ko Ihu, coming from your land, Tore Tahuna!
ARIKI: The same to you. Welcome, friends!
AKUAKU: Haven’t you met anyone along the way, oh Ariki?
ARIKI: No one.

NARRADOR: The akuaku laughed happily. They shouted out of happiness and disappeared (They leave). The Ariki arrived at Hanga Poukura, went in and lay down (Action). The akuaku came again and surrounded the house in front, and on both sides. They listened for Tu’u Ko Ihu’s voice. He didn’t say anything. They stood there a long time; the sun rose to its zenith. But the Ariki didn’t say anything.

AKUAKU: He hasn’t seen anything of the miserables bodies of Hitirau and Nuku Te Mango. Let’s go away (They left).

NARRATOR: The following day, in the afternoon, the Ariki’s servant saw that the Ariki’s coloured dress was alone and that the cat tail door was lowered. He knew that the king Tu’u Ko Ihu was sleeping in the house. He went to make fire and make a meal of yams and sweet potatoes. In the afternoon, he opened the earth oven, put it in a basket and took it to the Ariki’s house.

SERVANT: Hello! Oh, Ariki! Take this and eat!

NARRADOR: The Ariki sat down, ate and then slept. Dawn came and the Ariki got up. The servant made another earth oven and when the sun was at its zenith, he took the food to the Ariki’s house. The Ariki ate. Afternoon came and the sun shone like a rose. The Ariki came out of the entrance of the house. He sat down
outside and saw three beautiful girls; they were coming from the corner of the Hanga Poukura ahu. The Ariki saw that they were not wearing any cloths. They passed in front of the Ariki.

ARIKI: Welcome, beautiful, young, young girl!

3 GIRLS: Welcome, Ariki!

ARIKI: Where are you going?

3 GIRLS: We were coming to see you, Ariki.

ARIKI: What are your names?


TO‘O TAHE TURU MAI TE RANGI: To‘o Tahe Turu Mai Te Rangi.

(The three girls disappeared in the heights)

NARRATOR: Night fell, and the Ariki went to sleep. Day came and the Ariki heard that they had made fire for an earth oven in Akahanga (He left and arrived at Akahanga). He took the hot stones out of the earth oven, lifted the firebrands and separated them from the fire.

ARIKI: (To the men standing there) These must go with me. Sprinkle them with water.

NARRATOR: The fire was extinguished. The ariki took the firebrands out of the earth oven fire, threw them up on his shoulder and went to Hanga Poukura. That night, he went from Hanga Poukura to Tore Tahuna. He entered the house and went to sleep. In the morning, he took an adz and toromiro wood in his hands and shaped the eyes, nose, ears, neck, chest, hands, belly, ribs, legs, buttocks, shoulders, knees, ankles and feet. The Ariki saw that the first moai had the shape of Hitirau; it was a moai without flesh. He worked again and fashioned Nuku Te Mango, the rib moai. He worked again and made Pa’apa’a Hiro. He worked again and made Pa’apa’a Kirangi. Then he made one more moai: To’o Tahe Turu Mai Te Rangi. The Ariki took a cord of fibre, braided it and passed it through both armpits of the moai. That is how he hung the moai on the cord. He took some more cords and with one he tied the necks of the moai. With another, he tied their feet. They were straight, now, lined up in a row. When he pulled the ends of these cords with his hands, he made the moai walk. Then he named the house “House of the moai puppets”.

183
TE MOAI KAVAKAVA A TU’U KO IHU

TANGATA A’AMU: He oho mai Tu’u Ko Ihu i te pophanga a te ara mai Tore Tahuna, he tu’u ki Punapau. He tikea i a Hitirau, a Nuku Te Mango, e hauru ro a. He noho te Ariki, he maroa; he u’i te mata, ina he kiko, ina he ate, ina he kokoma, he ivi no. Ko Hitirau te puoko a te mata’u, Ko Nuku Te Mango a te maui, he va’e a te puoko o Hitirau. (He u’i te Ariki. He rangi mai atahi akuaku ko Moaha mai runga mai te maunga, mai Tangaroa)

MOAHA: Ka’ara korua, ku tikea a tokorua ika kino e te Ariki.

(Ai ka ngaro, ai ka ngaro, he oho te Ariki Tu’u Ko Ihu)

MOAHA: Ka’ara, rava hauru ke, korua!

HITIRAU E NUKU TE MANGO: Pehe a?

MOAHA: Ku tikea a tokorua ika kino e Tu’u Ko Ihu.

TANGATA A’AMU: I ara hakaou era mai te hauru hanga, (He kiko hakaou te ivi era orungo o te hakari) pahe tangata ora. He oho, he ao amu’a, he pu amu’a. (He u’i atu te Ariki, ka tata mai te repa riva erua)

REPA ERUA: Aue te Ariki e! Ka oho mai e te Ariki e!

ARIKI: Ko korua a, ko mahaki!

REPA ERUA: Pehe taa me’e piri, i oho mai ena koe?

Ariki: Ina.

TANGATA A’AMU: He ngaro, ai ka oho no a te ara Tu’u Ko Ihu. He pu hakaou mai hokoha repa riva.

REPA EHA: Aue te Ariki e koho mai!

ARIKI: Kokorua ana ko nga kope, ka oho mai!

REPA EHA: Ai ai ai taa me’e ma’a!

ARIKI: Ina, ina he me’e ma’a.

REPA EHA: Ina o he me’e piri kia koe e te Ariki e, i oho mai ena koe?

ARIKI: Ina.
TANGATA A’AMU: He oho hakaou te Ariki, he pu hakaou mai amu’a, he u’i atu te Ariki ko te repa riva etahi te kauatu.

REPA ĖTAHI TE KAUATU: Ka oho mai aue te Ariki e!

ARIKI: Ko korua ana!

REPA ĖTAHI TE KAUATU: Ina ngaio i piri atu ki a koe, i oho mai ena e te Ariki e?

ARIKI: Ina

REPA ĖTAHI TE KAUATU: (Ki te akuaku ta’ato’a) Ina kai tikea totatou ika kina.

TANGATA A’AMU: He oho te Ariki, he tupuaki ki te hare o Hanga Poukura, he tata mai ka rau, ka rau, ka rau, ka piere te akuaku.

KA PIERE TE AKUAKU: Aue te Ariki e, e Tu’u Ko Ihu e, Ka oho mai mai to’u kainga, mai Tore Tahuna!

ARIKI: Ko korua a, ka oho mai, aue te mahingo e!

KA PIERE TE AKUAKU: Ina a me’e i piri ki a koe e te Ariki e?

ARIKI: Ina.

TANGATA A’AMU: He kakata, he koa, he tangi te karanga (he ngaro te akuaku) He tu’u te Ariki ki mu’a ki te hare o Hanga Poukura, he uru kiroto ki te hare, he moe. Ku oho hakaou mai a te akuaku, ku noho mai a i te aro o te hare, imu’a, itu’a, i te tara o te hare, ararua tara. He hakarongo mai ki te vananga o Tu’u Ko Ihu. Ina kai vananga. He nonoho a; he iri te raa ka tini ro. Ina kai vananga te Ariki.

AKUAKU: Ina kai tike’a te ika kino o Hitirau, o Nuku Te Mango; matu tatou ki oho ro.

TANGATA A’AMU: He tu’u te raa, he taha te raa. He tikea e te Tu’ura o te Ariki, hokotahi no ko te kahu mea, ku viri a te papae. He angiangi, he Ariki ko Tu’u Ko Ihu hauru iroto i te hare. He oho tou tangata era, he tu’ura, te umu, he ka, he ta’o i te uhi, i te kumara. I te ahiahi he maoa, he apa kiroto ki te taropa, he totoi, he oho mai, he hakauru ki te Ariki.

TU’URA: He koe, e te Ariki e, ka to’o, ka kai.

TANGATA A’AMU: He noho, he kai; he po; he hauru te Ariki. He popohanga; he ara te Ariki. He puhi hakaou te umu e te Tu’ura; he tini te raa; he hakauru hakaou i te umu i te Ariki. He kai te Ariki. He ahi ahi, ku meama a te raa. He ea te Ariki ki haho ki te haha o te hare. He noho ohaho, he u’i atu ko te uka etoru, uka riva.
He oho mai, mai te tara o te ahu o Hanga Poukura. He u‘i atu te Ariki ina he kahu. He oho mai, he tu‘u mai ki mu‘a ki te aro o te Ariki.

ARIKI: Koho mai korua ko nga kope, ka maitaki korua nga kope!

UKA ETORU: Ko te Ariki ana.

ARIKI: Ki he korua ko nga kope?

UKA ETORU: Ki a koe nei e te Ariki e!

ARIKI: Koai tokorua ingoa?

PA’APA’A HIRO: Au ko Pa’apa’a Hiro

PA’APA’A KIRANGI: Pa’apa’a Kirangi.

TO’O TAHE TURU MAI TE RANGI: Ko To’o Tahe Turu Mai Te Rangi.

TANGATA A’AMU: He ngaro, atotoru uka arunga i nga ai. He po; he moe te Ariki. He otea; he hakarongo te Ariki, ku pahi ana te umu o Akahanga. He oho te Ariki, he tu‘u ki Akahanga. He uru te umu, he ketu i te tutuma, he hoa ki te tapa.

ARIKI: (ki te tangata) Ka oho te me‘e era ka pupu hai vai!

TANGATA A’AMU: He mate te ahi, he to’o mai te Ariki i te tutuma ka ki te umu, he amo ki te ngao, he oho ki Hanga Poukura. I te po he oho te Ariki mai Hanga Poukura ki Tore Tahuna. He o‘o kiroto ki te hare, he moe; he otea, he to’o te kautoki, he ma‘u ki te rima, he to’o mai i te toromiro he tarai i te mata, he tarai i te ihu, he tarai i te taringa, he tarai i te ngaio, he tarai i te uma, he tarai i te rima, he tarai i te kopu, he tarai i te kavakava, he tarai i te huha, he tarai i te papakona, he tarai i te takai eve, he tarai i te uho eve, he tarai i te hoto, he tarai i te horeko, he tarai i te puku, he tarai i te va’e. He u‘i te Ariki, ko Hitirau te moai ra’e, moai kavakava. He anga Hakaou: ko Nuku Te Mango, moai kavakava. He naga hakaou: ko Pa’apa’a Hiro. He tarai hakaou: Pa’apa’a Kirangi. He tarai hakaou i te moai: To’o Tahe Tu‘u Mai Te Rangi. He to’o mai te Ariki i te hau, hau mahute, he hiro, he hakauru aroto i te hainga ararua o te moai. He tau i te moai, he hakarereva. He to’o hakaou mai i te hau; he here etahi hau ki te ngaio o te moai, etahi hau ki te va’e. He papa, he hakaungia; he haro mai etahi potu o te hau, he ma‘u ki te rima, he hakahaere i te moai. He nape te ingoa o te hare: “Ko te hare hakahaere moai“.
HE A’AMU TUAI ‘O RAU NUI, MATUA PORÉKO ‘O HETEREKI ‘A RAU NUI ‘O TE MIRU

TANGATA A’AMU: I te ta’u ‘o Hotu’a Matu’a, he vahi te henua ko Te Pito ‘o Te Kainga, ‘a te vaenga ‘i vahi ai. Mai te haka rava’a te paenga maui, ki te Motu Nui “Ko Tu’u Hotu iti ko te Mata Iti” he tupahotu; Mai te hakarava pe te paenga mata’u, ki oromanga eee ki te Motu Nui “Ko Tu’u Aro Ko Te Mata Nui ‘o Te Miru”.‘A Hetereki he poki ‘a Rau Nui ararua ko Veri ‘a Pahia ‘a Motu te hare ‘o te Mata Miru ananake, Te noho inga ‘ai ana ‘o Hoka. Mai riki riki ana ‘i hapi ‘i oho ai ‘e Rau Nui te haka tere inga ‘o te tama’i, Te moto inga hai tahi toa ‘i te hora ra’e era ‘a ka tano ro te roa mo kori ‘i te paka ipu kaha. ‘E hapi era ‘i te rau huru ainga ‘o te tama’i. ‘I pa’ari era ‘a hetereki he oho he kimi ‘i te tama’i ki te paenga ‘o te Tupahotu. He tu’u ko ia ko ta’anga ngā io era ki te aru ‘o te Maunga Pui, ‘i ira ‘e pei amo ro ana te ngā poki ‘a Ta’e Reka, he haka tiu mai ananake ‘e haka me’e ana mo tikera ‘e tu ngā poki era ‘e pei ana ‘i te maunga.

TA’E REKA: (He topa he haka hahine) Pehe te ho’ou ‘e hetereki e? mai ki riri ki kori kori tatou.

HETEREKI: Ku tano a! mai ki kori tatou.

TANGATA A’AMU: He too mai te moi ha’a, he vahi ananake he ha’amata ha tau tanga. E oho no a ‘i pangaha’a ro ena te ta’tuanga he tama’i ro ai ananake ‘i te aru era ‘o pu’i pe raro atu era. He to’o mai ‘e Hetereki ananake ko ta’ana ngā nu’u era he tinga’i nga’i ‘i a koa tu ngā io era. ‘I roa era te tama’i ko te ati ana te Tupahotu, he tikera te vi’e ‘e tahi ko Renga Miti Miti ‘A Vai, ai ka rangi ro te pata’u ta’u mo ohu ki te ngā aku aku ta’ato’a era o te aru era ‘o te Tupahotu mo huri ‘o te tau’a.

(He tahuti ki te puku ko te Puku Pati)

RENGA MITI MITI A VAI: (Ka rangi) He ika uru atua ra te na
  Koe hoko maho rangi
  Ko rangi he turu
  Ko puku pati
  Ko te nuahinehuri tau’a ‘a Ta’e Reka
  Ka uira ka huria te tau’a nei e
  ‘E Renga Miti Miti ‘a Vai e

65 For English version see Appendix C.
Mai vara vara
Mai taki taki
Mai takaure tu’a te huka ‘o te tau’a
He hohopu mai koe
He nana ia mai koe
Ta’aku rima horo pia
Kope ‘a reu tangi
Te horo kai tangata
Popohanga
Ka iri ka naga
Ka haka heheu
‘I to’ona va’e ha’amore
He va’e ngā’aha a
Ma’ana a
To’ona toto
‘I amo ‘i tupa ‘i hoa
Ki roto ki te pakabera
Mai ta’a haka inu
‘E maua opo toto
Maharo te ava
Maharo te uka
Maharo te koura tere henua
Ahara ka topa
Ki raro ki to raua kainga heka heka
Ngao vari vari
One ‘i anakena
Ka iri ‘e papa vere e
Ki te puku huenga tau’a
Mata ui ‘a tai
‘A rua tuvi
Te atu’a haka ke
‘O uta ‘o vai tea
Ko mati ko te matu’a
‘E rava rangi a’aku e
Ka amo ka hoki ta’a kahi ‘e Renga Miti Miti ‘a Vai e
Ki ahu titiro kore
Ka vari inga te hue
Ki tu’a te pua tiki
Amo akavenga ika
Ki raro ki papa turu
Ki papa ako ako
Ki papa haka veveri kuhane
Ka amo ka hoki ta’a kahi ‘e Renga Miti Miti ‘a Vai e
Ki runga ki te ahu
Ta’o ika
Mo te atua
Ma punua nua
‘E toi e

TANGATA A’AMU: ‘I oti era nei te pata’u ta’u he ma’a ‘e Hetereki, he tere ananake aaa, he piko ‘i roto ‘o te ana kio ‘ai raro ‘o Motu Tautara. Mai ira he tama‘i he oho mai ‘e Hetereki ananake ko tu ngā io era ‘e he hoki haka’ou he kio ‘i ra ana. ‘I te roa ‘o te tama‘i he hetu kia Rau Nui te ati, he tinga‘i ‘e te Tupahotu, kai mate ‘i keva no te mata. ‘I ara mai era ‘a Rau Nui mai to’ona ati, he ‘ui ‘ui kia hetereki ki to’ona atariki mo va’ai to’ona po ‘e ta’ana unga mo to’ona hora hope’a era, ko ngaro‘a ana ‘e ia ko hahine ana.

RAU NUI: Koe ‘e Hetererki e?

PUPUHI TONI: Ko au ko Hetererki.

RAU NUI: Ta’e ko koe.

TANGA TA A’AMU: He ngaro‘a ‘i ra hora te heruru ‘o te va’e hetu ki runga ki te papa, he angi na ‘a Hetereki ka pu ro mai.

HETEREKI: E koro e, ‘i au ‘ia ko Hetereki ‘a rau Nui, he atariki o’ou.

RAU NUI: Ka tono mai ra te va’e!

TANGATA A’AMU: He haka vari he ha’i te va’e ‘e he tano ararua rima, he angi mau ko ia.

RAU NUI: ‘E ko rava’a koe ‘e Hetereki ‘a Rau Nui e, mo ta’o tau taanga ko te ngatu ‘a io. E nui e E nui e E iti e E Iti e, e oho no koe pena a ai ka kai te ika e koe a. E Hetereki ‘a Rau Nui, ‘e ma’u koe ia au, ana mate mo muraki ta’aku ivi, ki te Runa Runa ki te kainga, ‘i te tu’a tae ki te mamari kia kia.

(He mate ‘a Rau Nui)
TANGATA A’AMU: He to’o mai e Hetereki he haka hopu he uru i te hami he hore te nua he hore te moenga he haka eke ki runga he moe he tatu hai kiea he haka eke ki runga o te rango he ma u ki te Runa Runa.

HETEREKI: (Pata’uta’u) Ka oho te rau hei ka oho te ruku ruku te moenga kake te puke nui ma hora nui nui ma hora iti ka tea te rau miro puoko tea ‘o korua ko nua ‘e koro e.

TANGATA A’AMU: He to’o mai te mata’, he haka topa ia Rau Nui ki raro, he tanu, ‘i tanu era he to’o mai te mata’ he ti tingi he hoa ki raro. He to’o mai te paenga he tarai he pu’a riva riva he oti. He hoki haka’ou he hio ‘e ko te hetu inga ana te tama’i, ‘a ro te kiva a. He e’a mai e rua tangata mai runga ‘i te motu he tike’a ‘e te ruau ‘e tahi ko Vai ‘a te Kuhane, he tu’uura ‘o te aito ko Uru ‘a Rei ‘o te mata Tupahotu, he rapu ka rapu era penei e ka oho mai ki roto ‘o te hare. He ta’o te umu ‘e nei vi’e he hangai ananake.

VAI A TE KUHANE: (Kia Tema, e Kia Pou A Vaka) Hahine a te hora he topa mai ‘a Uru ‘a Rei, ‘e mimiro hanga, he o’o ki roto ‘o te hare he moe he haka ora.

TANGATA A’AMU: ‘I tou ngā io era ko Tema ‘e ko Pou ‘a Vaka, ko titikia tahi ana te raua moi ha’a mo to’o mai ‘i tou aito nei Uru ‘a Rei. He to’o mai ‘e tou ngā io nei hokorua he tinga’i ‘i a Uru ‘a Rei, he hore te ngao, he hore ararua no heru he haka amo ki ra ruau he haka unga ki te ta’ato’a no kona, mai motu Kaviti, he haka re’e tahi heru ‘i ira he topa te ingoa ‘o ra kona “ko te pu heru”, pe te motu Tautara mo haka ite ki te ta’ato’a penei e ko mate ana i tou io nei.

VAI A TE KUHANE: E haho e, ko au nei ko Vai ‘a te Kuhane, he heru ‘a Uru ‘a Rei ia Tema ia Pou ‘a Vaka.

TANGATA A’AMU: ‘I tu’u era ki motu Tautara he ngaro’a tou ohu era ‘e Hetereki.

HETEREKI: Ka hoki ka ki, ka ta’o te ika ena, ‘i matou he iri ki ana ‘o hoko.

TANGATA A’AMU: He ta’o tou umu era he moao he tu’u ki ana ‘o hoko he noho, he kai ‘a Hetereki ‘e he mahia ki ta’ana tangata. He teki ananake he tama’i he iri he oho a ka tu’u ro mo rava’a ‘i te aito hope’a ‘o te Tupahotu ko Tu’u ‘a Have.

HETEREKI: (He ohu) Pehe te ho’ou ‘e Tu’u ‘a Have e, mai ki tautanga.

TANGATA A’AMU: ‘I ngaro’a era ‘e tu io nei, he teka he tere. ‘E tere era, ‘i tu’a ana ‘a Hetereki ‘e oho era.
HETEREKI: (He ohu kia Pupuhi Toni) E puhi e nei mu’a ia koe na.

TANGATA A’AMU: ‘e iri ena, he haka noho ‘a ka tu’u ro ‘a Hetereki, he to’o mai ‘e ia he hore te ngao, he unu ‘i te toto.

HETEREKI: ‘I au he unu ‘i tou toto nei.

TANGATA A’AMU: Hora nei he to’o korua ki te oti.
THE STORY OF KAINGA

NARRATOR: Kainga was a warrior who had a son called Huri Avai. Huri Avai was an exceptional warrior that caused envy among the other tribes, especially in the Miru Ra'a tribe ruled by Poio, the king. The military instructor, Hoto Ari, realized all the progress that the boy was making, and began distracting him during training. This was considered a great offence. Huri Avai told this to his father. Kainga didn’t say a word, when his son was sleeping, then he took out the most precious kakau he had, the one he kept for special occasions and waited.

KAINGA: If the instructor distracts you again, throw your kakau with all your strength to his jugular.

NARRATOR: That is what happened, the instructor fell dead. This was reason enough to declare war between these two clans. Kainga took his son and left him hidden.

KAINGA: The only thing you are allowed to eat is auke, if someone else offers you something else, don't eat it, it's not me who is offering it to you, and don't go out under any circumstance.

NARRATOR: Poio’s armies were too many and it didn't take long until the entire Hotu Iti region was invaded, surrounding the village and killing everyone crossing their path. Some scared villagers manage to escape to Motu Maratiti, but Poio’s navy crossed over quickly and went hunting for enemies. Kainga, left his shelter only at night, trying to fight against the army. After several weeks war, one morning an old man called Oho Takatore arrived in Hanga Nui bay. He was one of the army chief of Poio. He was also related to Kainga’s village, because he was the father in law of one of Kainga’s brothers, Moa. From Motu Maratiri boats with dead people arrived in the bay daily, this was considered meat for the night parties Poio’s army had every night.

OHO TAKATORE: May I have the leg of Maihi Te Tokerau?

WARRIOR: Where from came you, lazy old man? You didn’t come with us hunting, so you are not getting anything.

NARRATOR: The old man demonstrated his anger putting his crown backwards. Oho Takatore decided to go to visit his daughter and husband, Moa.
OHO TAKATORE: *(To his daughter while she removes lices)* That husband of yours is he not thinking about his brothers in Hotu Iti?

DAUGHTER: I don’t know. I think he does, but he is not telling me.

*(The old man left)*

DAUGHTER: My *koro* was here, and he asked for you.

MOA: I’m going fishing with a web, see you later.

NARRATOR: He took his web and went to Vai Pu and left it there. He prepared an earth oven. Once it was ready he took it and went to pick up some palm tree leaves and run like a ghost until he came to the big cave called Ana Ta’ava Nui, where his brothers were hidden and starving. His brothers were Toki Puni, Toki Heu, Toki Poro Poro Hera, Pupuhi Toni and Pere Roki Roki who was already dead and his body was on the rocks getting dry under the sun. Moa arrived there and gave them the food and the palm leaves.

MOA: Use the bones of Pere Roki Roki to carve hooks to catch the lift, and kill the warriors that come in it, so that you can afterwards climb and kill Rere Taura and Pua Hahau, who are waiting for you up the cliff.

NARRATOR: While this was happening, Vaha and some other warriors of Poio’s army started looking for the boy in the area of Poike. Right in front of the islet Huri Avai was hidden. Vaha threw pieces of sweet potato onto the floor until a small hand came out of a cave picking up the pieces.

VAHA: *(Impersonating the voice of Kainga)* What’s your name?

HURI AVAI: *(Coming out)* It’s me Huri Avai who killed Hoto Ari.

VAHA: *(laughing loudly killed the boy screaming)* And I am Vaha who killed Huri Avai who had killed Hoto Ari…”

NARRATOR: Kainga was close to that place and heard his son screaming and the killer’s voice and laughter.

KAINGA: *(Thinking)* Take him through the higher path, if you want to survive, bastard, if you take it through the lower path, I’ll kill you!
NARRATOR: It was too heavy to climb to the higher path with the boy on his shoulders, so, Vaha took the lower path. Kainga was waiting for him hidden behind a big rock in the area of Pu Reva.

KAINGA: Who is coming?

VAHA: I am Vaha who killed...

KAINGA: (Ready with his paoa and kakau, jumping over him and hitting him to death) I am Kainga, who killed Vaha, who recently killed my son Huri Avai.

NARRATOR: The murderer was dead. Kainga took his son’s body and placed it in his tomb. At the same time, Moa’s brothers came out of the cave and killed Pu Hahau and Rere Taura.

MOA’S BROTHERS: (To Motu Maratiri) Hei out there! Rere Taura and Pu Hahau are no longer dangerous.

SURVIVORS: Keep saying that! We’ll go to help the last survivors...

NARRATOR: Kainga told them not to kill the women, because they were necessary to provide future generations.
HOTU MATU’A SENDS MEN TO BRING THE OTO UTA MOAI

NARRATOR: It was the thirtieth day of October of the lunar cycle. The king had settled in Anakena on the Tupatu’u house.

HOTU MATU’A: Where is the moai Oto Uta?

TEKE: We might have left it in Hiva

HOTU MATU’A: Go you guys to pick up the ancestor, Uta Oto, bring him back! He must be leaning to the front of the inlet. Be careful not to disrespect the King Oto Uta!

NARRATOR: Pure O, Pure Ki and Pure Vananga-nanga took a boat and threw him into the water. They sailed to Hiva in the fifth night of the fifth day of the lunar cycle in November. They arrived in front of the Moria ‘One bay.

PURE O: (Viewing the moai) Where are you, my friends? Let's break the neck of this ugly moai. What for are we going to return to the Navel of the Earth? We will stay here, in our land.

NARRATOR: When the king Hotu sent Pure O and his brothers in search of moai Oto Uta, he also sent their spirits Kuihi and Kuaha. Pure O took a rock and threw it on the moai, breaking its neck. Then a great wind arose, the waves rose, the rain was unleashed, bright lightning, and loud thunder. When there was wind, tides, the storm of rain with thunder and lightning, the king Hotu realized that Pure O had played badly with the moai of King Oto Uta.

HOTU MATU’A: Oh, the neck of the moai of the king Oto Uta is broken! You haven’t treated the king with respect.

NARRATOR: Once the neck of the moai of the king Oto Uta was broken, Kuihi with Kuaha took the two sides of the neck of moai and brought them to the bay of Hanga Rau and left them there. When the neck of the moai of king Oto Uta came to Hanga Rau’s bay, the wind, the rain, the waves, the thunder and the lightning stopped.

KUIHI Y KUAHA: There's the king Oto Uta, in front of the bay of Hanga Rau.
HOTU MATU’A: (To Moa Kehu) Go there and bring the king Oto Uta, that is in front of the bay of Hanga Rau.

NARRATOR: Moa Kehu went down and brought it uphill until he reached the front of Hotu’s house.

(The king Hotu stood there and cried for the king Oto Uta)

HOTU MATU’A: (Crying) You came like this from Hiva, the land of abundant food and unclean lips! Break your neck oh, Oto Uta the King, so that the coastal rocks go afloat, the sea snails go afloat, so that the flying fish flies and visits us, so that the squid can come out and visit us, as well as the fish of handsome features, such as Aku Renga.

HE UNGA E HOTU MATU’A I TE NGĀ IO MO MA’U MAI IA OTO UTA

TANGATA A’AMU: I te toru te kauatu o te ra’a o Tangaroa Uri. I noho mai era te Ariki i Anakena, i te hare Tupatu’u.

HOTU MATU’A: I he te moai Oto Uta?

TEKE: I mu’a o te hanga ana i rehu ro ai

HOTU MATU’A: Ka oho korua ko ngā kope ki te ho’ou ki a Oto Uta, ka to’o mai! Na e moe ena i mu’a i te hanga. He me’e korua ko ngā kope o kori a ki te ariki ki a Oto Uta!

TANGATA A’AMU: He to’o mai a Pure O, a Pure Ki a Pure Vananga-nanga, he hoa i te vaka he oho ki Hiva. I te po rima ra’a o Ruti i oho ai te vaka o Pure O. I oho era te vaka o Pure O i tomo era ki mu’a ki te hanga ki Moria One.

PURE O: (He u’i ko te moai) He ro korua, e aku hoa e? Ki ha-hati atu te ngao o te rake-rake era. Ki he a tatou i hoki atu ai ki Te Pito o te Kainga? He noho ro ai a tatou i to tatou kainga.

TANGATA A’AMU: I oho era te vaka o Pure O, he haka unga atu te ariki a Hotu i to’ona atua akuaku, ko Kuihi, ko Kuaha. He to’o mai a Pure O i te pureva, he ava ki runga ki te moai. He hati te ngao o Oto Uta i te pureva. He hu te tokerau, he ketu te vave, he hati te vave, he hoa te ‘ua, he nomo mai te ura, he hati he hetu
te patiri. I hu te tokerau, i hati era te vave, i ava era te‘ua, i hetu era te hatutiri, he angi-angi te ariki e Hotu ku kori ana a Puro O i te ariki i a Oto Uta.

HOTU MATU‘A: A, ku hahati a te ngao o te moai, o Oto Uta, o te Arika; kai kakara korua i a mahaki.

TANGATA A‘AMU: I hati era te ngao o te ariki o Oto Uta, he oho atu a Kuihi a Kuaha, he to’o mai i te ngao o te Arika Oto Uta. He ma’u he oho mai. He tu’u ki mu’a ki te Hanga Rau i haka rere ai e Kuihi e Kuaha. I tomo era te Ngao o Oto Uta ki mu’a ki te hanga ki Hanga Rau, he kore te tokerau, te ua, te vave, te hatutiri.

KUIHI E KUAHA: Ai te ariki a Oto Uta i mu’a i te hanga i Hanga Rau!

HOTU MATU‘A: (Kia Moa Kehu) ka turu koe ki te ariki ki a Oto Uta, ka to’o mai i mu’a i te Hanga Rau!

TANGATA A‘AMU: He e’a a Moa Kehu he turu he to’o mai, he amo he iri mai. He tu’u ki mu’a te hare, he haka rere ki te ariki ki a Hotu.

(He noho te ariki a Hotu, he tangi mo te ariki Oto Uta)

HOTU MATU‘A: (He tangi) ka oho mai koe mai Hiva, mai te kainga kai nui, ngutu oone! Ka hati to’ou ngao, e oto Uta e te ariki e, mo ta’u papa renga-renga a haho i te tai, mo tu’u hue-hue ranga-ranga o haho i te tai, mo ta’u hahave rere ai ka pae, mo ta’u ngu rere, ai ka pae mo te ika aringa riva nei, he aku renga ai ka pae.
THE STORY OF URE A OHO VEHI

NARRATOR: Ohovehi had a son named Ure, so beautiful that he feared that someone would kidnap him; therefore he hid Ure in a house that was in Apina. To keep the child entertained Ohovehi taught him to weave webs and mats. Ure had this life for 20 years, always keeping a simple and unmalicious temperament. It was customary that as soon as the son was old enough to work on their own, he was left alone in a separate house, so he can get used to earning the necessaries commodities of life before marriage and dealing with people. The young man had never seen another person apart from his father, Ohovehi. One day the news spread throughout the island, that the young Ure was so beautiful that his father was jealous about him. Two evil spirits from Poike, knew about this. They were called Kava Aro and Kava Tua. Unable to contain their curiosity, they decided to sneak into Ohovehi’s place to see and talk to the beautiful Ure. The young man was weaving his web, when suddenly he saw before his eyes two maidens.

URE: What do you want?

SPIRITS: We want mahute.

(He gave them what they were asking for, asking them to go outside, they tried to prove the resistance of the material by pulling and pulling the fibre until it ripped)

SPIRITS: Your mahute is not good, we want some hauhau instead. (They pulled it again but it riped) Your hauhau is not strong enough, it’s useless. We don’t like anything you’ve got.

URE: What would you like then?

SPIRITS: We are going to louse you. (They enter)

NARRATOR: They entered the house and they invited the young man to recline on top their legs. The young man fell asleep instantly. One of them, wanting to make sure that he was, started knocking different parts of the house making more and more noise. As the young man didn’t wake up, they wrapped him in a mat and took him to Poike, to the cave where they lived. The cave was on a cliff, to which only the birds and these two spirits could access. Nuahine Pikea Uri, a black crab lived in a cave at the base of the cliff. She was an elderly woman and was the
enemy of these spirits. When she saw that the spirits were hiding something, she felt that something wrong was going on.

**SPIRITS:** *(To the old lady)* Don’t you dare to come up to our cave to see what we brought, otherwise we’ll kill you.

**NUAHINE:** How do you think I am going to get up there! I’m an old lady and my legs are clumsy.

**SPIRITS:** We are going away for a while, when we come back we’ll see if you have been cautious. *(Between them)* Let’s go to get the poison, so that we can keep the boy young and always watch his beauty.

**NARRATOR:** The old lady had a good ear, so she heard about the mystery and kept it for herself. Suddenly appeared a beautiful and glorious rainbow, one end was at the foot of the spirits and the other end reaching towards the spiritual land, the spirit rose and disappeared. The old lady took advantage of the absence of her enemies, and ascended to the cave. As she entered the cave she saw a large and bulky mat which she quickly unpacked.

**NUAHINE:** My grandson! , the son of my older son, Ohovehi!

**NARRATOR:** the young man remained in deep sleep, so she woke him up.

**NUAHINE:** Don’t be afraid, I’ll help you to set you free.

**NARRATOR:** She told him about the purposes they had for him, and that they were away looking for poison.

**NUAHINE:** Now, listen and learn carefully the lesson that I will give you. When they give you poison, don’t reject it, take it naturally and pretend you’re eating this way *(Showing)*. Sit at the edge of the cave, take the poison to your mouth as if you were eating it and drop it to the bottom of the cliff, to my cave, so I can put it away, so that they don’t see anything. So they think you are eating and they won’t suspect anything about me. You will always have something to eat, and take this chicken and bananas, eat all you want and the rest keep it hidden. They are about to come back. It is better that they find you as they left you, so I will wrap you again with the mat, so that they don’t suspect a thing. Be cautious and pretend well.
NARRATOR: The young man agreed to everything the old lady said. The elderly woman left the boy as she found him and went back to her cave. Soon after leaving a rainbow appeared from where the spirits returned to their cave. They found everything fine, but to be sure, they went to see the old lady.

SPIRITS: Have you been in our cave? What were you doing there?

NUAHINE: That’s not true, liars. How do you think an old lady like me could possibly do that?

NARRATOR: With that answer they became calm and went back to his cave.

SPIRITS: (Unwrapping Ure) You must be hungry! Here, eat! (Ure received the food and went to the edge of the cave to eat) He is eating! (Between them, and happy)

NARRATOR: The day went by, and there was no sign that Ure was poisoned.

SPIRITS: He must be very strong. Maybe he needs more poison, or a more active one.

NARRATOR: (Wrapping Ure with the mat again) Another rainbow appeared and the spirits went in search of new poison. The old lady, who was always looking up, realized the absence of her enemies and climbed up to the cave.

NUAHINE: (Unwrapping the mat) Don’t surrender! You must be patient, follow the same simulation each time you receive food from them. In this way we will go well, son, otherwise if they become aware, they will kill us.

NARRATOR: Again the old lady left abundant food for Ure. After a while the old lady wrapped Ure again, who was already arguing. But he had to accept the advice of the grandmother. As soon as the old lady had left, the spirits came back to their cave with a new poison. They unwrapped Ure and gave him the poison to eat. Ure did as before. The day passed and nothing abnormal was noted in him.

SPIRITS: He is really strong! Give him more.

NARRATOR: But nothing happened the third time either, because he did as the first and second time. Desperate because the poison did not produce the desired effect, they decided to leave the boy alive and free him from the wrappings.
SPIRITS: If you go out of the cave, or escape, we will kill you. We will find you wherever you are!

NARRATOR: In these conditions was Ure living with the spirits, scared to escape in their absence, due to the threat.

URE: (Looking down the cliff) How could I escape from here, I’m not a bird, and I can’t fly like they do?

NARRATOR: The old lady always took advantage of the absences of the spirits to visit Ure. She delivered food and consoled him in his captivity. After four days of freedom from their wrappings, Ure saw a boat that stopped in front of the cave. There were two fishermen who went fishing with frequency there.

URE: Rainbow nail, your yellow reflection on the water ... jump out Ure, Ohovehi’s son ... maybe there’s my father, the great Ohovehi, long bald head, able to devour people to save Ure, yes Ure, the young man, yes!

NARRATOR: The fisherman heard someone’s cries, but they saw no one. The phrase came clear and rhythmical to their ears, but their eyes couldn’t see anyone. They returned with their catch to their homes, commenting on that strange event. The next day they returned to their daily fishing spot and heard the same laments. The fishermen were the brothers Ngaehu and Mahatu. They decided to return every day to the same fishing spot in Hanga Tau Vaka, with the fishing excuse just to hear the cries.

FISHERMEN: How sad are those cries that come out from there.

NARRATOR: For almost a year Ure was living in the cave, the same time that the fishermen heard his laments. One day the fishermen needed to fix their boat, for which they went to the volcano Rano Kau to look fibres to fix the boat. They headed to the volcano, but a man with a stick in his hand came out in the way. The Man was Ure’s father, who was surprised that somebody dared to cross roads on his property, having published its prohibition.

OHOVEHI: (Threatening) Where are you going?

FISHERMEN: (Surprised) Why do you have that threatening attitude towards us?
**OHOVEHI:** What! Don’t you know that it has been nearly a year that I’ve been in anguish over the loss of my son, whom I loved madly? I don’t know who took him away from me, and if he is dead or alive? That’s why I don’t consent that anybody bothers me. I want to be alone in my place, I can’t stand nor living thing, without my son, everything bothers me.

**FISHERMEN:** We go everyday fishing to Poike to Hanga Tau Vaka, and while fishing, we always hear the cries of your son, who should be held captive in a cave that we can not discover.

**OHOVEHI:** Tell me his words, by them I shall know if he is my son.

**FISHERMEN:** Rainbow nail, your yellow reflection on the water ... jump out Ure, Ohovehi’s son ... maybe there’s my father, the great Ohovehi, long bald head, able to devour people to save Ure, yes Ure, the young man, yes!

*(The father as he hears, is filled with emotion and tenderness)*

**OHOVEHI:** Yes, no doubt, it is my son, take me there, I want to save him, I want to embrace him.

**FISHERMEN:** Okay, we’ll take you, but be cautious and don’t rush. If your child is enchanted by some spirit, we must be careful. You should not be seen by your child, so that he can’t recognize you, you’ll be wearing this on your head *(Shows a basket)*, your baldness betrays you. It could be that your son, as soon as he sees you, rushes from the cave to reach you, and that would make things even worse.

**NARRATOR:** The father followed the advice of his new friends. The next day they sailed to the right place. There the father could hear his son’s laments.

*(Father almost jumps into the sea to save his son, but the fishermen calmed him down)*

**OHOVEHI:** Take me to land because I want to save my son from captivity caused by some envious spirit.

**NARRATOR:** The fishermen agreed. They took him through the parts hidden from the eyes of his son. Arriving on land, I call upon the residents of that place in order
to convey his intentions and ask for help. All approved the resolution and promised to help him. To thank them for their help, an earth oven meal was prepared, with enough food for all six days. This place was inhabited by extraordinary men of superior mind. Then, they planned the device which should be used to free the prisoner. They prepared two large webs, one of them was going to be hanged from the top of the cliff and drop it from the mouth of the cave, the other net should have been placed at the bottom of the cliff, in the air, and tight attached at both ends for Ure’s defense if he fell down while exiting the cave. Ngā Ihu More A Pua Katiki was responsible for preparing the nets.

**MEN:** *(To Ohovehi)* Go, go, we will take your son safe and sound back to you.

**NARRATOR:** Meanwhile the old lady climbed up to the cave to console Ure, taking advantage of the absences of the Spirits.

**NUAHINE:** Your freedom is near, they are getting prepared quickly. Your father already knows everything and has organized things. Once you are back home, settled and calm, these spirits will try to disturb you, if you don’t do what I’m about to tell you. If any frog enters your house, kill it; any lizard or the like, the same. Don’t leave anything alive, kill them all, they are your enemies. However, if you see that a crab comes to your home, treat her well, wrap it in your blanket and store it carefully, because that crab, it’s me.

*(The webs were prepared, they proceeded to free him. The strongest warriors, climbed with the nets to the top, above the cave, they drop the net and placed it near the hole, the other net was already below)*

**MEN:** Ure don’t be scared, jump into the net! Inside it, don’t be scared! Throw your stuff first, blanket, pillow and mat! *(he did so)* now jump inside the net!

*(Ure jumped without hesitation and at last was he found himself free from his captivity)*

**NUAHINE:** *(Reciting)* Kahaue, kahaua ehe kahau te nukunuku, kava aro kava tua kakokako a Ure A Ohovehi kuka hakihia e ngaihu more a pua a pua katiki, e hiahia pua mauku ki uta a tntagitangi pua mauku ki tai.

**URE:** Stop reciting, the spirits will be back soon, let’s get out of here!
NARRATOR: While Ure was taken home, the old lady slips into her cave, full of joy for defeating her enemies. It didn’t take long until the spirits came back. How astonished must they have been when they discovered that Ure wasn’t there. They thought of course about the old lady.

SPIRITS: Why did you give freedom to the young man that we had on the mat? Now we will kill you!

NARRATOR: The old lady woman managed to escape the angry spirits, instantly she turned into a black crab and hid in between two rocks that were closely together. The spirits put sticks through the cracks trying to kill the old lady.

SPIRITS: We already broke your leg!

NUAHINE: No, that’s not true.

SPIRITS: And now we broke you the other leg, soon we will kill you!

NUAHINE: Not at all, I have both legs perfectly fine. You haven’t done me any harm.

NARRATOR: The crab remained secure in her fortress; the spirits withdrew to worry again of the young man. Meanwhile, Ure came to his house where the father with all his family received him joyfully. They celebrated the return of the lost son with a great banquet. Ure moved to live in his house in Apina. Then the announcements that the old lady made began to be fulfilled. He killed every bug that was moving on the ground, until one day a black crab came. He took it with respect and care, wrapped it carefully and placed it in a corner of the house where she accompanied the young man, since then all was peace and no ghosts or creatures came closer to his home.
RAPA NUI: A NEW LAND

SONG
He a’amu mai a haumaka i taana varua
Mo oho a toona kuhane a roto i te raa
I roto i te raa, i roto i te raa aueeeee
E huri a tu toona mata
Aroto i te kapua
Iroto i te henua e tahi kohu no mai a
Iroto i te henua e tahi kohu no mai a.

NARRATOR: A man named Haumaka, went to sleep one night, he was worried because the land had sunk into the sea. Families were torn apart and men, women, children and elders died. During the night his spirit left towards the rising sun. He was looking for a new land in which to live. Suddenly he found 3 islets in front of a new land.

HAUMAKA: I’ll name you “The boys with their feet in the water, sons of Te Taanga, grandsons of Haumaka of Hiva”.

NARRATOR: Passing that place, Haumaka’s spirit went up toward the crater of a volcano. Below, he saw lagoons with fishes. Haumaka’s spirit went up and saw the volcano.

HAUMAKA: I’ll call you “The dark pit of Haumaka who lives in Hiva”.

NARRATOR: The spirit went around the island, inspecting the flat parts where the king, Hotu Matu’a, could disembark. Along the way, he found kohe. He stepped on it and broke it.

HAUMAKA: You’ll be remembered as “Haumaka’s broken Kohe”.

NARRATOR: He left, and came to Taharoa’s bay.

HAUMAKA: Well, here there is a flat part for the king.
NARRATOR: He left and went to Hanga Hoonu. There he saw the sand in the bay.

HAUMAKA: Well, here is a flat part for the king, Hotu Matu’a.

NARRATOR: He left, came to Ovahe, and saw the colored sand. He turned toward Anakena, saw the sand.

HAUMAKA: Here, there is the big, flat part, the big bay where the king, Hotu Matu’a, may disembark.

NARRATOR: Haumaka’s spirit went back to Hiva, and woke up.

HAUMAKA: Ah!!!!

IRA: Why are you saying ‘Ah’?

HAUMAKA: Were you awake?

IRA: I was awake. What happened to you? Why did you say ‘Ah’?

HAUMAKA: The Island inside, above the sun! Go all of you. Go see the island where the King Hotu Matu’a will live!

PATA’UTA’U
Penei e kai mai era e te tatou tupuna
He haere toona kuhane arote nehunehu
Ki te ma’ara kimi mo te ariki
He tu’u a te karikari
Ko te motu ko te henua ko te kainga
He haka teka he rarama
He oho he tu’u ki te ma’ara ko oromanga
Mo tomo mai a te vaka o te ariki a te hangarau
He hoki te kuhane he ara mai a haumaka
He unga mai i te hitu ngā io
Ko ira ko raparenha a haumaka
Ko u’ure ko nonoma
NARRATOR: Seven young boys came. Ira, Raparenga, Ku’u Ku’u, Ringi Ringi, Nonoma, U’ure and Mako’i. They came by boat from Hiva. When they came to land, they all went around the island.

IRA: Well, here is the kohe broken by the feet of the spirit of Haumaka.

NARRATOR: They left and came to Hanga Hoonu.

RAPARENGA: The King cannot disembark here. The bay is small, and it will not serve as a landing place to the King.

NARRATOR: They continued exploring the island. Then they turned around toward Anakena, and they saw the big sandy area.

IRA: Well, here is the flat part where the king, Hotu Matu’a, may disembark.

PATAU’TA’U
Ngā kope ri riva tu tu’u vai a te taanga
He rarama tatou ki te kainga
Ki te ma’ara kimi mo te ariki
Ka vari te vaka ki hanga te pau
He iri tatou a ki runga era
Ko te manavai ko te pokouri
Ko te pu mahora a haumaka
Ka haro te va’e ki te aro era
Ku hu a reva ko akahanga
I ana nei ko te hati hinga kohe a haumaka
Pua katiki ko maunga tea tea
Taharoa a haumaka
IRA: I ana nei
e kau a repa e
Hanga riva riva mo tomo o te ariki nui!

NARRATOR: Everyone went down to the sand. A tortoise was there. All of them tried
to lift the tortoise, but no one could not move it.

KU’UKU’U: I have to move that tortoise!

IRA: Go ahead.

RAPARENGA: Lift it!

NARRATOR: Ku’u Ku’u went and lifted the tortoise, put it over his back and went up
the beach. Just as it was raised up high, the tortoise hit him with his flippers.
Ku’u Ku’u fell, stunned, sick and breathing wearily. The others came near,
making fun of Ku’u Ku’u, who was moribund and wounded by the tortoise.
They took him into a low cave and laid him down. The tortoise ran back to Hiva.

KU’UKU’U: Careful, friends. Don’t abandon me!

ALL: We will not abandon you!

SONG

KETU HONU

(they take the statues and put them close to Ku’uku’u )

ALL: When Ku’u Ku’u asks ‘Where are you friends?’ tell him in our place, ‘Here we
are’.

(They leave Ku’u Ku’u alone and go out)
KU’UKU’U: Where are you?

STONES: Here we are.

KU’UKU’U: Where are you, my friends?

STONES: Here we are.

NARRATOR: In the end Ku’u Ku’u died. Sunrise came.

RAPARENGA: Go and spy King Hotu Matu’a’s boat!

(They went and took a look)

NONOMA: There is the King’s ship!

U’URE: And the ship of his sister, Queen Avareipua!

(Ira and Raparenga went to take a look)

RAPARENGA: People there in the sea! It is a bad island.

IRA: Weeds grow where one has just pulled them out. It’s useless for us to yell, they are not listening. The King’s ship should go through Hotu Iti; The Queen’s ship should go through the other side.

NONOMA: The ship should pass further out because there is a dangerous reef.

NARRATOR: The ships came around the island. The King saw that Avareipua’s ship was closer to the bay.

HOTU MATU’A: I have to stop her!

PATA’U TA’U
Ka haka ma’u te konekone
Ko honga, ko tekena, ko nuku kehu,
Ko ngavavai, ko oti, ko tive,
Ko ngehu, ko hatu, ko tuki, ko vu!
NARRATOR: When they passed through Taharoa, vaginal mucous flowed. As they passed Hanga Hoonu, the mucous tampon flowed. They came into Anakena and amniotic fluid flowed. A child was born to Ariki Avereipua.

HOTU MATU’A: What is the sex of the baby, Ariki?

MEN: It is a girl.

(Then another baby was born)

AVARIEPUA: What sex is that baby, Hotu?

HOTU MATU’A: It is a boy, his name is Tu’u Maheke.

NARRATOR: The king disembarked on the Island. They made a house called Tupatu’u house. There were two thousand people from Hotu Matu’a’s ship: men, women and children. Who became the first settlers of Rapa Nui, the new land!

FINAL SONG
EHEEEEEEEEEEEEEEE raruuuuuuuuuuu
Ka ma’u ka turu te koro paina e ki te aro o Hotu matu’a e
Ki te aro o Hotu matu’a e
I te hanga hopu era o te ariki e ho’i ra haka tu’u vai i e
Ho’i ra haka tu’u vai e
Ngā kope tu tu’u vai a te ta’anaga e a haumaka i hiva e
A haumaka i hiva e
TE ARA O TE AO

CHANT

(Percussion with the stones. Light changes, starts narration)

NARRATOR: Once a year, in the village of Orongo in the heights of the Volcano, Rano Kau, all the Rapa Nui tribes gathered to choose a new leader. The hopu manu (Gesture) were getting ready. They were the brave warriors, who were sent to Motu Nui, about 1000 metres away from the coast, to seek the first Manutara egg, with the hope that the representative of their clan could be elected the new leader for the year.

Up on the cliff of the volcano, the (Gesture) signalled the start of the competition.

They descended through the narrow edge suspended between the deep crater and the cliff, until arriving at its base. (Percussion and choreography). Once there, they threw themselves into the waves as fast as they could and began to swim, but the current was too strong.

On the islet the hopu manu (Gesture) took shelter in small caves and waited (Hide) …. Waited and watched for the arrival of the birds (Wait in silence).

The manutara announced its arrival with strident cries that could be heard from a great distance (Look at them). When the birds arrived, they found shelter and laid their eggs.

(Percussion y choreography) Immediately, the competitors pounced on them. (Look for the egg, find it and show it) The first one to grab the egg climbed to Puku Rangi Manu and shouted to his master: “E uta e tai e! Ka varu te puoko ki a Pou Va’e Tea te ao!”

When the sentinel, in ana hakarongo manu at the base of the cliff, heard the news, (Surprised, listens) he yelled the name of the winner: “Pou Va’e Tea, shave your head, you own the egg!”

(Percussion) The egg was given to the new leader, the new tangata manu, and so the ceremony began. (Ceremony) His head was shaved, his face was painted red and the rocks in the cliff were carved with a new image.

The last ceremony was in 1866 after the first settlers and missionaries had arrived in Rapa Nui. They witnessed the extinction of a thousand-year old cultural process, of a human group that had overcome any adversity about 12 centuries ago, in a very distant settlement on the east side of the Polynesian triangle (Last song).