

A LEGENDARY TRADITION OF KAMAPUA'A,
THE HAWAIIAN PIG-GOD

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ABSTRACT

This thesis provides an English translation of a humorous version of the Kamapua'a epic, as well as an extensive annotation of various cultural and figurative devices employed throughout the legend. Kamapua'a, literally 'Pig-child,' was a mischief-making adventurous Hawaiian god who could assume dual body forms, human and hog. As a manifestation of Lono, the chiefly god of agriculture, Kamapua'a was worshipped only by the commoners.

The annotations include cultural notes on certain behaviors peculiar to Hawaiians, over 100 chants and wise sayings, most of which remain unrecorded in other traditional sources, and innumerable sexual allusions whose double meanings are explicit in the context of Kamapua'a's adventures. The Hawaiian text was taken from a Hawaiian language newspaper of 1891. It exemplifies, contrary to popular belief, the high level of Hawaiian literature at that late date, only two years before the overthrow of the Hawaiian monarchy by pernicious foreign elements.

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LIST OF ABBREVIATIONS

- AP: Andrews-Parker Dictionary, 1922.
- For. Col.: Fornander Collection of Antiquities and Folklore.
1916-1920. Volumes IV, V, VI.
- LAD: Lorrin Andrews Dictionary, 1865.
- PED: Puku'i-Elbert Dictionary, 1973.
- PN: Place Names of Hawaii, 1974.
- PSIC: Pacific Science Information Center's place name file,
Bishop Museum.
- SO: Sites of O'ahu, 1978.

CHAPTER I

INTRODUCTION

Kamapua'a, the pig god, is that ancient creature who roots in the deep black mud of the cool forest. He is that god who changes his body form at will; now a beautiful and virile youth, tempting women; now a giant boar ruthlessly devouring his terrified enemies; then a nukunuku-a-pua'a fish cowering in the sea, fleeing the burning wrath of Pele's lava; and then a kukui tree or a clump of 'uhaloa grass hiding silently from his enemies in the forest. He is the primeval reveler, lusting after life. He is of the dark ancient mysteries shrouded within our deepest psyche. Defiant of all authority, bold and untamed, he is the pig within us, the creature that so eagerly suckles at a mother's breast, thirsting greedily after the good things in life--adventure, love and sensual pleasure. Treacherous and tender, he is the best and the worst of all of us.

All this was Kamapua'a, the Hawaiian pig-god. Nowhere else in Polynesia was a pig worshipped as a god (Kirtley 1971:115-117), and nowhere else was devotion to sensual pleasure so exalted and refined (Ellis 1782 v.2:153 in Sahlins 1981:39). There has been no other god named Kamapua'a; there is none other like him. His family is said to have come from Kahiki (Beckwith 1970:201), but he himself was born at Kaluanui, a district on the Windward side of O'ahu. His birth was recorded in chant five of the Kumulipo, a Hawaiian creation chant composed as a genealogy of chiefs from the beginning of time (Beckwith 1972:200, line 490).

As a supernatural being, he was associated with the agricultural god Lono (Beckwith 1970:210-211), perhaps as one of Lono's earthly manifestations. An altar of stones topped by a carved pig's head marked the boundary of each district (PED: ahupua'a) upon which ritual offerings were placed during the lengthy consecration of luakini¹ temple (For. Col. 6:11). This altar was also the site where Makahiki² offerings were collected for Lono (Malo 1951:146). In Hamakua, Hawai'i, worshippers of Kamapua'a would place a newborn child's navel in the mouth of the pig's head image to ensure the child would grow up as a farmer (Ka'imikaua 1979).

Kamapua'a was considered by the ancient Hawaiian people to be of that divine class of beings known as kupua (Beckwith 1970:201). Kupua were supernatural creatures who could take human form as well as animal, plant or rock forms, as their nature or will dictated. Thus there were shark kupua, rock kupua, dog kupua or bird kupua. Their magical powers differed according to the nature of their form; as a class they were less powerful than akua, or real gods, and were not worshipped in the great temples of the chiefs. They were the 'gods' of the common people, usually worshipped as family guardians. Kupua could not, however, be ignored or offended by the chiefs lest they wreak havoc upon a royal household or person.

¹ luakini: "large heiau where ruling chiefs prayed and human sacrifices were offered" (PED).

² Makahiki: "ancient festival beginning about the middle of October and lasting about four months; with sports and religious festivities and taboo on war" (PED).

The two principal body forms that Kamapua'a was wont to assume were that of a handsome young man or that of a very large or very little pig (Ibid.:202). As a human he excelled in making love to women, and as a pig he was best at making mischief, especially in stealing chickens. In whatever he attempted, he always succeeded, whether it was fighting a chief or other kupua, or whether it was seducing a woman. His excesses in love-making were attributed to his fundamental pig nature. As Hawaiians were adept at animal husbandry, they understood how easily and with what prolificity pigs can breed. Furthermore, in the Hawaiian way of thinking the pig's snout was a phallic symbol and the wet mud that pigs root in, especially wet land taro patches, were symbolic of female genitalia and the female reproductive capacity. Thus the rooting ('e'eku) of pigs was seen as a sexual metaphor. Kamapua'a was a popular folk hero for all of these reasons, for his successes against all odds, for his very masculine qualities and because of his being part human, part pig; most humans feel a little piggish at times, particularly when enjoying themselves. The common Hawaiian easily identified with him. In addition, it might be argued that Kamapua'a was the Hawaiian male prototype, as Pele was the female counterpart.

Hawaiians have passed down the story of Kamapua'a from one generation to another, changing minor details to suit their purposes and adding new anecdotes of their own to the list of this adventures. Only three years ago, a sighting of Kamapua'a was reported in confidence to me by some Hawaiians from Hau'ula who were pig hunting in the mountains behind Kaluanui. They were certain it had been Kamapua'a because the pig had been enormous, and even though they had shot him in the head and

in the buttocks, the creature hadn't paused in the least as he ran past them, nor did his wounds bleed at all. He ran at a terrific pace down a pig trail and the hunters gave chase. They followed his tracks to a barbed wire fence, at which point his hoofprints disappeared completely. The hunters searched the surrounding area and found nothing, not a hoofprint, not a trampled broken plant, nor a trace of blood. It was this sudden and rather disconcerting disappearance of what had seemed a very real pig that convinced my friends that they had encountered Kamapua'a. When I suggested that he had probably assumed the form of a kukui tree (Aleurites moluccana), one of his known body forms, thus explaining how he had vanished so completely, they thought it a likely answer. In any case, this anecdote demonstrates how real and exciting the idea of Kamapua'a continues to be until the present day.

Background and Setting of the Research Topic:

"A Legendary Tradition of Kamapua'a" (He Moolelo Kaa o Kamapuaa) was printed in a daily Hawaiian language newspaper, Ka Leo o Ka Lahui, literally The Voice of the Nation³, a paper popular in the 1890's. The serial was 67 issues long and is to date, the longest compiled version of the Kamapua'a epic, including cycles for the islands of Hawai'i, Maui, O'ahu and Kaua'i, some of them heretofore unknown and others not so extensively developed. It ran from June 22, 1891 through September 28, 1891.

³ The term Lāhui implies the Hawaiian nation as opposed to other races.

Ka Leo o Ka Lahui had a large native, Hawaiian speaking audience and gained fame for its loyal editorials in support of King Kalākaua and the Hawaiian monarchy. The 1890's were a time of great conflict in Honolulu. The haole (white) business and sugar interests were pressing for changes in the constitution that would take power from the King and give it to the cabinet. The cabinet, of course, was to be comprised of these self same sugar barons and business executives who were also demanding closer ties with America in the form of the Reciprocity treaty (Kuykendall 1967:79-115). These foreigners had very little concern for what they considered a half witted, backward and primitive race (The Islander 1875:103,111-112). Even more ludicrous in their eyes was the native King. At this time, haoles in Hawai'i were very open in their contempt for non-white races and were without any empathy for the cultural differences of others, especially for the Hawaiians whose kingdom they sought to usurp. They quite readily condemned King Kalākaua for his native ways.⁴

Thus Ka Leo o Ka Lāhui was formed by native Hawaiians who sought to organize the Hawaiian race in support of the King and in opposition to the powerful haole business community. Among the newspapers loyal supporters, that is to say, those who regularly contributed cash towards its support, were Lili'uokalani, sister of the King, J. Nawahi and E. Lilikalani, two Hawaiians prominent in political circles, the latter being King Kalākaua's genealogist, and M.K. Reuter, a hapa-Hawaiian

⁴ King Kalākaua loved hula dancing and was responsible for its revival, a fact that haole society condemned most vehemently. (The Islander 1875:18,146; Kuykendall 1967:265).

(half Hawaiian, half white) lawyer from Hāna, Maui. M.K. Reuter is only significant as an interesting aside in that he was my great-great-grandfather.

In January 1891, John E. Bush, another hapa-Hawaiian, became the editor of Ka Leo o Ka Lahui. In June of that year, the Kamapua'a serial began, without, however, listing its author. From my reading of many other Hawaiian language dailies, I have discovered that the authors of regular fictional features were not usually named. This was perhaps due to the peculiarly Hawaiian reluctance to claim as their own a story composed in the distant past and handed down through the generations. Not disclosing oneself as the author was also a cautionary method of deflecting criticism on the veracity of the account. This is very clear from reading the first issue of the Kamapua'a epic where the author makes the disclaimer that "the exact version is not known (today)" (June 22, 1891).

And, in fact, those Hawaiians who recorded the ancient literary traditions were not authors in the strict sense of the word. They did not compose these ancient legends, they merely wrote them down as they understood them. They were antiquaries, recorders of the old traditions, for which there is a specific Hawaiian term, kāka'ōlelo, literally, to fence with words. The kāka'ōlelo had been the orator, storyteller and counsellor of the chief. Thus, we can see the dilemma of the Hawaiian writer in 1891. He could not with impunity refer to himself as a kāka'ōlelo, an exalted position which had long since passed, nor could he name himself as the author, since he was not. In most cases, the Hawaiian chose anonymity as the polite solution to this paradox.

Although one might have assumed that John E. Bush as editor and author of political articles, did not also have time to indulge in lengthy mythological epics, the reverse has proved to be true. On January 5, 1893, Ka Leo o Ka Lahui published a lengthy serial of the Pele and Hi'iaka epic to which John E. Bush and S. Pa'aluhī appended their names. The introductory paragraph of this new epic is almost identical to the opening remarks of the Kamapua'a version (see June 22, 1891). And, if that were not enough to prove Bush the recorder of our Kamapua'a legend, one has only to compare the writing styles of this story with any of his long fiesty editorials to recognize that the authors of each are one and the same.

The speculative ramifications of John Bush as the antiquary of "The Legendary Tradition of Kamapua'a" are fascinating in that while the man himself excelled so greatly in public life, he was also capable of producing this literary masterpiece. He was the kind of marginal man who became more capable, rather than less so, in his adaptation to two overlapping yet diametrically opposed cultures. Kuykendall described him as "the intellectual and well-read theorizer of the (Liberal) party" (1967:523-524). Not only fluent in Hawaiian, but eloquent also, he was a natural leader of the Hawaiian people. He was admired by them because he could be equally persuasive and adept in Hawaiian, as well as in English. Here was a Hawaiian who could function adroitly within the haole world--at least from the standpoint of other Hawaiians.

Among his accomplishments in the political arena were the following: Governor of Kaua'i in 1887, member of the Privy Council from 1878-1891, Commissioner of Crown Lands and President of the Board of

Health in 1880, member of the House of Nobles from 1880-1886, Minister of Finance and Minister of the Interior in 1882, envoy extraordinary to Sāmoa in Kalākaua's bid for a Pacific empire in 1886, and Representative for O'ahu in 1890-1892 (MacGregor-Alegado 1979:157). During this time he was also President of Hui Kalai'aina, in 1888, an organization also known as the Hawaiian Political Association (Kuykendall 1967:448), and was the editor of two Hawaiian language newspapers, Ka Oiaio (The Truth), from 1889-1896, and Ka Leo o Ka Lahui, in 1891 and in 1894. He lead innumerable public rallies to incite the Hawaiian people to be loyal to their King and to denounce the haole business faction. An inspired man, he exhorted the other members of his race to guard against foreign manipulation.

As for his literary capacity, "The Legendary Tradition of Kamapua'a" proves him a true scholar of Hawaiian antiquity. He knew all of the lengthy chants traditional to the Kamapua'a epic, the intricate storyline and the appropriate usage of place names and wise sayings to enhance the depth of the legend. He was very familiar with all of the traditional strategems employed by the Hawaiian raconteur which in the old days would keep the audience spellbound all night,⁵ and in the 1890's might impel Hawaiians to buy his newspaper everyday. Hopefully, the public would read the political editorials along with the next exciting adventure of Kamapua'a. It was his rendition of the Kamapua'a epic that revealed John Bush as an intellectual, in the Hawaiian, as well as the haole sense of the word.

⁵ It is said that the recitation of the romance of La'ieikawai took six hours (Andrews 1875:27).

A Survey of the Literature:

Although there have been many English versions of the Kamapua'a legend,⁶ only two in Hawaiian have survived and are well known today. One was collected by Fornander in the mid-1800's and published along with his three volume work, Collection of Hawaiian antiquities and Folklore, (1916-1919). The other was written by G.W. Kahiolo for a weekly newspaper Ka Hae Hawaii in 1861. Subsequently the text was extracted and translated by Esther Mo'okini and Erin Neizman and published by the Hawaiian Studies Program in 1978. All three Hawaiian versions agree on main points in the storyline but with varied emphasis on different themes. Of course, the Bush version is much more extensive.

Fornander's version gives much attention to the warlike nature of the Pig-man and his superhuman strength. Great battles were waged against impossible odds, yet Kamapua'a never fails to emerge victorious. Chants with rather staid overtones, were used more frequently than prose to actually tell the story, presupposing that the audience was fully aware of the details. Even his famous lovemaking episode with Pele is described as a battle rather than a seduction. His character is portrayed as a fierce and temperamental god, considerably above human foibles. This is really a written account of what was meant to be delivered orally.

The Kahiolo version, on the other hand, paints Kamapua'a as a lost soul constantly in search of his family. Having been born in a strange

⁶ See Thrum 1907:193-197; Rice 1923:51-53; and Westervelt 1915:246-277.

form--as a piece of cord--his mother rejects and ignores him. Thus, his purpose in life becomes a constant struggle to be acknowledged and accepted by his family. It, too, is rather a somber piece with many long chants. Perhaps the chants were meant to convey humor when recounted, but this does not filter through in print. In this light, Kamapua'a, despite his superhuman power, is made to suffer the sad frustrations of the most abject human.

Bush's version has a completely different tenor. In this the prose section is elegant and far more developed than the use of chants; this is a tale meant to be read. These chants, although beautiful and complex, are frequently different and more varied than those usually quoted in the previous versions. Chants from the Pele and Hi'iaka epic (Emerson 1909) are included, as well as name chants for contemporary chiefs of 1891. Proverbs and wise sayings, not used in previous versions are quoted in this one.

Because "The Legendary Tradition of Kamapua'a" had such an expressly sexual theme and was printed at a time when moral standards were set by the Calvinists, one wonders whether any haole could read Hawaiian then, or whether any bothered to read Ka Leo o Ka Lahui. I can well imagine this version being condemned as pornography, however, there was no mention of it in the English language newspapers. This particular version of Kamapua'a leads him from one 'bedroom' adventure to another, into polygamy and out into various scenes of seduction. When he meets Pele, the fire goddess, after a great struggle, Kamapua'a finally overcomes her objections and makes love to her nonstop for four days and nights on the rough lava floor of Kilauea crater until her sisters fear

for her very life. (This is distinctly Hawaiian humor.) And in almost every village through which Kama, as he is affectionately known, travels, a woman emerges to offer up her charms. When he sometimes refuses, the women are most offended. Was this sense of female indignation the norm in ancient Hawaiian society? Perhaps it was.

At any rate, this version is interwoven with a sublime sense of what the Hawaiians call kolohe, mischievous, naughty, rascal, and all in a sexual way. This is an offering of prose which glorifies the sexual propensities of men and women in the same manner that mele ma'i, genital chants, do in poetry. It reflects the feeling of an era when Hawaiians were rebelling against haole rules in the political and cultural spheres of life. Kalākaua was reviving the hula as a genuine form of native entertainment, along with the ancient ali'i inclination for numerous love affairs. It is interesting to note that historically, in the early rebellions of 'pagan' chiefs against Christian chiefs (1829, 1831, 1833-1834), one of the most blatant outward manifestations of disrespect was the public performance of the kolohe hula (Sahlins 1981:65-66). Was not Bush's account similarly a kolohe tradition in rebellion against the foreign element as well?

Clearly his version of Kamapua'a is a reflection of the ambience of Hawaiian society in Honolulu in 1891 as the two previous versions were of their times. The Fornander and Kahiolo texts lack humor, and any emphasis on sex, not because ancient Hawaiian society did not stress these values, but because Hawaiians, as all Polynesians, would not offend an audience with what that audience might deem improper. From the 1820's when missionaries first arrived, until about the 1870's,

Christian doctrine and Christian chiefs banished sex into Mother Hubbards⁷ and forbade sexual humor, along with the hula, from public view. The Fornander and Kahiolo versions reflect this mood because they were written at that time. John Bush and his friends in the 1880's and 1890's represented the avant-guard of Hawaiian society, a kind of renaissance if you will. Perhaps it was when Hawaiians had realized that missionaries and other haoles were more ruthless political adversaries than fellow members in the Christian circle of brotherly love, that those customs most decidedly Hawaiian, hula and huahua'i (the joy of love making), became cherished once more in the reassertion of a distinct Hawaiian identity.

Statement of Purpose:

I decided upon an annotated translation of this particular version of the Kamapua'a epic for several reasons. First, I was impressed by the great length and attention to detail found in this story. The Maui cycle and much of the O'ahu and Kaua'i cycles have never appeared in print before. For scholars of Hawaiian literature, this is not only a valuable text, but also exciting in that such a wealth of information and so thorough a rendition of the Kamapua'a legend survived as late as 1891. Because of the length of this epic is 67 chapters, a translation of the whole work would be outside the scope of a Master's thesis. Thus, I have chosen only the first twenty-two issues, June 22, 1891 - July 22, 1891, of the Kamapua'a tradition as my area of concentration.

⁷ This is a very loose form of dress that covered the body from the neck to the wrists to the ankles, designed by the missionary wives for Hawaiian women--known today as the mu'umu'u.

In this section alone there are over 100 chants and wise sayings, many of which remain unrecorded in other traditional sources. For curiosity's sake alone this version is invaluable.

Secondly, during the several years that I have undertaken the study of Hawaiian language and literature, it has become painfully clear to me that most English translations of Hawaiian texts have failed to capture the subtlety and emotional nuances clearly existent in the original and so dear to the hearts of Hawaiian audiences. This problem has been extensively discussed by Beckwith in her introduction to *La'ieikawai* (1919:294-296), but was never completely resolved. In addition, whenever translators have tried to capture the essence of those nuances, literal word for word translations have been abandoned for more specious ones. While the latter are no doubt of greater commercial value for consumption by the general public, they are disastrous for serious scholars and researchers, as important symbols in wise sayings and chants are often lost in non-literal translations. Symbols and subtleties such as these, which are an essential part of the fabric of the Hawaiian language, are central to an understanding of the philosophical principles by which the ancient Hawaiians lived their lives, and when they are lost in the process of translation, students of ancient Hawai'i who rely on such translations are cheated out of a true understanding of ancient times.

My solution to this problem, therefore, has been to construct a very literal translation with an extensive annotation of each pertinent metaphor. The annotation, of course, has been cross checked and compared with other major works of Hawaiian literature. For those who

do not read Hawaiian such annotation is imperative to fully grasp the highly developed art of Hawaiian storytelling, as there are always several levels of meaning in any good example of Hawaiian prose. There is the tale at its face value; boy meets girl, falls in love, falls out of love, and the like. An additional level is introduced by innumerable allusions to ancient events, myths, gods, and chiefs that have become metaphors in their own right. This includes the use of place names and the symbolism attached to the names of winds, rains, plant and rocks, evincing a kind of emotional quality (Luomala 1965:235-247; Elbert 1976:117-132). Chants and wise sayings enhance the story with an additional shade of meaning as they, too, are interpreted on their surface value and also refer back to a more ancient time and perhaps more profound event for which they were originally composed. There may even be a fourth level known only to the raconteur and one or two special members of the audience, a lover or close friend, conveyed by the method in which the story is told, while everyone else remains oblivious to the message.

These subtle levels of meaning are as strands of a lei woven together as an object of honor and affection for loved ones and the chiefs. Their function is to remind the audience of something that is similar to the present topic and at the same time slightly different. This device not only creates a certain mood, but adds to the beauty of the work, as what is seen on the surface then can also be interpreted on the other level of meaning. This is what is known as kaona.

An example of kaona might be illustrated by the word mahiki. Mahiki means "to jump, leap, hop, move up and down, vibrate" (PED). It

is a term used in mele ma'i, or genital chants, to describe sexual motions. It is also famous as the name of a place on the Hamākua coast (Hawai'i) where Kamapua'a chanted a teasing love song about a love affair (Kahiolo 1978:74-77). Thus, whenever this term is used one is reminded of the meaning of the word, in everyday and sexual use, and of the place called Mahiki that was somehow connected with love affairs.

Because of the deplorable state of the Hawaiian language today, in that only a very few people can claim Hawaiian as their native tongue, many of these types of references and allusions have become obscure. It is hoped that this thesis, as an annotated translation with index, may prove useful to other Hawaiian language scholars in their interpretation of obscure metaphors and may be a small addition to our understanding of Hawaiian poetry and prose.

In addition, "A Legendary Tradition of Kamapua'a" has other impacts which are sociological in nature, and which make this work valuable for public review. Since it is so full of metaphor that seemingly would have been understood and enjoyed by the readers of Ka Leo o Ka Lahui in 1891, we then know something of the level of Hawaiian literature and culture at that time. Because it is not a simple recounting of a memorized story, as would have been told orally, but rather a reworked version meant to be eloquent and moving when read, we know that the art of Hawaiian storytelling was alive, changing, growing and adapting itself to written form in 1891.

The more compelling importance of this version, however, is its explicitly sexual storyline. It is a prime example of what is kolohe, and kolohe is one of the most valuable aspects of ancient Hawaiian

culture that has survived until today. Older Hawaiians, especially, still continue to speak and joke in a kolohe way, so that talking about 'doing it,' or making love, the flirting and smirks and sly glances, can be more fun than the act of love itself. Well, perhaps not, but the point is that treating sex as a funny, open and human event is psychologically very healthy. It makes the playful imagining as satisfying as the actual love making, because it releases tension and produces laughter and joy (Puku'i, Haertig, Lee 1972:85). Everyone then feels good, not just the couple. There is no guilt or enforced secrecy about sex from this point of view. There is no pretense that sex never happens as was the proffered ideal of Calvinist Christianity.

Given that most Hawaiians today are devout Christians, however, there tends to be a certain amount of psychological tension generated by a heritage of openness about sex and strict Christian doctrine. When the kupuna or grandparents joke about sex in the outrageous way that they do, younger Hawaiians who don't understand that this kolohe behavior is very traditional, sometimes are ashamed and ambiguous about the proper attitude towards sex. They certainly may engage in love affairs, but feel guilty afterwards. Hence, it might be useful for the Hawaiian populace today to realize that their beloved ancestors were not only straight-laced, bible-reading church members, but even as late as 1891, undaunted in the face of severe criticism and censure from the haole world, they were writing, reading, enjoying and even celebrating the joy of sex. I suspect the Hawaiian readers of Ka Leo o Ka Lahui in 1891 found the next issue of Kamapua'a's sexual adventures more exciting than any political editorial, and I offer this work as a token of affection

to those ancestors who have gone on before.

Method of Presentation:

To facilitate a comparison of the Hawaiian and English texts, each day of publication of this Kamapua'a legend has been labelled Issue 1, Issue 2, and so on, in both the Hawaiian original text and in the translation. In addition, each paragraph of each issue has been numbered seriatim (numbers placed within brackets), for convenience of comparison of the translation with the original Hawaiian text. A copy of the original text of "A Legendary Tradition of Kamapua'a," issues June 22, 1891 through July 22, 1891, taken from the Hawaiian language newspaper Ka Leo o Ka Lahui, is in the appendix.

All words in parenthesis are those added by the translator to facilitate a smoother reading of the English. In the annotation, whenever a source is not given that is an indication that none could be found and, hence, those descriptions are presumptions on the part of the translator. All spelling of Hawaiian language terms in the text and annotation are in accordance with the Puku'i-Elbert Hawaiian Dictionary (1973).

CHAPTER II
THE ANNOTATED TRANSLATION

ISSUE 1

MONDAY, JUNE 22, 1891

THE GENEALOGY AND FAMILY ORIGINS
OF KAMAPUA'A

A LEGENDARY TRADITION¹ OF KAMAPUA'A

- [1] THE PIG CHILD OF KAHIKI'ULA AND HINA
 THE PIG GRANDCHILD OF KAMAUNUANIHO
 ALSO THE OPPONENT OF PELE, THE WOMAN OF THE VOLCANO AT
 KILAUEA, (AND ALL OF HIS STORY) UNTIL, AT LAST, HE PASSED
 ON TO THE ANCESTORS AT THE PILLARS OF KAHIKI.
- [2] 'It is you, oh Haunu'u², oh Haulani³
 Oh Ha'alokuloku⁴
 The shark, the big fish
 Oh U'i⁵, oh Uilani⁶
 This is your pig name chant, answer!'

¹ The word consistently used in the title until July 15, 1891 is Molelo, a misspelling of mo'olelo: "story, tale, history, tradition" (PED).

² Haunu'u: "lit., elevated ruler" (PED 382). Although in this story she is said to be a sister of Kamaunuanoho, other versions do not identify her as such. She is invoked in Kamapua'a's name chant, and so perhaps was a god or ancestor of his. Also found in other name chants for Kamapua'a (For. Col. 6:516,517; Kahiololo 1978:23,97).

³ Hualani: lit., "to root, as a hog; to plunge as a canoe ... to be restless in one's grasp; to squirm ... uneasy; seeking freedom from restraint" (LAD). Said here to be a brother of Kamaunuanoho, but perhaps was also a god or ancestor of Kamapua'a. Often chanted in conjunction with Haunu'u (For. Col. 6:516,517; Kahiololo 1978:23,97). It certainly describes Kama's innate character--restless and squirming.

⁴ Ha'alokuloku: lit., "to pour, as rain; to disturb; agitated" (PED). Said here to be a brother of Kamaunuanoho, but was perhaps a god. A variant, Ka'alokuloku, was called upon in conjunction with Haunu'u and Haulani in Kamapua'a's name chants (For. Col. 6:516,517; Kahiololo 1978:23,97).

⁵ U'i: lit., a handsome youth, as Kamapua'a often was at times. This may in fact be ui, to question, as newspapers often omitted the glottal in print.

[3] AN EXPLANATION.This is perhaps a story of a supernatural kupua, and it may puzzling in the thoughts of some people. (It is a tale) that your author shall publish as a serial before the friends who read the newspaper KA LEO O KA LAHUI. (It is) concerning this Pig-man so wonderously born ... and indeed, who became a god for a portion of this nation of Hawaiians who worshipped him in the ancient times. (The story tells) of his ancestors, his parents, his birth and his matchless strength.

[4] If the reader should see any mistakes or blemishes in this story, please forgive me. However, this story may not perhaps be exactly like those versions that any other person may remember at this time. Perhaps there is not a person living at this time who knows the things that were done so long ago in the distant past. The exact correct version is not known (today).

[5] Kananananui'aimoku⁷, a man, lived with Haumealani⁸, a woman, the daughter from Ku'aihelani⁹, from the Pillars of Kahiki¹⁰.

⁶ Uilani: lit., "to chafe under control; restless, irritated by restraint; constantly seeking pleasure" (PED). That line could well read "Oh handsome youth, oh restless one." Because this is a name chant for Kamapua'a, intoning these names could either be a plea to his gods for mana, or a creation of his character through the power of the spoken word, or both at once.

⁷ Kananananui'aimoku: lit., the great swelling of the ruling chief. The father of Kamaunuaniho by Haumealani, and of Hina, by his own daughter, Kamaunuaniho. Hence, he was the grandfather and great-grandfather of Kamapua'a. In the Hawaiian way of thinking, his name reflected his character, as it was his swollen member that led him into incest with his daughter. Papa Kalahikiola Nali'i'elua contends that Kama's pig form was a result of the pig-like behavior on the part of this ancestor. (Lecture: Spring 1979)

[6] Kananananui'aimoku, the man, was from the cliffs of Kapulehu¹¹, close to Waihe'e Maui¹². Those were the sands of his birth.

[7] Born to Kananananui'aimoku, the husband, and to Haumealani, the wife, were these children: Kamaunuahiho¹³ (female), Haunu'u (female), Haulani (male), Kamanokai'anui¹⁴ (male), Lono¹⁵ (male), U'i (male), Uilani (female), Kūliaikekaua¹⁶ (male), and 'Awe'aweikealoha¹⁷ (male). This concludes the ancestors (or grandparents) of Kamapua'a.

⁸ Haumealani: lit., Heavenly red ruler. This name refers to Haumea, the Polynesian 'earth-mother,' who is both fertility goddess and patroness of childbirth (Beckwith 1970:79,283). Also the mother of many mythical heroes; usually said to be from Kahiki.

⁹ Ku'aihelani: "is the name of the cloud land adjoining earth and is the land most commonly named in visits to the heavens or to lands distant from Hawai'i" (Beckwith 1970:78). I spell it with the glottal as it is pronounced that way in the chant Ku'aihelani Ka Hali'a la, a dance that is kapu to the family of Pi'ilani Lua (Halau o Waimea) and one that has been performed from at least the 1860's.

¹⁰ Kūkulu o Kahiki: "pillars of Kahiki; it was believed that the sky was supported by a vertical wall along the horizon" (PED). "That section of the wall that stood over against Kahiki" (Emerson 1909:17).

¹¹ Kapulehu: lit., forbidden to the multitudes; here said to be cliffs near Waihe'e, Maui, but not listed in PN or on Bier's 1976 map, so may be a place name that has been lost.

¹² Waihe'e, Maui: "land section, village ... point, reef river ..., Wailuku qd." (PN). Lit., the fleeing water. Maui: "second largest island in the Hawaiian group" (PN).

¹³ Kamaunuaniho: lit., a tooth that is used as bait in sorcery. Most famous as the wise and powerful grandmother of Kamapua'a. In another version by Kamakau, Kamaunuaniho came from Kahiki with her father, Kalananu'unuikuamamao, and her mother Humu, and they landed at Kahahawai, Waihe'e, Maui. When Kamaunuaniho became her father's wife, Humu returned to Kahiki. (Kuokoa, January 12, 1867).

[8] Many were the days that Kananananui'aimoku lived with his wife; and from their two loins emerged that group of children whose names were revealed one after the other above.

[9] And after that time (when their children had been born), their living together as husband and wife became 'worn out'¹⁸ (sexually unexciting), while (at the same time) their eldest daughter's body grew to maturity, as also did their older children.

¹⁴ Kamanōkai'anui: lit., the shark the big fish. Identical to the third line of Kamapua'a's name chant (paragraph 2, this issue). Later he is called the grandfather of Kamapua'a, probably meaning ancestor, with the connotation of ancestral god. See also For. Col. 6:516,517; Kahiolo 1978:23,97.

¹⁵ Lono: although in this story he is a brother of Kamaunuanoho, he was also "one of the four great gods, the last to come from Kahiki, considered a god of clouds, winds, the sea, agriculture, and fertility. He had also the form of the pig-man, Kamapua'a" (PED 392). In the Fornander version of Kamapua'a there was a Lonoike'awe'awealoha, Kama's lovemaking god, who made love to Pele's brothers in order to distract them from the battle with Kamapua'a (For. Col. 5:338). See also Kahiolo 1978:65.

¹⁶ Kūliaiākekaua: lit., striving in war. As a brother of Kamaunuanoho is also a grandfather of Kamapua'a. Later in the story he becomes Kama's war god.

¹⁷ 'Awe'aweikealoha: lit., tentacles of love. As a brother of Kamaunuanoho he is a 'grandfather' of Kamapua'a and later his god. This name has humorous connotations as the octopus tentacle is likened to a man's penis because of the way it stretches out and shrivels back up again. It can also squeeze into any crevice or hole. It is not, however, a virile symbol because the octopus' tentacle never gets stiff and hard, hence the humor.

¹⁸ lu'a: 'old and wrinkled, worn and shabby with use, worn-out, sagging, hanging down, flimsy; soft, pliable" (PED). This is a type of sexual pun typical of Hawaiians, as lu'a, in this case, refers to the genitals.

- [10] Kamaunuaniiho was raised under a kapu¹⁹, from the time she was very young until she was grown, until it became a suitable time to search for a husband (for her).
- [11] During this time the father saw that his daughter was at the proper age for a husband. Thus, the desire began to grow within him to take their eldest daughter as a second wife²⁰.
- [12] When Haumealani noticed that her husband no longer made love to her, on account of their daughter, she then revealed her thoughts to her husband.
- [13] But before the wife could bring forth her thoughts, her husband already spoke (to her).
- [14] "What are your thought, my chiefess, you should tell me."
- [15] His wife replied to him, "It would be better perhaps for you to take our daughter as a new wife for you."
- [16] "Then perhaps that decision shall be for us (two) to agree upon, (but) only if it is deemed proper in your way of thinking," said the husband in reply.
- [17] "Isn't that then what I have just said? It was I who revealed it to you, that we three should live together."

¹⁹ kapu: this word has a great many shades of meaning and usually all apply at once. Here it means that Kamaunuaniiho was raised separately from the general public, that she was taught carry herself with a particular demeanor and that she would remain a virgin until her parents married her off. To raise a child under kapu was to increase her worth, especially in the eyes of a chief. This practice was common among chiefs but not among commoners. Lit., "taboo, prohibition; special privilege or exemption from ordinary taboo; sacredness; prohibited, forbidden; sacred, holy, consecrated" (PED).

²⁰ paepae 'ao'ao: lit., a side support, akin in meaning to iwi 'ao'ao: "assistant leader in a hula troupe. Also paepae" (PED).

[18] "If that way is good, then we three shall live together as husband and wives."

[19] During this time, while they three were living together, Haumealani had already decided what she was going to do. She would abandon her Hawaiian children, the fruit begotten of their two loins. Her love welled up for her parents, for her family and for the land of her birth.

[20] She prepared everything beforehand in her canoe with enough provisions for an ocean voyage. Together with the help of her godly ancestors of the night, she thus returned to her motherland with ease, and her canoe left with her people.

[21] At this point in our story, we shall forget Haumealani, and turn back again and look to Kananananui'aimoku and Kamaunuanoho's living together.

[22] Kamaunuanoho became pregnant and gave birth to Hina²¹, a female. This Hina was raised under a kapu by the brothers of Kamaunuanoho, in the uplands of Waihe'e, until she was grown and indeed was filled with matchless beauty. Purity and attractiveness²² together with fragrance gathered upon Hina's physique. Her tender body was constantly drenched by 'the cool bubbling water of Elieli'²³, that is the famous water of this land.

²¹ Hina: in this story the daughter of Kamaunuanoho and later the mother of Kamapua'a. Also "probably the most widely known goddess or demigoddess of Polynesia. (PPN singa), frequently connected with the moon" (PED). Hina is often invoked in medicinal prayers in conjunction with Ku, which incidently means to stand erect.

²² ma'ema'ema'e: either a variation or misspelling of ma'ema'e: "clean, pure, attractive, chaste" (PED).

[23] When the parents saw the pleasing beauty of their daughter, Kananananui'aimoku had a discussion with his wifely daughter and with the caretakers who had raised their daughter.

[24] In their discussion they decided that 'the serenity of this flower garden'²⁴, that is of their favorite child, was kapu and the skin of the high chief of the island of O'ahu²⁵, that is to say, 'Olopana²⁶, should free her from this kapu.

[25] 'Olomana²⁷, a male, lived with Anini²⁸, a female. Born were 'Olopana, a male, and Kahiki'ula²⁹, also a male, two royal children, and these were the chiefs of the island of O'ahu.

[26] You perhaps should know, oh friendly readers of this story, that the parents of 'Olopana were the chiefs of O'ahu in that ancient time.

²³ 'o ka wai hu'ihu'i o Elieli: said to be the water of Waihe'e, Maui that seems to have had peculiar powers to bestow beauty but probably has another deeper meaning which is not known today. Elieli is a term used in many rituals and prayers. Fig., "profound, deep, as a taboo, or its removal" (PED). If Elieli was a place name it is not now listed in PN or on Bier's map.

²⁴ 'ka maluhia o ke kihapai pua: the 'flower garden' here refers to Hina and her 'serenity' is her virginity.

²⁵ O'ahu: "most populous of the Hawaiian Islands, 40 miles long, 26 miles wide, with an area of 598 square miles ..." (PN). A child of Lua and Papa in Hawaiian mythology. (Beckwith 1970:302).

²⁶ 'Olopana: usually cited as the chief of Ko'olau district, O'ahu (For. Col. 5:315; Kamakau, Ke Au Okoa, March 31, 1870) that lived in Kailua. Credited with having built 5 heiaus in the Kailua district around the 12th century (SO 218). Here said to be the king of O'ahu and uncle of Kamapua'a. According to Kamakau this 'Olopana also sailed from Kahiki, but was not from Kahiki Bolabola (Borabora). Rather, he was from the part of Kahiki called Keolewa, Haenakulaina and Kauamoi. His temple was Kawa'ewa'e in Kane'ohe and his younger brother was Kahiki-ula. (Kuokoa, January 12, 1867).

- [27] The parents of Hina provided all the things necessary for a sea voyage, for the husband-seeking journey amongst the people of Ko'olau³⁰, to find the one suitable for Hina.
- [28] Haumealani had left behind a red cane for Kamaunuaniho. This was a cane inherited from Haumealani's ancestors.
- [29] This cane could change into a canoe sometimes, according to the wishes of its owner, and upon this canoe sailed Kamaunuaniho and her daughter Hina, along with three brothers of Kamaunuaniho, Uilani, Kūliaikekua and 'Awe'aweikealoha.
- [30] There were five in number that set sail from Waihe'e, Maui, in the 'Ole days³¹ of the month. Those were the days in which the current flowed away from the land, and so were very good days for ocean travelling.
- [31] They left behind them their home and family and came in search of a husband for their daughter.

²⁷ 'Olomana: here said to be a chief of O'ahu but not listed on any chiefly genealogy. Kamakau says he was a foreigner who arrived at Mokapu, O'ahu from some far away place (Kamakau 1961:325). Also said to have been a great warrior 36 feet tall who ruled Ko'olaupoko, O'ahu (For. Col. 5:374). When he was killed by Palila he became the hill of that name in Kailua, O'ahu (SO 235,236). Lit., branching hill.

²⁸ Anini: although here said to be the wife of Olomana and mother of 'Olopana, she is not listed on any major genealogy, nor is she named in other versions of the Kamapua'a story. However, there is a place named Keanini, which is an ascent on the Kailua side of a ridge overlooking Waimanalo (SO 238).

²⁹ Kahiki'ula: lit., red Tahiti. Usually said to be the younger brother of 'Olopana (Kamakau, Kuokoa, January 12, 1867; Kahiolo 1978:4). Not listed on any chiefly genealogy.

³⁰ Ko'olau: "windward sides of the Hawaiian islands" (PED). Here refers to the Windward side of O'ahu.

[32] They said on the evening of the day of 'Olekukahi³² and in the afternoon of the day of 'Olekulua³³, their canoe landed at Oneawa³⁴.

[33] This is the place where Hi'iaka³⁵ said to her beloved friend, Wahine'oma'o³⁶,

"Oh my koa³⁷ grove in the sea of Oneawa,
Only love to you."

[34] Wahine'oma'o disagreed with these words:

[35] "You are just lying. Perhaps there in the mountains are seen the koa groves, not at the seashore."

³¹ 'Ole days: "seventh, eighth, ninth, and tenth nights of the moon ... collectively these nights were called nā 'Ole; they were considered unlucky for fishing, planting, or beginning any important activity because 'ole also means nothing" (PED). The Hawaiians named each night of the moon and governed their business according to the lunar calendar.

³² 'Olekukahi: "seventh night of the moon" (PED).

³³ 'Olekulua: "eighth night of the moon" (PED).

³⁴ Oneawa: "land division and street, Kailua, O'ahu. Lit., milkfish sand. Oneawa was famous for great quantities of 'o'io, and perhaps also awa fish (SO 5:246)" (PN).

³⁵ Hi'iaka: there are many Hi'iaka sisters, all sisters of Pele. This Hi'iaka refers to Hi'iaka-i-ka-poli-o-Pele, the youngest and favorite sister who was sent by Pele to Kaua'i to fetch Pele's lover, Lohiau. On her way she stopped at Oneawa, an incident that is recalled here.

³⁶ Wahine'oma'o: "the companion of Hi'iaka-i-ka-poli-o-Pele on her trip to Kaua'i to fetch Lohi'au for Pele. Lit., green woman" (PED 397). There is more to this name than is known today. She appears in Issue 21 of this story as a companion to Kamaunuanoho at Pu'ukapolei. She seems somehow anciently connected with Pu'ukapolei as evidenced in He Mele no Kahahana (For. Col. 6:303).

³⁷ koa: "the largest native forest trees (Acacia koa) ... formerly used for canoes, surfboards, calabashes" (PED).

- [36] Perhaps Wahine'oma'o didn't see the koa canoes carried on the shoulders by the men at the seashore of Oneawa.
- [37] At the time when their canoe landed, the shores of the island of O'ahu were kapu. A canoe could not land, because all of O'ahu (was restricted) by the temple consecration of the king, 'Olopana.
- [38] But this canoe was searching (for a place) to land and did not suppose that they should be afraid. Meanwhile, all the peninsulas of O'ahu had been stationed with guards, so that if canoes were to land, only death should be for those people (upon them). None were allowed to live, and there was no pu'uhonua³⁸ to which they could escape.
- [39] On this day when they landed, the guards came to meet with them and gave their aloha³⁹ to these ocean voyaging visitors.
- [40] The guards said, "What a pity for you folks. Our king will have to kill you because these are kapu days of temple consecration for this king of ours, for 'Olopana."
- [41] Kamaunuaniiho and her brothers⁴⁰ answered the guards, "What then is the mistake for which we should die? Because, indeed, if these are really 'dead bones'⁴¹, since they are so beautiful to look at, they shall die before the king.

³⁸ pu'uhonua: "in ancient times was an ahupua'a portion of a district, like Kailua and Waikane for Ko'olaupoko district on O'ahu, and also Kualoa, which was a very sacred land and a true pu'uhonua, where persons marked for death were saved if they entered it ... The concept of pu'uhonua came down from ancient times, and pu'uhonua lands had always been observed. They were sacrosanct and inviolable lands; no blood of wrongdoers could be shed once they entered into these pu'uhonua lands" (Kamakau 1964:18,20). Although the concept of pu'uhonua was very ancient, the area often shifted. Kamakau says that Kailua was once one, but was not at the time of this story.

[42] The guards questioned them further, "What sort of canoe do you have? Is it then a royal canoe? And (if so) what is the name of the chief?"

[43] "Yes, it is a royal canoe, and Hina is the young chiefess aboard this canoe."

[44] Here then was the result, they didn't die there when this king of O'ahu saw the young girl of Maui.

[45] So the guards returned before the king, 'Olopana, and displayed this new person before him. The guards said, "These are two beautiful women with a red canoe⁴². Everything on this canoe is red. There are also three men on board."

³⁹ aloha: means "love, affection, compassion ... greeting regards" (PED), but it is also a type of greeting in which people who are strangers kiss and embrace each other. It is a moment for sharing love and only good emotions. This is done as a greeting and a farewell. Aloha is a term used throughout the text and is usually not translated when it is used with this additional meaning. In addition, because non-confrontation tactics were considered polite behavior, should aloha not be given upon meeting a stranger, that omission was taken as a non-verbal indication of evil intent.

⁴⁰ kaikua'ana: this term actually means "older sibling or cousin of the same sex" (PED), but here it is used to mean brother, probably an error as kaikunane would be the correct term.

⁴¹ 'he mau iwi make': since iwi or bones were considered to hold all the mana of the human body, they were used figuratively to mean one's life or one's body.

⁴² wa'a 'ula: lit., red canoe. Most canoes were not red, hence this was a special canoe. In ancient times the color red symbolized that which was sacred or belonging to the gods, and was often used by the chiefs. Hina is here portrayed as a special chiefess because her canoe and belongings were red.

ISSUE 2

TUESDAY, JUNE 23, 1891

HINA MEETS KAHIKI'ULA

- [1] Kamanuaniho said to her brothers, "What is our best course of action when the King's guards come again and we are taken before 'Olopana?"
- [2] Kūliaikekaua said, "That's no problem! And don't you worry about us, we'll just sail off to Kaua'i. There is the land cloud, and where it rests down below, there is a harbor where we can land. 'Cooked taro is the food.'¹"
- [3] At this time their sister agreed and they gave each other their very last aloha.
- [4] We should turn our paths to the correct succession of events² in our story.
- [5] At the time when the guards arrived before the King, he was staying at Puhā³. He quickly summoned his priest, that is Kuikui⁴, and the name of his wife was Pāhonu⁵.

¹ 'He mea'ai ia kalo mo'a': refers to the saying 'ai i kalo mo'a: to eat cooked taro is to figuratively enjoy a life of ease (PED, See mo'a).

² kuamo'o: "road, path"; also as in kuamo'o 'ōlelo: "continuous record, history, story, succession of events" (PED). Used here with alanuihele, pathway, as a play on words. These are two shades of the same meaning, but actually are not describing roads, rather how our mind and thoughts travel down the road of the story.

³ Puhā: "Stream, Waimānalo, O'ahu. Lit., a hollow (as in a tree)" (PN). This place is famous for the sport of pu'ewai or body surfing in the fast running water at the mouth of a stream (Cummins October 1913:235).

⁴ Kuikui: lit., "old form for kukui, candlenut light (commonly used on Ni'ihau): (PED). Although here is the high priest of 'Olopana, is not known from other Kamapua'a versions. Interestingly, Kukui is a place name for a small fishing village in Waimānalo, O'ahu (SO 250).

- [6] When this priest arrived before 'Olopana, the King, he asked, "Upon the life of the King, what is the order to be decreed to this servant (me)?"
- [7] "Here is the decree," said the King. "You have been ordered to come before me this day because a certain canoe from Maui landed yesterday, and there were two women on board the canoe. What is the proper thing to do with these women? Reveal to me your priestly wisdom."
- [8] "The proper thing is for those women to die. This is the only wisdom that I have to put before you, oh King."
- [9] The eyes of the King were cast down (in thought)⁶, and after a while, the eyes were raised up and looked directly before him at Kuikui, his priest, and answered, "They shall not die. These women shall be saved by the King."
- [10] I shall wait until the days of temple consecration are free from kapu, then I shall take⁷ these women for myself. I command the people to build a house thatched with leaves⁸ for my women to live in."

⁵ Pāhonu: in this account the wife of Kuikui, 'Olopana's priest. Is also the name of a turtle pond near the village Kukui in Waimanalo, O'ahu (SO 249). Lit., turtle enclosure.

⁶ kūlou: lit., "to bow the head" (PED). In Hawaiian non-verbal communication, to bow the head (kūlou) means that one is thinking about a problem. When a decision is reached then one raises the head.

⁷ Ki'i: lit., "to fetch, procure, send for, go after attack; to seek for sexual ends" (PEDS). Ki'i is often used in its double meaning as a sexual pun.

[11] The command of the King was fulfilled. The commoners of Ko'olau-poko united together to build the house.

[12] And the priest returned to his house after giving his very last words to the King:

[13] "Indeed, in no time the land shall be overcome, taken also by these new women of yours."⁹

[14] The King did not heed the words of his priest, because that is the usual nature of Kings. So, it was perhaps with King Kahahana¹⁰ who did not listen to the teachings of his priest, Ka'opulupulu¹¹.

[15] The famous words of Ka'opulupulu remain with us until this time:

'Take a deep breath until you touch the surface of the sea, for the sea indeed is this land.'¹²

⁸ halelau: "1. house thatched with leaves rather than pili grass (PED). Also implies halelahau: "taboo sleeping house for chief and chiefess" (Ibid.)

⁹ 'A'ohe nō ho'i he wā a puni a'e ka 'āina loa'a 'ē iho nei ho'i kēia mau wahine hou au': Kuikui's prophecy later comes true as it is Kamapua'a, the son of Hina, that 'overcomes the land'.

¹⁰ Kahahana: king of O'ahu in late 1700's. A nephew of Kahekili, elected by the O'ahu chiefs to replace his cousin Kumahana as mō'i. Because he offended Kahekili, the king of Maui made war upon O'ahu, killing Kahahana and many O'ahu chiefs. (Kamakau 1961:128-136; For. Col. 6:282-303).

¹¹ Ka'opulupulu: Kahahana's wise and loyal kahuna nui or head priest. Kahekili devised a clever scheme to discredit Ka'opulupulu in Kahahana's eyes. Because Kahahana believed Kahekili, he caused his own downfall. (Kamakau 1961:133-140).

¹² 'I nui ke aho a pā ka 'ili i ke kai, no ke kai ho'i ua 'āina': prophecy made by Ka'opulupulu to his son Kahulupu'e when they were about to be killed by Kahahana's men. It signified that Kahahana would lose O'ahu to people from across the sea. (For. Col. 6:287; SO:71,91; Judd 1930:38-39). For an alternate version see Kamakau 1961:134.

- [16] When this house was finished, they two (the women) were established in it, while 'Olopana waited until the time when his temple would be free from kapu. Then he would visit the girl of Maui.
- [17] But when Kahiki'ula, the younger brother of 'Olopana heard about these beautiful women, and about the prohibition placed upon their bodies by his elder brother, this younger brother began to think¹³ of undoing the sanctity of Hina¹⁴.
- [18] On a certain evening at twilight, Kahiki'ula and his kahu¹⁵ went down by the sea at Oneawa to meet with the strangers, that is with Hina folks¹⁶, with the hope that 'her mountain might be nibbled at'¹⁷.
- [19] And so it happened. He actually went down to meet with Hina folks, with loving thoughts, and indeed there arose within him a desire.
- [20] And thus they two were joined together on this night, as man and wife, and so they lived until three nights had passed. And on

¹³ naulani: is not listed in PED or LAD. It may perhaps be related to nau "1. To chew; to gnash with the teeth. 3. To hold in the breath, to restrain one's self from breathing." (LAD)

¹⁴ The 'sanctity' (maluhia) of Hina refers to her virginity.

¹⁵ kahu: "honored attendant, guardian" (PED). This person was often of the chiefly class, and usually closely related to the high chief he served.

¹⁶ Hina mā: lit., Hina folks. A common Hawaiian phrase, and one that will be retained and re-used throughout the story.

¹⁷ 'e 'aki 'ia mai ana nō kāna mauna': mauna or mountain is a pun on pu'u, mound, which is slang for vagina.

the fourth night of their sleeping together, Kahiki'ula was truly ensnared by sleep; when he awoke, there was the sun above.¹⁸

[21] He returned to his house and he was seen by a certain young girl. It was she who told 'Olopana that Kahiki'ula and Hina had been joined together.

[22] When 'Olopana heard of this improper behavior on the part of his younger brother he became furious, especially at the thought that these women had been reserved for himself until the days of his temple consecration had passed, then he could look upon the face of this woman. Here she had already been 'routed'¹⁹ (to satisfy) Kahiki'ula.

[23] Therefore, Kahiki'ula and his wife, along with his mother-in-law were thrown out.

[24] Kahiki'ula folks travelled on that very day until they reached Ka'a'awa²⁰. There they passed five days.

¹⁸ The implication is that on the three previous nights, Kahiki'ula had left before daylight, however, by this oversleeping their love affair could then be a kind of marriage called ho'āo, lit., "until daylight" (PED).

¹⁹ puehu: "scattered, dispersed, routed, gone; fine crumbling; every which way, as hair in the wind" (PED). A sexual euphemism. This transgression by Kahiki'ula was extremely serious because under the strict rules of temple consecration every ritual had to be perfect, "otherwise people and chiefs continued indefinitely under tabu and were not allowed to come to their women folk" (Malo 1951:160). Because of Kahiki'ula the set of rituals had to begin all over again and until the temple was properly consecrated, services at all other temples and all activities requiring religious sanction had to cease. (Ibid.:160-163)

²⁰ Ka'a'awa: "land section, village, elementary school, point, and stream, Waikane and Kahana qds., O'ahu Lit., the wrasse fish" (PN). The ahupua'a between Kahana and Kualoa (SO:map of Ko'olauloa).

[25] Then 'Olopana, the King, heard this his younger brother, with whom he was so angry, was living nearby with the women.

[26] He quickly ordered his men to go and once more drive Kahiki'ula folks away to live in a very far off place. And the command of the King was fulfilled.

[27] So they once again began to travel on until they arrived at Kaluanui²¹. The people of that place helped to build a house for them. And when their house problems had been solved, Kahiki'ula folks brought all the things required for them to live as a family.

[28] Hina became pregnant with their first child. When it was born it was a boy, and his name was called Kahikihonuakele²².

[29] Right after that, Hina became pregnant again, and another son was born. His name was called Kekelei'aiku⁻²³. Hina became pregnant again and the third of the children, a baby pig, was born. This is the one for whom this story that we are reading is about. The fourth of children was born, a daughter, that is Leialoha²⁴.

[30] When this girl grew big, she flew up into the sky and her body became a kind of rain called Kauanaulu²⁵.

[31] And we shall see later on in our story how this sister of Kamapua'a obeyed and aided him.

²¹ Kaluanui: "land section and stream, northeast O'ahu ... Lit., the big pit" (PN). Also the birthplace of Kamapua'a; an ahupua'a between Hau'ula and Punalu'u (SO:map of Ko'olaupuaea).

²² Kahikihonuakele: lit., Tahiti-the-land-that-sails. According to Kamakau, Hina and 'Olopana were the parents of this child and he was given this name because 'Olopana and Hina's parents were from Kahiki. (Kuokoa, January 12, 1867).

[32] At this point, we shall forget this rain-bodied sister of Kamapua'a, until such time when the strength of this peculiar daughter of Hina and Kahiki'ula will be aroused.

[33] Kamaunuaniiho lived with her children and grandchildren. The human grandchildren, that is Kahikihonuakele and Kekelei'aikū, grew big during this time.

[34] Kahikihonuakele adopted and raised²⁶ a dog, and Kekelei'aikū adopted a pig²⁷. This pig was not just any pig, it was their younger brother who had been born as a pig.

²³ Kekelei'aikū: here the second born, but foremost guardian of Kamapua'a. Kamakau relates that he is the first born of Kahiki'ula and Hina, his name being Kelekelei'aikū. (Kuokoa, January 12, 1867). Kelekele (another form of Kekele) is "the fat part of a hog" (LAD). 'Aiku is "to take food that is set apart as temporarily or permanently sacred or forbidden to use ... to eat contrary to custom, prescribed rule or established precedent; to overlook, disregard, or take no notice of tabu" (AP). Hence, is lit., Pig-fat-that-is-eaten-irreligiously. A form of 'aiku, ho'aiku appears in Pele chants later in this version (Issue 16) and Emerson states that ho'aikū are "all the male and female relatives of Hi'iaka" (1915:53). 'Aiku may connote a group of people who worshipped a different set of gods, other than the Ku gods of the luakini rituals and 'aikapu.

Kekelei'aiku was also the name of a temple at Kawailele, 'Ewa, said to have contained the drum Kahapu'ulono or Kapaikauululu (For. Col. 6:300). This may be a temple formerly located at Pu'ukapolei (SO 53).

²⁴ Leialoha: In this version, Kamapua'a's kupua sister. She was part human, part rain cloud and aids Kamapua'a in his fight with Pele. Lit., wreath of love. Seems to be an obscure figure and not cited in Beckwith's Hawaiian Mythology.

²⁵ Kauanaulu: lit., the nāulu rain. Nāulu: "sudden shower" (PED).

²⁶ The term is hānai, to feed or to raise, but also means to adopt and signifies a very close and loving relationship.

²⁷ There is interesting symbolism here, as one brother chooses a dog as his hānai while the other choose a pig, that is Kamapua'a. Later in this story and in the other versions Kamapua'a has a fierce battle with Kū'ililioloa, a dog kupua who was wont to devour humans. Kamapua'a, of course, was victorious.

[35] Kamaunuaniiho composed a name chant for her pig grandchild, and this is it below:

'Born indeed

Appearing in the cold dew of the mountain

You are Hiwahiwa²⁸

Oh Hamahamo²⁹

(5) The center of the billowy cloud

Born in the uplands of Kaliuwa'a³⁰

This is your name chant, answer.'

[36] And so emerged this little pig's many body forms³¹ (from the power of his grandmother's chant).

[37] Kahiki'ula folks and their human children existed by climbing up into the mountain to snare birds³². The name of this mountain was Kahinahina³³, which is a place upland of Kaliuwa'a.

²⁸ Hiwahiwa: "to be greatly loved ... 2. To be pleased with; to be satisfied with, as a god with an offering ... 3. To pet; to treat a child, a servant or an animal with delicacy" (LAD).

²⁹ Hamohamo: lit., anointed one.

³⁰ Kaliuwa'a: lit., the canoe leak. The name of a valley and waterfall (known today as Sacred Falls) upland from the area known as Kaluanui, Hau'ula, Ko'olaupua, O'ahu. (PN)

³¹ kinolau: "many forms taken by a supernatural body" (PED). In the case of Kamapua'a, this included human, pig, humuhumu-nukunuku-a-pua'a (a fish) and kukaepua'a (a plant) (Beckwith 1970:202). His plant forms also included kukui, uhaloa and 'ama'u.

³² Bird snaring is a sign of poverty because it requires so much effort but the resulting flesh is so little. Usually done by boys too young to fish. See also Nakuina n.d.:6-9.

³³ Kahinahina: here said to be a mountain, Kaliuwa'a, but not listed in PN, PSIC, or on Bier's 1976 map. Perhaps a lost place name.

- [38] Their youthful days passed in this manner of the ancient times, and when they two caught their birds, they would return to the seaside, to their parents and grandmother, and also to their animals. Indeed, the days of their hungering for flesh (fish or meat) passed by at this time.
- [39] Kahikihonuakele also raised, besides his dog, a certain bird, and so did Kekelei'aikū. Indeed this cheeping bird was given for his dear younger pig-brother.
- [40] And so their life continued until the time when these children went to farm in the uplands of 'Kaliuwa'a. Kahikihonuakele prepared his bundle of taro tops for the upland climb where he would plant taro. And Kekelei'aikū also prepared his bundle of taro tops.
- [41] Their little animals also followed behind them when they climbed upland to farm.
- [42] Kahikihonuakele started to climb with his bundle of taro tops on his back, and Kekelei'aikū followed behind with his little pig.
- [43] Their grandmother said: "Let's make your bundle of taro tops secure, then we'll send it up upon your little pig so that you won't be tired.
- [44] Because what else is the value of only feedling little pigs? Perhaps his value is in putting your burdens upon him."
- [45] Kekelei'aikū said, "No, I will carry this burden of taro tops of ours upon my back. I pity my little pig."
- [46] Kamaunuaniho knew that her pig grandchild could carry that big bundle of taro tops on his little body.

- [47] Kamaunuanoho didn't listen to the words of Kekelei'aikū, but instead tied the bundles of taro tops together securely, loaded them upon this pig, and tied them firmly on to both sides of that pig.
- [48] In no time at all, Kekelei'aikū climbed up with his little pig brother and they began their farming.
- [49] Then this one (Kekelei'aikū) began to go and look at his elder brother planting taro, (in order to help him), but his eldest brother said,
- [50] "I thought, mistakenly, that you were planting your bundle of taro tops. Here you are coming to look at my planting taro."
- [51] Kekelei'aikū answered, "Perhaps we two should work together in your planting until it's finished, then we shall plant all of mine. (Thus) we two can return to the house together."³⁴

³⁴ Kekelei'aikū's proposal reflects the concept of laulima, many hands working together to make heavy work light, and planting taro is exceedingly hard work. As the younger brother his duty was to aid his elder brother. Kahikihonuakele's rejection of this kind offer underlines the friction between the two.

ISSUE 3

WEDNESDAY, JUNE 24, 1891

KAMAPUA'A AND HIS BROTHERS BECOME FARMERS

- [1] The elder brother rejected his younger brother's idea.
Therefore, he returned to his own plantation.
- [2] Upon his return, his younger pig-brother was rooting¹ in their garden, and half of their bunch of taro tops had already been planted. He was very happy that his work had been shortened.
- [3] Just after lunch they finished planting their bundle of taro tops then he said to his younger brother:
- [4] "Let us two return first, and afterwards our elder brother will return; because our farming was finished through your great strength in planting. Therefore we live through you and our parents and our grandmother live through you also."
- [5] In that way his elder brother praised him lovingly, while stroking his back gently with his hands.
- [6] Then they two turned towards home, and when they two arrived, the parents asked:
- [7] "Where then indeed is your elder brother?"
- [8] This one said: "I have finished planting all my taro tops, so why should I just sit around up there?"
- [9] Indeed, I have returned, but I had said when we first arrived at our two plantations that we should work together in his

¹ 'eku: "to root, as a pig. Fig., prow of a canoe" (PED). Kamapua'a was famous for his prowess in rooting and as it was his foremost characteristic, it is introduced early in the story. Of course, the double meaning of 'eku is to make love, the pig's snout being a phallic symbol, the taro garden or lo'i symbolic of female genitalia from which all life, here symbolized by the taro plant emerges. Pigs rooting in the lo'i always evinces laughter from older Hawaiians.

planting, then he could help me in mine, but he refused my request. That is why he works alone in his garden²."

[10] The parents said: "This is a strange thing in our way of thinking. You have already finished all of your garden, while your elder brother, who is the stronger of you two, has not."

[11] "Perhaps you folks don't believe what I have said. When Kahikihonuakele returns then he can tell you the truth," said Kekelei'aikū.

[12] While they were talking, Kahikihonuakele arrived with his little dog.

[13] And Hina called to this child of theirs:

[14] "Hurry up and return. Your younger brother has returned first. He said that his garden has all been planted with taro tops.

[15] We couldn't prove the truth of his words, therefore, we have been waiting. You are the one to tell us the truth."

[16] "Yes, it's the truth, because when I returned by there I saw that his whole garden had been planted from one end to the other, as if someone had come to help him. As for my garden, it is not yet finished³. Perhaps after several more days of my planting then it will be completely finished."

² It would have been expected that Kekelei'aikū would have stayed to help his elder brother with his work until the task was completed, as that was a younger brother's duty in former times.

³ The actual term is lawalu, to broil meat or fish on coals; probably a misprint of lawa, to have enough.

- [17] Kamaunuaniho laughed a little because she knew why Kekelei'aikū had finished planting his garden so quickly. It was because of the help of his little pig brother.
- [18] When the evening came they ate a large meal, and when they were finished they all returned outside to rest for the night.
- [19] The next morning, Kahikihonuakele prepared to go up again to finish planting his bundle of taro tops. Kahiki'ula said to Kekelei'aikū that he should go along to plant taro tops, to help finish the garden of his elder brother.
- [20] "It would be better for my elder brother to stay by the sea to fish for us, and of the two of us, I will be the one to go up to finish planting his bundle of taro tops." The elder brother agreed.
- [21] Kahiki'ula asked Kahikihonuakele, and he quickly agreed because he knew that it was very tiring work for one man to do, as he had done the day before.
- [22] So they sat down to eat breakfast, and when they were finished he fed his little pig brother until he was satisfied. Then they began to climb up to the place where they were to work.
- [23] When they arrived there, he said to this little pig of his, "Here is our work, we two shall plant together the taro tops of our elder brother, because this is something eaten by all of us when the taro is mature."
- [24] This little pig of his began to dig, and the hands of Kekelei'aikū grabbed the cuttings, thinking he would plant them, when this little pig ran up and thrust upwards at this one's hands.

- [25] Then he asked this pig of his: "Don't you want you and I to work together?"
- [26] This little pig grunted. Therefore, Kekelei'aikū returned to the side that was shaded by some trees and made himself comfortable until he was overcome with sleep. He was suddenly awakened by the rooting of this little pig beside him.
- [27] He asked: "Is the work finished?" This little pig grunted.
- [28] When he looked carefully at the work of this one, (he saw that) all the taro tops had been planted from one edge of the garden to the other.
- [29] Therefore, they two turned towards their home by the sea at Kaluanui.
- [30] They arrived just as their elder brother had returned from fishing and was broiling fish on the fire. Therefore they all sat down and ate. Then the parents asked:
- [31] "How is the garden of your elder brother?"
- [32] "Well, what do you think? Indeed, it has all been planted with taro cuttings. There is just one thing perhaps that we wait for and that is the growing of the weeds. That is the time to dig up⁴ the grass of our two gardens. And when the time comes to cover the taro above with the small grass (or ferns), then nothing need be said about it, the eyes will see the food."
- [33] Kekelei'aikū's words made his elder brother happy, and in that way did the parents of these two equally receive this one lesson.

⁴ The text reads alao, probably a misprint of 'āla'a: "to prod or dig with a stick, as in taro cultivation" (PED).

- [34] Their time passed in flirtatious conversation as the evening descended upon them, and soon the time came when 'Lehua took away the sun',⁵.
- [35] At this point in our story, we shall begin to see the wonderous and supernatural deeds of this younger pig brother of Kekelei'aikū.
- [36] This little pig persisted (in stealing) the people's chickens, from Punalu'u⁶ until Kaleoka'oi'o⁷ at Kualoa⁸.
- [37] And on a certain night, he succeeded in stealing all the chickens of Ka'alaea⁹.
- [38] When this one was returning he was seen by the people, because morning had arrived while he was still at Waiāhole¹⁰, the land for

⁵ 'i lawe ai o Lehua i ka lā': a poetic way of saying that the sun sets at Lehua, an island west of Ni'ihau, and "westernmost of the main island chain" (PN).

⁶ Punalu'u: "village, beach park, and point, Kahana qd., ... east O'ahu. Lit., coral dived for" (PN). An ahupua'a between Kaluanui and Kahana (SO:map of Ko'olaupoko).

⁷ Kalaeoka'oi'o: "the boundary point between Ko'olau Poko and Ko'olau Loa" (PN). Lit., the peninsula of the ghostly procession.

⁸ Kualoa: "land division, point and beach park, Waikāne qd., O'ahu, an area anciently considered one of the most sacred places on the island ... A place of refuge was here. Lit., long back" (PN). The ahupua'a between Ka'a'awa and Hakipu'u (SO:map of Ko'olaupoko).

⁹ Ka'alaea: "Valley, land division, and stream, Waikāne qd., O'ahu. Lit., the ochreous earth" (PN). The ahupua'a between Waiāhole and Waihe'e (SO:map of Ko'olaupoko).

¹⁰ Waiāhole: "Land division, camp, ditch, tunnel, forest reserve, homesteads, elementary school, stream, village, and beach park, Waikāne qd., O'ahu. Lit., mature āhole (a fish) water" (PN). The ahupua'a between Waikane and Ka'alaea (SO:map of Ko'olaupoko).

which was said: 'Fetch the cooked unpounded taro at Waiāhole',¹¹ in the time of Kualī'i¹², the King of O'ahu.

[39] The people followed this little pig for a long distance until Kaluanui, where his parents and older brothers were living.

[40] The people went and asked who owned that little pig, and indeed the natives of that area showed them.

[41] In no time the people were standing outside the threshold of their house asking: "Is this pig that ran here yours perhaps?"

[42] Our chickens have been persistently stolen, and so have the chickens of half of Ko'olauloa¹³ and half of Ko'olaupoko¹⁴. People are very angry at this little chicken-stealing pig."

[43] "Maybe perhaps it wasn't my little pig, because how could he have gone all the way to Ko'olaupoko? Here is my little pig inside his pen, fast asleep.

[44] Let's all go and see him in order to put an end to your mistaken thoughts.

¹¹ 'E ki'i kalo pa'ai Waiāhole': a famous saying concerning Waiāhole where much taro is still grown. The taro is said to be hard enough to be used for firewood. Also figuratively refers to a stubborn man (SO 189).

¹² Kualī'i was a very high ranking chief who ruled O'ahu when Alapa'i ruled Hawai'i, two generations before Cook's arrival in 1778. Kualī'i was born at Waiāhole (Kamakau 1961:75; SO 190).

¹³ Ko'olauloa: "district, northern windward O'ahu. Lit., long Ko'olau" (PN). This district encompasses all the land from Kalaeoka-'oi'o to the beginning of Waimea bay which is Keahuohapu'u (SO 142).

¹⁴ Ko'olaupoko: "district, southern windward O'ahu. Lit., short Ko'olau" (PN). Encompasses the area from Kaleoka-'oi'o to Makapu'u point (SO 177).

- [45] And what about the one that you haven't caught? Grab him securely and bring him before me here. If it should be for payment, then indeed I shall reward you with wealth."
- [46] "That wasn't exactly our thoughts. The death of this pig, that's the only compensation to be paid, no other reward," said a man.
- [47] When they went to this little pig's pen, this little pig was crouching down with a rather thin body, like a pig covered with sores, as they looked at him.
- [48] They were in doubt. This didn't look like the pig they had chased, because that pig had had a fine body. He was kind of big and sort of smooth and round.
- [49] The people said to him (Kekelei'aikū), "Don't you have any other pigs?"
- [50] Kekelei'aikū denied it, saying, "I don't have any other pigs, only that little pig."
- [51] The people returned empty handed with their hopes disappointed.
- [52] This news of a chicken thief travelled on until 'Olopana, the King, heard of it while living at Kailua¹⁵, at that time, at the place called Waiauwia¹⁶. And spread out in clear view was the

¹⁵ Kailua: "land division, schools, bay, beach park, field, ditch and stream, Mokapu gd., O'ahu. Lit., two seas" (PN). Formerly many chiefs lived there because of the abundance of fish and taro.

¹⁶ Wai'auwia: also Wai'auia: "land area, Kailua, O'ahu. Lit., water diverted" (PN). It was said that anyone coming from Wai'auia was a chief (SO 230). Near the bridge across Kawainui stream, Kailua Road (PSIC).

broad flat plain of 'Ālele¹⁷.

[53] Because 'Olopana lived at Wai'auwia that land became famous as a chiefly land. Just like in the famous saying of that ancient time:

[54] 'Wai'auwia separates out the child'.¹⁸ The meaning of this saying is that a royal child belongs to this land.

[55] The people went before 'Olopana, the King, and told him of this new thing, of all the chickens stolen by a certain pig.

[56] "Therefore oh King, you should order your servants to guard your chicken roost with great care, oh King, lest they soon be stolen by the pig, just like ours.

[57] Therefore, we have come before you, to tell this news to the King."

[58] At that time the servants of the King were posted to guard the chicken roost of the King, lest they be stolen like the chickens of those that the people had just heard from.

¹⁷ 'Ālele: "land area in the approximate center of Kailua, O'ahu, formerly a plain called Kula-o-'Ālele, a sports area" (PN). "On this broad plain stands the Kailua theatre the market, a service station and the coconut grove" (SO 229).

¹⁸ 'E ho'oka'awale a'e nō Wai'auwia ke keiki': a witty saying as ka'awale means to separate and 'auwia to turn aside. See note 16.

ISSUE 4

THURSDAY, JUNE 25, 1891¹

KAMAPUA'A STEALS 'OLOPANA'S CHICKENS

- [1] Who indeed was this chicken stealing pig, who would steal the King's chickens? He couldn't perhaps get even one small chicken. 'Already finished were his little bones in the breaking'².
- [2] This little pig rested until three nights had gone by. Then this little pig again began to go and steal chickens.
- [3] When this little pig went out on this last night, he went all the way to Kāne'ohe³. He persisted (in stealing) all the chickens of these ahupua'a⁴ until there were none left.
- [4] On this morning, he had returned, and while he was returning this one heard the crowing of this chicken. This one thought that he would attack it to eat it. Therefore, this one ran, following it upland and seaward, as that is where this chicken flew.
- [5] And because of these things that the chicken did, Kamapua'a began to think to himself that perhaps indeed this was a chicken kupua⁵ that he had been chasing after.

¹ The date was erroneously listed in the newspaper original as Wednesday, June 24, 1891 when actually it was Thursday, June 25, 1891.

² 'Pau 'ē nā wahi iwi ona i ka hakihaki': as iwi is synonymous with life, this is a threat of death.

³ Kāne'ohe: "quadrangle, land section, ... village, bay, beach park, harbor ... O'ahu. Lit., bamboo husband" (PN). The ahupua'a between He'eia and Kailua (SO:map of Ko'olaupoko). Formerly known for its many taro patches and high state of cultivation (Handy and Handy 1972:455-456).

⁴ ahupua'a: "land division usually extending from the uplands to the sea" (PN).

⁵ Chicken kupua: another example of a supernatural creature who could take many body forms at will, as did Kamapua'a, but in this case was most frequently a chicken.

- [6] Yes, oh readers, this was really a chicken that could change itself magically, very similar to the way that Kamapua'a would change his strange body forms. The name of this chicken was Ho'okahikaniakamoa⁶, who was from Kahiki.
- [7] As for Ka'uhalemoa⁷, he was his younger brother. This is the chicken of the uplands of Palolo⁸ for which it is said belongs the Lililehua rain⁹.
- [8] Therefore, Kamapua'a returned to their own place in Kaluanui. He just went on until he tired himself out in chasing chickens.
- [9] Kekelei'aikū grabbed the chickens caught by Kamapua'a, and the elder brothers began to steam chickens as some meat for their breakfast.
- [10] It hadn't yet cooked when some people arrived from Kāne'ohe, travelling all the way until they reached Kaluanui. They thought that that one indeed was the pig who was eating their kapu chicken.
- [11] Shortly before this, the elder brothers of this Kamapua'a quickly hid the chickens, lest they be properly caught by the people who owned these chickens which this little pig had stolen.

⁶ Ho'okahikaniakamoa: lit., one cry of the cock. Not listed in Beckwith's Hawaiian Mythology and seems to be an unknown figure.

⁷ Ka'uhalemoa: lit., my chicken house. This looks very much like Ka'auhelumoa, a famous chicken kupua of Palolo. After a fight with Kamapua'a, Ka'auhelumoa fell into a spring and drowned. This spring carries this name till today (SO 277).

⁸ Pālolo: "homesteads, stream, valley, ... Honolulu. Lit., clay" (PN).

⁹ Ua lililehua: said to have been a female lizard kupua who was killed by Hi'iaka (SO 278).

Then that easily could be the time when 'the bones of the mischievous one would be all broken',¹⁰.

[12] These aforementioned people arrived promptly at Kekelei'aikū's place. The natives of that land welcomed them with much affection, and the visitors all returned their affectionate greetings.

[13] Just after that, these people asked: "Where is the pig who has just stolen our chickens? He ran straight to you here and he is the one we have been trailing.

[14] You should tell us honestly, and if you are hiding him, then you are the ones we will take back before the King, and it is he who will soon kill you and not leave even one alive to tell the news, because the King and the commoners have been made very angry by the stealing of all their chickens by your pig."

[15] Kekelei'aikū said: "A certain group of people have been chasing a certain pig, and they thought that it was my pig. A lot of them came to look at this little pig of mine, and all denied that it was him. He was not the pig that they had been chasing from Ko'olaupoko.

[16] And we all too should go and look at my little pig in order to put an end to your mistaken thoughts. And when you folks have taken a good look at that little pig, then it's up to you to decide and you may do with him what pleases you."

[17] When they arrived at the pen of this little pig, he was all hunched over.

¹⁰ 'e hakihaki ai nā iwi o ke kolohe': this saying refers back to note 2 of this issue.

- [18] "And here is my little pig," said Kekelei'aikū.
- [19] The people who had chased him said, "This is not the pig. This pig is covered with sores, sleeping all hunched up. Don't you have another pig, oh native (kama'āina)¹¹?"
- [20] "Some of us will go and search¹² again. Maybe there is a big pig, then the error will be put to an end."
- [21] At this time some of them went out to search, while this little magical pig made himself very limp and weak. Therefore, the people left and they returned to Kāne'ohe with disappointed hopes.
- [22] And so Kahiki'ula folks lived with their children. However, Kamapua'a did not end his thoughts of chicken stealing.
- [23] Therefore, soon after a few nights had passed following this one's escape, he again began to go and steal chickens. This time this little pig went all the way until he reached Kailua, the place where 'Olopana, the King, was living. The chicken caretakers of 'Olopana watched very alertly, day and night, for the arrival of the chicken thief.
- [24] However, on the night when they thought no one was coming, well, that indeed was when this little Kamapua'a arrived.
- [25] On this night when Kamapua'a arrived, the guards of 'Olopana were fast asleep. Therefore, this one was quick and routed two chicken roosts, and turned to go without being seen.

¹¹ kama'āina: "native-born, one born in a place" (PED). Often used, as in this instance, as a term of address.

¹² The term used is ho'āla which actually means "to rise up, get up, come forward" (PED).

- [26] When it was day, the chicken caretakers saw that all the chickens from two chicken roosts were gone. The bodies had been consumed and only the heads remained.
- [27] Therefore the King commanded his people who raised chickens, "You sit and watch very carefully, lest all my chicken roosts soon be raided by this very great troublemaker.
- [28] This lazy good-for-nothing may perhaps continue to think of his desire and my chicken roosts would be (just) the thing to satisfy (him on) his hungry days.
- [29] I am so vexed, if perhaps this thief is caught, he will soon be torn to little bits by me, because indeed, I will not eat my own chickens! Here indeed, another will eat the things that I have so laboriously raised!
- [30] Therefore, you folks keep a very careful watch from now onwards, and if my chicken roosts are raided again, without your seeing who the thief is, then each of you shall die.
- [31] And if you should indeed see the thief who has raided my chicken roosts, then you shall indeed live. This is my command, you return (to your places) to fulfill it.
- [32] Just after this raid upon the King's chicken roosts, Kamapua'a avoided them. And after five nights had passed, he began again to go after the remaining chickens of this aforementioned King.
- [33] While he was eating the chickens, a few other chickens began to cackle. Then the guards were alerted and they saw this pig eating up the chickens.

- [34] At this time some of them ran to grab this little pig, and some others ran before the King and reported with these words:
- [35] "Oh King, the one who steals your kapu chickens has been caught. Here is a pig, most of us ran to grab this little chicken stealing pig."
- [36] "You folks run quickly and seize that little pig. Tie him and bring him here before me."
- [37] Then these other people returned to chasing the little pig.
- [38] Upon their arrival, the others were still persisting (in the chase), so they went along, too. This little pig was in front, the people were behind, shouting like this:
- [39] "Here is the one who has been stealing the kapu chickens of 'Olopana, the King, a pig!"
- [40] Because of the loud shouting of the people, the people from Kailua to Punalu'u were also aroused.
- [41] The roads were full of people, and the pig was running in front while the people where chasing behind him. They all reached the river of Kahana.¹³
- [42] The pig quickened his pace. The people chased him all the way to the houses of Kahiki'ula folks.

¹³ Kahana: "land section, quadrangle, village, valley, State park, bay, beach park and stream, Kahana and Waikane qds., O'ahu," (PN). The 'ahupua'a between Punalu'u and Ka'a'awa (SO:map of Ko'olaupua).

ISSUE 5

FRIDAY, JUNE 26, 1891

'OLOPANA MAKES WAR UPON KAMAPUA'A

[1] This little pig was found sleeping in his pen and the name of that pen was 'Olelepā¹. The nose of this little pig was pierced with coconut sennit, and the name of this land in Ko'olauloa was called from that very ancient time until this day Hale'aha² because of the piercing of the nose of Kamapua'a with coconut sennit ('aha).

[2] Because of the people's very great anger, they carried him with rough hands, striking his body with clubs until blood flowed.

[3] The name of this land in Ko'olau³ was called Pāpa'akoko⁴, for the blood of this pig who was beaten. Afterwards, oh reader, we shall see the deeds of this little pig.

[4] Kekelei'aikū cried out to his little pig. The people had firmly tied this little pig and carried ('auamo)⁵ him off all the way to Kailua, where the King, 'Olopana, was living, waiting for the arrival of the people with their evil doer (that they had

¹ 'Olelepā: Same as lelepā: "one who jumps over a fence; to fence jump. Fig., non-conformer; one who cannot be restrained, especially regarding the opposite sex." (PED)

² Hale'aha: land section and site of the Queen Lili'uokalani Children's center in Punalu'u, Ko'olauloa, O'ahu. Lit., house of assembly or house of sennit.

³ Ko'olau: the Windward side of O'ahu from Pupukea on the north to Makapuu on the south (So, map of Ko'olauloa, map of Ko'olaupoko).

⁴ Pāpa'akoko: lit., dried blood. The name of a land area between Kaluanui and Punalu'u, O'ahu (SO:map of Ko'olauloa). Located at 21.38 North, 157.56 West; the southern section of two ahupua'a, the other called Papa'anui (PSIC).

⁵ 'Auamo: "pole or stick used for carrying burdens across the shoulders; ... to carry on the 'auamo. Lit., carrying handle." (PED)

caught). This was also the time when his words would be fulfilled, that is to say, he would break all the bones of this mischief-maker when he saw him.

- [5] While the people passed by with their wrongdoer, Kekelei'aikū chanted plaintively⁶ to his younger brother, a companion who was cherished by him in 'the windy rainy days of Ko'olau'⁷.

- [6] This perhaps is the way this little song went:

'Rustic Ko'olau

The sea is made stormy by the wind

A Kalahu'a⁸ rain of Winter.'⁹

- [7] Kekelei'aikū chanted yearningly for his pig brother who was being taken by the people before the King to die.

- [8] And this is what your author remembers as the plaintive chant of the children of Ko'olau, and this is it here below.

⁶ uwē helu: "A wailing call of grief and love, recounting deeds of a loved one and shared experiences; to weep and speak thus. Lit., enumerating weeping." (PED).

⁷ 'i ka lā ua, makani o ua Ko'olau la': the Ko'olau area of O'ahu, where Kekele'aiku and Kamapua'a were raised, is famous for its rainy, stormy weather. This saying figuratively signifies hardship and trouble. Because they had endured these things together, they were doubly close.

⁸ Kalahu'a: "removal of Taboo on fruits of land and sea, as during makahiki harvest ceremonies (Malo 150,155)." (PED).

⁹ 'Kai kua Ko'olau': this chant by Kekelei'aikū addresses the people of Ko'olau whom he calls 'rustic' and who have captured Kamapua'a. The stormy sea signifies his troubled emotions. The mention of the kalahu'a rains is a subtle plea for forgiveness, playing on the word kala: to forgive.

- [9] 'My companion in the dark pouring rain,
 Completely like the night, the midnight of Ko'olau,¹⁰
 My companion in the shade of the ti leaf¹¹, the kukui¹²
 leaf,
 Of Kaho'iwai¹³,
 (5) Only love to you.'¹⁴

- [10] Kamaunuaniiho said to her grandchild, "Don't cry. It is best
 now to end your tears for him whom you cry for, my grandchild.
 [11] Your pig won't die because he has many body forms. You just
 wait and watch for your pig to arrive," said his grandmother.
 [12] The people carried this pig to Kailua. He was carried all the
 way to the temple. There he would be killed, as Kuikui, the
 priest, had said to the King, 'Olopana. And this desire was to be

¹⁰ 'Ku'u hoa i Kaualanipōlua, me he pō 'oko'a ala no, he aumoe o
 Ko'olau': this is said to be a chant for Princess Bernice Pauahi Bishop.
 (PED 178).

¹¹ Ti leaf is the common name for kī: Cordyline terminalis. Ti leaf
 is used by Hawaiians as a symbolic protection from evil; one wears it
 when going into a dangerous situation, as out to sea or up into the
 mountains. It is often used in religious ceremonies. The word malu or
 shade also implies divine protection.

¹² Kukui: "Candlenut tree (Aleurites moluccana)" (PED). Considered a
 body form of Kamapua'a. Also the wood was carved in the shape of a
 pig's head and placed on the altar of Lono. (Handy and Handy 1972:229).
 The kukui tree is also a symbol of peace, protection, and enlightenment.

¹³ Kaho'iwai: name of a place back in the valley of Mānoa, just
 before Lyon Arboretum. (I'i:1959:93).

¹⁴ 'Ku'u hoa i kaualanipōlua': although this chant is said to be for
 Bernice Pauahi, it is used here by Kekelei'aikū for Kamapua'a. The
 chant speaks of the symbolic protection given by Kamapua'a to his elder
 brother. Kamapua'a was the haku, or lord, Kekelei'aikū was the pro-
 tected servant.

fulfilled by the people when they actually arrived with this pig who was to die.

[13] Kamaunuaniiho had already recalled the love for this pig grandchild of hers. She called out the name chant of this pig.

[14] Therefore, at this point, you, the reader shall know the grunt of this pig:

[15] 'It is seen there
 It is known
 Indeed, I know
 By you were eaten the kapu chickens of 'Olopana
 (5) Oh the big pig of Hina
 Oh the great dark one, black faced
 Oh the pale thin one
 Oh the white pig, with a spot of another color on the
 shoulder
 Oh the fair beloved one
 (10) Oh the kalanuhe¹⁵ reddish one
 Oh the kalawela¹⁶ reddish one
 Oh the small jaw, oh the large jaw¹⁷

¹⁵ kalanuhe: this seems to be an obscure term, not found in LAD, AP or PED. Does not seem to be a place name, not in PN or PSIC.

¹⁶ Kalawela: "a black caterpillar with a red dot at the base of the head, probably the sweet potato sphinx moth (Herse cingulata). It is destructive, especially of sweet potato leaves" (PED). May have been another body form of Kamapua'a who also ate sweet potato leaves.

¹⁷ ā: "jaw, cheekbone. Fig., to talk a lot, jabber. Ke ā nui, ke ā iki, big jaw, little jaw (bragging and wheedling, as of a man seeking the favor of a woman)" (PED).

- Oh the short jaw
 Oh the guilty¹⁸ jaw
 (15) Oh Kamaleleku¹⁹
 Oh the descending one²⁰
 Going by the rooting²¹
 Oh proud one, oh rooting one
 Oh pouring rain²²
 (20) Oh shark, the great fish
 Oh handsome youth, oh restless one
 Here is your pig name chant, answer.'

[16] This pig grunted and also wriggled, and that was when the coconut sennit rope that had bound him was broken in two. He then began to eat all the people except for Kāehukū²³. Indeed, Kamapua'a saved him so that he might have one to tell the King this frightening news of what he had done.

¹⁸ kāhalahala: "5. He kāhalahala, ua palai" (LAD); meaning kāhalahala is like palai: "to be ashamed and turn the face away, as one who is conscious of guilt" (LAD).

¹⁹ Kamaleleku: This word is not found in LAD or PED. It may be a form of kamalele: "orphaned child" (For. Col. 6:393)" (PED).

²⁰ ihona: lit., "descent, incline" (PED). Used as a epithet for Kamapua'a, but is in a strange grammatical position.

²¹ 'ekuna: this term is not found in LAD or PED but seems to be a form of 'eku: "to root, as a pig" (PED).

²² Ha'alokuloku: "to pour, as rain ... to be agitated" (PED). Used in describing Kamapua'a in his name chant. See issue 1, note 4.

²³ Kāehukū: lit., the tossed spray, kāehu being a form of kaiehu (PED). In other versions, Kamapua'a spares Makali'i to tell the news. (For. Col. 5:342; Kahiolo 1978:22-26).

[17] Thereafter, this pig began to return peacefully to Kaluanui, their family home.

[18] Once again 'Olopana commanded Kāehukū to call out to the people of Waimānalo²⁴, seeking (them) also at Kona²⁵, continuing to Wai'anae²⁶, (to join together) once again to fetch the pig at Kaluanui, and to beat him to death.

[19] When the people had assembled, they began to proceed to Kaluanui.

[20] All of the family of Kamaunuanoho gathered together to ascend to the uplands of Kaluanui. The people went up by way of 'the big canoe of Kaliuwa'a'²⁷. The face of the pig was turned upwards, and the people climbed up on the nipples of the pig, lest they be captured by the King. Therefore, 'the akule fish had already fled to the deep waters'²⁸.

²⁴ Waimānalo: lit., potable water. An 'ahupua'a between Kailua and Makapu'u point. (SO:map of Ko'olaupoko). Formerly belonged to one of the Maui brothers, Mauimua (Kuokoa, November 27, 1875).

²⁵ Kona: lit., south. Usually refers to the southern sections of islands. This Kona is the name of district from Maunaloa to Moanalua, O'ahu. In 1859 the name was changed to Honolulu, and the above are the present boundaries of the district of Honolulu (SO 257).

²⁶ Wai'anae: lit., mullet water. The name of a district on O'ahu, stretching from Nanakuli to Ka'ena point (SO 80).

²⁷ 'ka wa'a nui o Kaliuwa'a': refers to an upright section of the cliff, just to the left of the falls that looks like a canoe hull.

²⁸ ''Āha'i ē nō ke akule i ka hohonu': the akule fish is Trachurops crumenophthalmus. Fig., the prey has escaped. A similar saying is "ua wehe ke akule i ka hohonu, the akule has fled to the depths (of escape)" (PED: akule).

- [21] The very last to ascend was their grandmother, whereupon the front of the pig was turned downwards and his grandmother climbed upon his back until she stood upon the cliff.
- [22] And here upon the well travelled path was the procession of the King and his great multitude of followers.
- [23] 'Olopana and his people finally arrived at Kaluanui. The King rested on this evening to ease the pain of his stiff body unaccustomed to his travels.
- [24] And when it grew light, some spies were sent to climb above Kaliuwa'a to look for this aforementioned pig.
- [25] This pig was at that time at 'Oilowai²⁹, sleeping in the shade of a certain large rock.
- [26] When the men climbed up and arrived at the place where this pig was sleeping, none of them even saw this pig. But one of them saw him, namely Ki'ei³⁰, because he was on the other side of the cliff.
- [27] Therefore, he called out to some of the others: "Here is the pig under that shade of the rock. You folks should look carefully."
- [28] When his companions looked down carefully, they all finally saw him. Therefore, they turned to go before the King, 'Olopana.

²⁹ 'Oilowai: lit., water of the 'oilo fish. 'Oilo: "name of a species of fish" (LAD). The name of a pool where Kamapua'a and his family used to bathe, at Kaliuwa'a. (Ka Hoku o ka Pakipika, November 14, 1861).

³⁰ Ki'ei: lit., to peer or peep. (PED). Here is said to be the name of a cliff. Listed as a god of Kamapua'a in Na Wahi Pana o Kaliuwa'a (Ka Hoku o ka Pakipika, November 14, 1861).

- [29] Upon their arrival at the seashore, they revealed this, "There is that pig at the edge of the cliff at 'Oilowai."
- [30] The procession of the King quickly began to ascend to meet with the pig.
- [31] "Tie the pig securely with large braided sennit ropes, so that this pig will not move again.
- [32] This pig might perhaps escape from a thin rope. He is the one that squirms, but this rope will not be broken by the pig."
- [33] The King urged them to climb quickly, 'to hasten for the food of Hinakahua'³¹.
- [34] The supernatural pig body of this Kamapua'a was lying down in the stream and the water of the stream was stopped from flowing. The water had backed up in to the uplands and was rising on either side of the cliff.
- [35] And here was the procession of people nearing the spot where this pig was sleeping.
- [36] As for the King, 'Olopana, he was the last one climbing up here.
- [37] That aforementioned pig was perhaps the one who knew that the people had almost arrived at the very spot where he was sleeping so mischievously.
- [38] Then this pig began to squirm and (thus) free the river.

³¹ 'E ho'olale nō nā 'ai o Hinakahua': 'the food of Hinakahua' seems to signify the spoils of victory as Hinakahua was "a former site for dancing, maika, the kilu sexual game (RC 106), and fighting (mokokoko), Kapa'au, Hawai'i. Lit., Hina's arena" (PN).

- [39] That was the moment when the water flowed with its great strength like an extraordinary sudden rain shower, with 'double the sound of Kauluwena',³².
- [40] And that was the moment when the men were encompassed by the water flowing with its great strength.
- [41] None of them survived to tell the news. Their corpses were left upon the land and in the ocean.
- [42] However, King 'Olopana did not die in this great flood. He turned to go down the road with a gut full of anger for a certain pig.
- [43] But his anger was in vein because he could not be victorious over the matchless and mysterious strength of that pig.
- [44] Meanwhile his warriors had fought twice and there was a long list of mistakes made by his commoners. They hadn't won even a little over the grandchild of Kamaunuanoho.
- [45] The King finally returned to his royal house in Kailua. Only the house was standing, there were no people to give it warmth and affection (as they had all been killed in battle).
- [46] As for the old men, the old women and the children, they were the people who assembled at the entrance to the house of this King.
- [47] Therefore, the King left there and returned to dwell in Wai'anae, in order to fatten up the warriors once again.

³² 'kaulua ke kani o Ka'uluwena': Ka'uluwena was a women, also called Mapunaia'a'ala, the daughter of Kuheleipo and Haumea (Kamakau 1964:68), however, the inspiration for this saying is obscure.

- [48] Because indeed of the jealous thoughts held by this King for a certain pig, he thought that in the heat of this battle of theirs victory would be paid to him.
- [49] When the King saw that he had enough warriors, he sent one of his messengers to go and look for this aforementioned pig at Kaluanui.
- [50] Directly after all the people had been swept away in the flood, Kamapua'a and his family left Kaluanui, and they returned to live in the uplands of Wai'anae, at the place called Pāhoa³³.
- [51] The messengers of 'Olopana were searching for this little pig. However, he was not found in a search of the Ko'olau area. As the messengers returned by the road at Kolekole³⁴, they went down towards the seashore of Wai'anae. Upon reaching Pāhoa, they all saw this aforementioned little pig sleeping beneath a rock, in a space shaded from the sun.
- [52] Therefore, they returned and told the King about their having found the pig in the uplands of Wai'anae, sleeping under a rock.
- [53] When the King heard that here, close by, was his enemy, he quickly ordered his warriors to prepare to climb up to capture this little pig.

³³ Pāhoa: lit., dagger. A place "at the head of the Wai'anae valley wherein is situated the sugar mill of the Wai'anae Company, the shore section of which is Pokai." (SO 72).

³⁴ Kolekole: lit., raw, inflamed. (PED). Name of the "pass and road from Schofield Barracks through the Wai'anae Range, O'ahu" (PN).

- [54] In the ascent of this King and his soldiers, the plain was filled with a great many people, from Wai'anae by the sea (all the way) until Wai'anae of the uplands.
- [55] When they arrived in the very early morning, they found this little pig still sleeping.
- [56] After they had seized him and bound him tightly, they carried him (on a large carrying pole) for the return trip to Wai'anae. And they stabbed his little body with daggers, that is the stone dagger.
- [57] His blood flowed like water, his legs as well as his body were cut to pieces, and this little pig did not wriggle at all upon the necks of the men who carried the carrying pole.

ISSUE 6

MONDAY, JUNE 29, 1891

KAMAPUA'A DEFEATS 'OLOPANA AND VISITS KAHIKI

- [1] While the people were stabbing him with daggers, his elder brother, Kekelei'aikū knew, and that was his time to cry out in terror.
- [2] Then his grandmother replied, "Sit quietly grandchild, your young brother will soon arrive before you."
- [3] Then Kamaunuanoho began to call out the name chant of this aforementioned pig grandchild of hers.
- [4] At this point, if it please the readers, there is a short clarification below:
- [5] Previously recounted in the first name chant that Kamaunuanoho had chanted¹, were the kapu chickens of the King that the pig had eaten. And to this, one line was added, at this place are these lines here below:
- [6] 'It is seen there
 It is known
 Indeed, I know
 It was you who ate the people and defeated 'Olopana
 (5) Oh the big pig of Hina
 Oh the great dark one, black faced
 Oh the pale thin one
 Oh the white pig, with a spot of another color on the
 shoulder
 Oh the fair beloved one

¹ See issue 5, paragraph 15.

- (10) Oh the kalanuhe reddish one
 Oh the kalawela reddish one
 Oh the small jaw, oh the large jaw
 Oh the short jaw
 Oh the complaining jaw
- (15) Oh Kamaleleku
 Oh the descent
 Going by the rooting
 Oh proud one, oh rooting one
 Oh pouring rain
- (20) Oh shark, the great fish
 Oh handsome youth, oh restless one
 Here is your pig name chant, answer.'
- [7] Then this pig roared and also moved, and the people shouted:
 "The pig lives again!"
- [8] 'All of us, oh King, shall be killed by the pig
 Therefore, the pig roars
 The pig is rooting (in the earth)
 The pig is grunting
- (5) The pig is snapping his teeth
 The pig eats voraciously
 The pig is eating us all
 We are all of us finished by death.'
- [9] There were no survivors in this eating by the pig, including
 'Olopana, the King, and his commoners. 'The doors of the houses of

Wai'anae are closed with the 'aweoweo fish'² during this time.

These days were a pathetic, dreadful time.

[10] Then this pig returned until he arrived before Kekelei'aikū folks, whereupon his guardians were very happy.

[11] Thereafter, they lived during these days at Pāhoa without a thought about trouble, because the King was dead.

[12] Soon after these days, they returned to Kaluanui at Ko'olauloa. This land had become very beloved by Kamaunuaniihō folks, that was the reason for their returning once more to Ko'olau.

[13] This news of the deaths of King 'Olopana and the commoners of Ko'olau finally reached Maui. Therefore, the children of 'Olopana, that is to say 'Iouli³ and 'Iomea⁴, desired to sail over and reign upon the throne of their father who had died. And they two returned to reign as Kings of O'ahu.

[14] Kamapua'a left O'ahu and sailed for the Pillars of Kahiki. In this journey of his there were many kupua that met with him on his path, and these were:

[15] Kū'īliioloa, Keaunuileinahā, Keaumiki, Keaukā, Kalei, Ka'alemoe, Ka'alehāko'iko'i, Ka'alekualono, Kahe'enui,

² 'Ua pani 'aweoweo 'ia ka puka o na hale o Wai'anae': 'aweoweo: 'Various Hawaiian species of Picanthus.' (PED) "Appearance of schools of this fish near shore was an omen that royalty would die" (PED: 'alalauwa'). Hence 'aweoweo seems associated with death.

³ 'Iouli: lit., "a dark 'io, hawk" (PED).

⁴ 'Iomea: lit., "a variety of 'io hawk without dark markings" (PED).

Kanalukuakāhi until the ten waves, Kapūko'akū, Kapūko'amoe,
 Kapapakū, Kapapainaoa, Kapapalimukala, Kapapalimukohu, Pai'ea,
 'A'ama, Hā'uke'uke, 'Opihi, Pipipi, 'Ōunauna, Ālealea,
 'Ōhikimakaloa, Keonepōhuehue, 'Okapalipūkē, Makuaoka'ōlelo,
 Makuaokapule, Kapalimoe, Kāne, Kanaloa, Kenāmū, Kenāwā,
 Kahuhupāolā'au.⁵

- [16] They were all killed. And he finally arrived at the house of the youngest daughter of Koea⁶, that is Kaikiha'akūlou⁷. Her elder sister was Kekaiha'akūlou⁸. She was the woman who lived with Lonoka'eho⁹. The place where they two lived was way up in the mountains, just below a very steep cliff.

⁵ In this paragraph, all the various opponents defeated by Kamapua'a in other stories are brought together and listed. It is as if Bush doesn't want to focus on them, but includes them to satisfy any readers who may be critical of this version. Towards the end the list becomes humorous.

Kū'iliolōa: lit., ku-the-long-dog; "a giant man-dog. He was killed by Kamapua'a" (PED 390). See also Beckwith 1970:347-348.

The next three are ocean currents.

Keaunūleinahā: lit., the strong current of the four jumping off places;

Keaumiki: lit., the outgoing tide; a tide kupua (Beckwith 1970:354).

Keauka: lit., the canoe paddling tide; another tide kupua, with Keaumiki were paddlers on Pele's canoe when she came from Kahiki (Ibid.:169).

Kalei: lit., the wreath. Not a known mythological figure.

The next five names refer to types of waves:

Ka'alemoe: lit., the calm wave;

Ka'alehako'iko'i: lit., the agitated wave;

Ka'alekualono: lit., the overturning wave;

Kahe'enui: lit., the large surf;

Kanalukuakāhi: lit., the first wave.

The next five are types of reefs:

Kapūko'akū: lit., the emerging coral head;

Kapūko'amoe: lit., the coral head lying in ambush or the prostrated coral head;

Kapapakū: lit., the ocean floor;

Kapapainaoa: lit., the inaoa reef. Inaoa would seem to be a type of seaweed or sea creature, but is not listed in PED or LAD.

Kapapalimukala: lit., the limukala reef. Limukala are "common, long, brown seaweeds (Sargassum spp)" (PED).

Kapapalimukohu: lit., the limukohu reef. Limukohu is "a soft, succulent red seaweed (Asparagopsis sanfordiana)" (Ibid.).

The next eight are types of sea creatures:

Pai'ea: "an edible crab, found where the 'a'ama is found, but with a harder shell and shorter legs ... perhaps one of the Grapsus; ... Fig., a star athlete" (Ibid.);

'A'ama: "a large black, edible crab (Grapsus tenuicrustatus) that runs over shore rocks" (Ibid.);

Ha'uke'uke: "an edible variety of sea urchin (Podophora atrata)" (Ibid.);

'Opihi: "limpet, any of several species of Helcioniscus" (Ibid.);

Pipipi: "General name for small mollusks, including Nerita picea and Nerita neglecta" (Ibid.);

'Ounauna: "same as unauna, hermit crab." (PED);

'Alealea: "a shellfish (Plectorema striata).". (PED);

'Ohikimakaloa: "a variety of edible crab (no data). Lit., long-eyed 'Ohiki." (PED).

The remaining ten form an odd assortment.

Keonepohuehue: lit., the sands of the pohuehue vine. Pohuehue is "the beach morning-glory (Ipomoea pes-caprae), a strong vine found on sandy beaches in the tropics." It is believed that if one strokes the ocean with this vine the sea would become rough. (PED).

'Okapalipuke: lit., the beaten cliff. An obscure term.

Makuaoka'olelo: lit., parent of the word.

Makuaokapule: lit., parent of the prayer.

Kapalimoe: lit., the prostrate cliff.

Kane: lit., man. One of the primordial Hawaiian gods, often said to have come to Hawai'i from Kahiki with Kanaloa (Kamakau 1964:67). "A god of sunlight, fresh water and forests (Thrum, p. 82) to whom no human sacrifices were made" (PED 387).

Kanaloa: "One of the four great gods ... His companion and leader was Kane. They were renowned as kava drinkers, and they found water in many places. ... Some considered him a god of the sea" (Ibid.).

Kenamu: lit., the namu; "legendary little people. Lit., the silent ones." (PED).

Kenawa: lit., the Nawa; "legendary little people" (Ibid.). Lit., the loud, babbling ones.

Kahukupaulā'au: lit., the "borer that digs wood; ... Fig., slanderer, defamer." (Ibid.).

⁶ Koea: lit., "scratched, eroded" (Ibid.). Said here to be a chief of Kahiki; in another version he is a chief of Kaua'i (For. Col. 5:326-333). Usually is Kamapua'a's father-in-law.

⁷ Kaikiha'akūlou: lit., the little one who bows her head; the first wife of Kamapua'a.

⁸ Kekaiha'akūlou: lit., the sea which bends down. In the Kahiolo version her name is Kekaiha'akuloulaniokahiki (1978:30,42,140).

⁹ Lonoka'eho: lit., Lono-the-stone-pile. A god from Kahiki who had eight stone foreheads. (For. Col. 5:326-333).

- [17] No people went there; the strength of this man was such that if he became angry he would 'make the earth bitter',¹⁰. With his own hands he would dig, or with the attachments upon his foreheads.
- [18] The name of one of his foreheads was Leleinaha¹¹ and the second of his foreheads was Wawakaikalani¹².
- [19] When Kaikiha'akūlou saw this handsome young man, the like of which had not been seen in Kahiki, this girl fell down in a kind of faint.
- [20] When Kamapua'a saw this aforementioned pretty girl fall down, he went and massaged¹³ her and when she was revived from her faint, this beauty gave her 'thanks' to the young man, and he reciprocated.
- [21] This one passed the night there, a night and two days, and the true parent of this beauty was puzzled at her non-appearance at meal time. Therefore he sent one of his servants to go and search for the royal child. Perhaps she had become sick, perhaps not.
- [22] When the servants arrived, the royal child was sitting with a fine health body. Therefore he returned and revealed (to them)

¹⁰ 'e hō'awa ana 'o ia i ka honua': the meaning of this saying is obscure.

¹¹ Leleinahā: lit., to leap into oblivion.

¹² Wawakaikalani: lit., flashing-in-the-heavens.

¹³ The term used is lomi: "to rub, press, squeeze, crush ... massage ... to work in and out" (PED), which recalls lomi a ke aloha, the squeeze of love, a phrase used in love chants as a euphemism for love-making.

that the royal daughter had found a handsome young man to live with.

[23] When Koea heard of this, it became a very good thing in his opinion. "Perhaps this will be a son-in-law' to give life to these bones'¹⁴, not like that son-in-law of mine that lives in the mountain. When he becomes angry with the commoners of the land, that's when he comes down and destroys everything with great terror.

[24] Therefore, tomorrow morning I shall climb up to see this new son-in-law of mine."

[25] And on the next day he climbed up there to meet with his son-in-law. Upon his arrival they two greeted each other affectionately, and when that was finished, a dining table was prepared laden with good food, befitting that rank of the great kings of this world, simply bedecked with food.

[26] They sat down to eat with great happiness, and when they were finished, Koea asked him:

[27] "Where are you from?"

[28] "I am from right here," answered Kamapua'a without knowing what his name should be for them.

[29] "There are no men of this place," said Koea.

[30] "I have come from the sea," answered Kamapua'a.

¹⁴ 'e ola ai nei mau iwi': fig., to prolong one's life. See issue 1, note 39; issue 4, notes 2,40.

[31] "Yes, it is true that you really have come from the sea," and this one was called by Koea, Kanakaokai¹⁵, because he had arrived upon the shore from the sea.

[32] After only a few weeks had passed, he asked his wife:

[33] "Are you the only one perhaps that your parents have given birth to?"

[34] "There are two of us. My elder sister is there in the uplands of the mountain where she lives with her husband Lonoka'eho. He is a powerful man in fighting. His foreheads can cut trees and rocks. The people of our land here are terrified on account of him, because his strength exceeds all other kinds."

[35] Kamapua'a said, "Perhaps indeed his strength is in that he is the only strong man of your land here.

[36] And if indeed another strong man is found, 'his feet will kick'¹⁶. Therefore, I shall climb up to meet with him. I want to see his strength."

It is not finished.

¹⁵ Kanakaoka: lit., man-of-the-sea.

¹⁶ 'kākā ka wawae ona': this seems to signify defeat.

ISSUE 7

TUESDAY, JUNE 30, 1891

KAMAPUA'A V.S. LONOKA'EHO

- [1] His wife objected, "Don't you climb into the uplands. Let's you and I stay here. If you climb up, then we two shall climb up."
- [2] "You stay here at this house of ours until I return."
- [3] "You will not return alive; that is the reason for my refusing to part with you. Let's you and I stay here. Don't you be stubborn."
- [4] It won't be like that. You have already chosen death for me. Who then is the one who takes pleasure in this unpleasant matter of death? Therefore, don't you refuse me. We two (Lonoka'eho and himself) are just boys."
- [5] Because of his stubbornness, his wife ceased her objections. Therefore, when 'the sun stood directly upon the brain'¹, this one went right up, directly above the cliff, to search for the plain where Lonoka'eho was living with his wife.
- [6] When Lonoka'eho saw this man standing so haughtily upon the height of the cliff, he called out:
- [7] "Where have you come from, oh haughty man, trespassing here upon my sacred mountain? Haven't you heard then that this upland is sacred to Lonoka'eho, the strong man?"
- [8] "Indeed, it is because I had heard, that I have climbed up here, because of my desire to break off those protruding foreheads of yours. So why don't you climb up here to meet with me? So that the boyish matters of war can be known. You perhaps are the native born, I perhaps am the stranger."

¹ 'ke kupono ana o ka la i ka lolo': a common saying referring to high noon.

- [9] "You are strong," said Lonoka'eho. "That's what I'm thinking."
- [10] "What do you think, oh Lonoka'eho, are you really a man?"
- [11] "It's like this. All the parts of my body are only rock. The only place that's different is the genitals. And what about your strength, oh Stranger?"
- [12] Kamapua'a said, "All of me is only rock. And as for my genital it is 'a foundation of rock that is easily taken'². And that is what you should hear."
- [13] 'You really are strong," said Lonoka'eho. "'The daub of old poi in the calabash scatters in every direction'³. Therefore, you should come down here so that you and I can fight."
- [14] "Perhaps your strength can't stand in this narrow place to fight. You climb up above here," said Kamapua'a.
- [15] Lonoka'eho climbed up with his two sharp foreheads, and said, "It is better that you, the stranger, should be the first of the two of us (to strike a blow)."
- [16] "You, the native born, should be first," said Kamapua'a.
- [17] Then, Lonoka'eho grabbed his pounding forehead, attached it to his head, and began to cut the mountain. He thought to himself

² 'he papa pōhaku pānoa': the double meaning here is that his genital is as a hard rock that is easily taken by women. Pānoa: lit., 'to touch freely' (PED). This is a taunt to Lonoka'eho as Kamapua'a boasts of his manliness.

³ 'ke lele li'ili'i la ka pala 'ai kahiko o ka 'umeke: 'the daub of old poi', referring to Kamapua'a, is rather despicable, and as it 'scatters in every direction' is also weak. Lonoka'eho makes this disparaging remark to weak Kamapua'a with the power of the spoken word.

that his opponent was dead, but when this aforementioned forehead returned to join with his body, Kamapua'a stood up again before him.

[18] "I was thinking that you were dead," said Lonoka'eho.

[19] "So that's all your strength can do! If you go down to your stronghold, then 'the life at Hilo has no canoes'⁴," said Kamapua'a.

[20] At this time, Lonoka'eho again seized the second of his foreheads. Then this forehead began to cut up the forests 'until it swam in the deep sea'⁵. And when it was finished, it returned to join with his body. In order to look at what had been done, this one stood up.

[21] "The opponent does not die, Lonoka'eho. You thought perhaps that you possessed enough strength. Therefore, you should fight with all of your great strength lest you soon be killed by me. And if you desire your life, (then) apologize to me," said Kamapua'a.

[22] "What is there for me to apologize to you about? Because, 'this is my taro and my fish'⁶; these things are my strength. It is 'a loving sweetheart to me'⁷," said Lonoka'eho.

⁴ 'a'ole nō i wa'a ka noho ana i Hilo': seems a portent of death as canoes symbolize the human body (Emerson 1909:95), but the background of this saying is obscure.

⁵ 'a 'au i ke kai hohonu': 'the deep sea' refers to an excess of action or emotion.

⁶ 'o ka'u 'ai keia me ka'u i'a': that is fighting is just as natural to Lonoka'eho as is eating fish and taro.

- [23] "Your strength appeared (only) when you fought with children and women. Now you have me, a boy, to contend with. Perhaps 'Ka'ukuiki⁸ and his younger brothers often repent to you, and perhaps the nit often cries out to his parent, the louse'⁹", said Kamapua'a.
- [24] No sooner had their conversation finished, when Kamapua's quickly picked up his spear. "Take care for your life, lest you soon be routed by the pig grandchild of Kamaunuaniho."
- [25] This one thrust his spear, so that fending it off was the work of Lonoka'eho. (The spear) passed straight through his body, and 'he laid down in the sleep of summer and winter'¹⁰.
- [26] Therefore, this pig of ours knew for himself that his opponent was dead. He began to go down below the precipitous cliff.
- [27] He went to fetch the elder sister of his wife. Upon his arrival, this one implored (of her), "Let's you and I return to the home of your parents, to live affectionately with you, indeed, as I do with your younger sister, my wife, and with the commoners."

⁷ 'he ipo aloha na'u: fighting is as enjoyable to Lonoka'eho as is lovemaking.

⁸ Ka'ukuiki: lit., the little flea.

⁹ 'e mimiha paha auane'i 'o Ka'ukuiki pōki'i mā iā 'oe, a e uwē auane'; paha ka liha i kona makua he 'uku': fig., perhaps lesser men beg you for mercy, as the nit does to the louse. Hence, Kama reviles Lonoka'eho by comparing him to a bothersome flea, while those he had previously conquered were just flea eggs.

¹⁰ 'moe aku la i ka moe kau a ho'oilo: this saying signifies death as moe refers to defeat and/or sleep, and summer and winter represent eternity. (PED:kau 2.).

[28] Kekaiha'akūlou agreed to this fine idea of their (two) husbands. Therefore, she readied herself, and when she was finished, they began to return.

[29] When these two arrived by the seashore, the parents and the chiefly relatives of their parents knew that these were 'the hours of love',¹¹. Much affection was exchanged between the child and the parents, and between the younger sister and the first born.

[30] And it was that way with the commoners, too, and the royal court lived in happiness for one 'week',¹², with a great deal of feasting everywhere in the land.

[31] Her parents asked, "How did you two escape from your husband?"

[32] "He was killed by this one here. This one was so strong, as I saw when they two fought. That is the reason for my return, and I am happy in our being reunited again as parent and child."

[33] "What then shall be my reward to repay the one who has save me? I am thinking that there is only one payment that I can give, (that is) 'the bones',¹³. If it pleases him, I shall live in his presence as an attendant servant¹⁴ to him. Or else our kingdom,

¹¹ 'he mau hora ia o ke aloha': this is certainly a 'newly' coined saying as the idea of 'hours' is post-European.

¹² The actual term used is anahulu which is 10 days, however, the Hawaiian week was reckoned as 10 days, with 3 'weeks' equal to one lunar month.

¹³ 'o nā 'iwi': again refers to one's life. See also issue 1, note 39; issue 4, notes 2,10; and issue 6, note 15.

¹⁴ he kauā lawelawe: also has the connotation of slavery because kauā can mean either servant or slave.

together with the commoners, should be given as just payment for my life."

[34] "This is a good thing," said their parents. "We shall all live as servants under him." They made this decision with a united mind¹⁵.

[35] Therefore, they revealed what they had discussed with Kanakaokai. He said:

[36] "I will not accept your decision as binding, and furthermore, I have no desire to be rewarded in wealth for what I have done to Lonoka'eho. There is only one payment that I desire, that is love.

[37] Because I am already in (your) debt for the boundless generosity that your two daughters (have shown) me, in that time when I lived as a guest with all of you here. Therefore, you should put an end to your idea."

[38] Therefore, they just put an end to their idea and merely lived together.

[39] After a few days, the chief proclaimed to his commoners (that they should) build a house for his daughters and their husband. This one was living as the steersman for these canoes at this time.¹⁶

¹⁵ The term used is na'au actually means 'intestines, bowels' (PED), but Hawaiians formerly believed that all emotions and thoughts were centered in the intestines. Hence na'au corresponds more accurately with 'mind' in English.

¹⁶ Canoes here figuratively refer to the two chiefesses, Kamapua'a is the steersman. This is a joke because ho'ekele or steersman has sexual overtones.

[40] The commoners fulfilled the command¹⁷ of their chief. And when it was completed, Kamapua'a and his wives went inside of this house.

[41] Many days passed while they (three) were living together, and this one began to truly enjoy this life in the village of Kahiki.

[42] It was like that expression of affection (composed) for our young chiefs who have already passed away, similar to this:

'He was enjoying it somewhat

Like the sea that is soft upon the skin'¹⁸

[43] In that manner, Kamapua'a passed away the time while living together as one household with his wives of this foreign land.

¹⁷ The term is leo or voice, but the voice of the chief was equal to a command and to disobey would mean death.

¹⁸ 'E walea iki a'e ana, me ke kai lu'a i ka 'ili: it is not known today for which chief this was written or the background of it.

ISSUE 8

WEDNESDAY, JULY 1, 1891

THE FIRES OF PELE COME TO FETCH KAMA

- [1] The commanding voice of the chief Koea proclaimed to his commoners that they should build a house for his daughters and their husband.
- [2] One ka'au¹ was the length of the house. The feathers of the birds of the mountain were the thatching outside. The bones of the birds were the rafters and the hair of the people were the ropes.²
- [3] It was built in one day, thatched in one day, and furnished with everything required for the inside of the house. And their two children there on that very night.
- [4] Messengers were sent on a journey to make the proclamation for the commoners from one end of the land to the other to hear.
- [5] When the commoners heard this command of the chief, they said, "We thought it was the command of the chief." And the commoners fulfilled it as if it were a royal decree.
- [6] And on this very night, the female chiefs and their husband were there inside this house where they passed the night. They lived there in comfort.
- [7] And on a certain night the fires of Pele³ came from Hawai'i to

¹ Ka'au: 'the number forty; applied in counting fish' (LAD). However, ka'au as used in the text as a unit of measurement is unknown today.

² These peculiar materials used in building their house indicated that the house and its occupants would be very sacred, because bird feathers were kapu to the chiefs, bird bones used as rafters would be magical and human hair was often used in sorcery. Similar to Mo'ikeha's house, named Moa'ulanuiakea. (For. Col. 4:170).

³ Pele: "The volcano goddess born as a flame in the mouth of Haumea" (PED 396).

fetch⁴ him, to entice Kamapua'a to rise and return to his beloved native sands of Hawai'i.

[8] On this night, Kamapua'a awoke and squatted on his haunches. One of his wives were startled and asked him, "What you doing awake?"

[9] "I am just sitting around," replied Kamapua'a.

[10] The second of the wives was suddenly awakened by the soft and sweet voices of these two, and then all three of them were awake.

[11] Because Kamapua'a was upset that his wives had awakened with him, he therefore urged that they three return to sleep.

[12] As he was closing his eyes, the fire jabbed at the eyes of this one here. Therefore, this one began to chant like this:

[13] "The fire of the female god of Puna⁵ fetches me to go ...
 I shall go - I shall go.
 I shall ward off the sun of Ha'eha'e⁶
 The rays of the sun shine down in Puna
 (5) At Puna is the love
 Only love."

[14] While he was chanting one of the two (wives) whispered to the other, "The voice of our husband is extremely skilled and beautiful

⁴ The term used is ki'i: lit., "to fetch, procure ... to seek for sexual ends" (PED). Ki'i is used repeatedly in the text with sexual overtones. See issue 2, note 7.

⁵ Puna: "Quadrangle and district, southeast Hawaii" (PN) including Kilauea volcano where Pele lives.

⁶ Ha'eha'e: "Land division near Kumukahi. Maku'u qd., Hawaii" (PN). Kumukahi is the easternmost point of Hawai'i. Ha'eha'e is famous for being the place where the sun rises (Emerson 1915:189).

when chanting."

[15] "Perhaps it is important for this husband of ours to chant at night," replied the other.

[16] One of them shouted out with a loud voice, "Oh husband, you are really strange. (One moment) you are just sitting down there and then you get up and (begin) chanting."

[17] "And what indeed is your problem with this thing that I am doing? Aren't your mouths stiff (from talking too much)?"

[18] The second of the women said, "You are right husband, This one is wrong."

[19] The younger sister said to the elder sister, "What then is my mistake? This husband of ours has left off the work for which he was first obtained, that is the 'ulumaika⁷ game."

[20] "It seems that with that chant of yours, oh husband, you are leaving us," said one of the two.

[21] He did not reply, but instead this one dropped off to sleep. At dawn the fire once again jabbed at his eyes. Therefore, he arose again and began to chant:

⁷ 'ulumaika: this is a game similar to bowling in which a round polished stone is rolled over great distances and passes through two narrowly placed staves at the end of the course. The 'ulumaika stone is famous as a symbol of war (Kamakau 1961:150); when Kahekili urged Kamehameha to wait for his death then "cast the 'ulumaika; it shall sweep the whole group of islands without obstruction" (Dibble 1843:49). This is the first instance I have seen where 'ulumaika is used as a sexual metaphor, however, maika formerly meant "to exercise violently; to be fatigued with hard exercise" (LAD).

[22] "The fires of the night come to fetch me

Inviting me to come

I shall go.

It is my body that is tired.

(5) It is my feet that ache in the walking

I am going."

[23] When one of his wives heard this chanting, she went to see Koea. Therefore, he came to meet with his son-in-law. Upon his arrival he asked:

[24] "What is the reason for your insistence on going, my child?"

[25] Kamapua'a answered, "There is fire, here in my eyes."

[26] "Yes, it is a fire made by the woman⁸," said the King.

[27] "Can I then put out the fire?," said Kamapua'a.

[28] "You can not put out this fire, because it is a fire from the night. If it was a fire made by man, then you could put it out."

[29] Because of these words of Koea, he became very upset. Therefore, he jumped up kiss⁹ the noses of his wives and his father-in-law.

[30] "Don't go. Stay and rule your portion of land that you have just conquered, and become independent under our protection," said Koea with the tears rolling down on both sides of his cheeks.

⁸ 'The woman' refers to Pele.

⁹ The Hawaiian honi was not a kiss with the lips but was "formerly, to touch noses on the side in greeting" (PED) or farewell.

- [31] Kamapua'a said, "I cannot stay. I am going because my
'land'¹⁰ is the journey.
- [32] His wives also tried to restrain him but he would not listen,
this pig grandchild of Kamaunuaniiho.
- [33] Kamapua'a finally left his wives and he turned to go.
- [34] Your author is reminded of the old witty saying:

"I am the one indeed, that belongs to a dissipating love
Tears just clatter upon the road like a sudden downpour
In no time at all, there is payment in the houses."
- [35] Therefore, this pig entered into the sea in his fish body,
that is Nukunukuapua'a¹¹.
- [36] The time it took for Kamapua'a to return was faster than a
steamship travels.
- [37] After four nights and four days, he landed at Ko'olīna¹² in
Waimānalo. This one resumed his human body upon the land.
- [38] This one made his way until he arrived at Pu'u-o-Kapolei¹³.
This is the hill mentioned in the name chant for the chiefess
Pauahi, who has passed away.

¹⁰ Here 'āina or land is fig., purpose. As one's purpose in life might be to acquire land (as was the chief's), Kamapua'a's purpose was to journey.

¹¹ Nukunukuapua'a: short form of Humuhumu-nukunuku-a-pua'a: "Varieties of humuhumu (Rhinecanthus aculeatus, R. rectangulus). Lit., humuhumu with a snout like a pig" (PED).

¹² Ko'olīna: a vacationing place for the chief Kakuhihewa at Waimānalo, 'Ewa. The priest Napuaikama'o was the caretaker of this place (Ke Au Okoa, July 13, 1910). Near Kalaeloa (Barber's Point), just south of Puu-o-Kapolei (Ii 1959:96).

- [39] "This travelling woman of Kaiona¹⁴
 The woman who pursues Waili'ulā¹⁵
 An 'ōhai¹⁶ flower of the shore
 A spirit that strings flower leis at Kamau-a¹⁷
 (5) Held back inside is the love of the husband
 Angry, bad feelings
 For her are the houses at Pu'u-o-Kapolei
 Living there with the woman of the green¹⁸."
- [40] Kamapua'a arrived at Pu'u-o-Kapolei, and there met with all
 his
 relatives.
- [41] They lived comfortably together, day and night for several
 weeks (anahulu).

¹³ Pu'u-o-kapolei: lit., hill of Kapolei, located at Honolulu, O'ahu (PN). Famous as the residence of Kamapua'a's family. Kapolei may refer to Kapo, Pele's sister or it may refer to an enchanted stone from Kaua'i (Beckwith 1970:52).

¹⁴ Kaiona: "beach park, Waimānalo, O'ahu, said to be named for a benevolent relative of Pele" (PN). Probably in Waimānalo, 'Ewa. 21.20 North, 157.41 West (PSIC).

¹⁵ Waili'ulā: lit., mirage. Since it is capitalized in the original text I presume that it is a proper name or a place.

¹⁶ 'Ōhai: "a native legume (Sesbania tomentosa), a low to prostrate shrub with hairy, pale leaves and red or orange, inch-long flowers (Neal 395)" (PED). This flower is often used in love chants as a pun on ho'oha'i: lit., "to flirt" (PED).

¹⁷ Kamau-a: seems to be a place name but not listed in PN, SO, PSIC or on Bier's 1977 map, so perhaps has been lost.

¹⁸ Refers to Wahine 'oma'o, the travelling companion of Hi'iaka. For some reason Wahine 'oma'o is associated with Pu'u-o-kapolei, and later in this story will be the companion of Kamapua'a's grandmother. The story behind her name seems lost to us today.

[42] While they were sleeping one night, Pele again came to fetch him, jabbing at the eyes of this one here. And he began to chant:

[43] "The fires of the female god of Puna have come to fetch me, enticing ...

I shall go - I shall go.

I shall ward off the sun at Ha'eha'e

The rays of the sun shine down there at Puna

(5) At Puna is the love

Only love."

[44] The grandmother said, "Perhaps you should indeed go. You should remember while you live there, this indeed is the fire that burn off your bristles."

[45] "Perhaps she will indeed 'touch' me, and as for me, the pig will certainly 'touch' her."

[46] His grandmother said, "You sleep. Don't rush off because the fire has come to fetch you. This is a real fire. It's a fire with teeth."¹⁹

[47] Therefore, this one again dropped off to sleep. This fire came to fetch him again and this one chanted once more:

[48] "The fire of the night has come to fetch me, enticing me ...

I shall go - I shall go.

It is my body that is tired

It is my feet that ache in the walking

¹⁹ A reference to sorcery. See niho in PED.



(5) I shall go

To fulfill the inner desire."

[49] Upon the morning of the next day, he said to his grandmother,
his parents and his elder brothers

It is not finished.

ISSUE 9

THURSDAY, JULY 2, 1891

KAMAPUA'A RETURNS TO O'AHU
AND GOES TO HAWAI'I

- [1] "You folks should remain on our land here, because it was conquered by me a long time ago at the Pillars of Kahiki.
- [2] I shall swim again in the sea until I arrive at the island of this fire that has come so frequently to fetch me. Therefore, I shall prepare myself for my journey."
- [3] Then, he turned and said to his first born brother¹, to Kekelei'aikū, "Listen to me elder brother. You wait here. When you smell the stench of burning bristles, then you should suppose I am dead. However, if indeed you do not smell the stench of the bristles, you will know that your younger brother has not been harmed and that he has 'eaten of the cooked taro'²."
- [4] When he finished speaking to his elder brother, he turned and questioned his grandmother. "Here I am about to go, and shall I then go alone?"
- [5] "What is the use of going alone, as perhaps a child without parents or indeed as a child without grandparents? Therefore, when you go, go together with your grandparents. What then shall they do waiting here behind, while you, 'the bloody bones'³ go off there? Because they are your servants⁴ and upon your command they will be there to obey you. And as for the one who does not obey your command, drive him away from your presence."

¹ In actuality, Kahikihonuakele was the first born, but Kamapua'a addresses Kekelei'aikū in this manner out of affection.

² 'Ke 'ai ala nō 'o ia i kalo mo'a': fig., was victorious.

³ 'ka 'iwi koko': Since 'iwi or bones refer life, 'bloody bones' is equivalent to the English slang 'a live body'. See also issue 1, note 39; issue 4, notes 2, 10; issue 6, note 15; and issue 7, note 13.

[6] Right after Kamaunuanoho had finished speaking ...

[4 lines of this paragraph are illegible because the newspaper was damaged]

... and the family was behind, swimming in the sea for the island of Hawai'i⁵.

[7] "You go," said the grandmother, "and your grandparents shall follow afterwards. You shall all meet together at Hawai'i, that is the place that you desire."

[8] Therefore, they gave their very last farewells, and Kamapua'a descended from Pu'u-o-Kapolei until he arrived by the sea of Kualaka'i⁶.

[9] Then, he changed his human body into his fish body. This day became night and this night became day. Then he landed at the place called Pohaku'ou⁷ at Kohala⁸, Hawai'i.

[10] Upon his landing he changed to human form once again. He saw several women picking 'opihi⁹ and also gathering seaweed.

⁴ Again the term is kauwā lawelawe (as in issue 7, note 14) and could imply that Kamapua'a's grandparents could be his slaves.

⁵ Hawai'i: "Largest island in the Hawaiian group, 76 miles wide, 93 miles long, with an area of 4,030 square miles" (PN).

⁶ Kualaka'i: "Area near Barber's Point, O'ahu ... Lit., Tethys (a sea creature)" (PN).

⁷ Pohaku'ou: seems to be a lost place name. Not listed in PN, PSIC or on Bier's 1976 map.

⁸ Kohala: "District ... northeast Hawai'i" (PN).

⁹ 'opihi: "limpet, any of several species of Helcioniscus.

- [11] This one went there and gave his aloha to them, and the women responded in a like manner.
- [12] "Aren't you two cold (out here) walking the beach in the morning?" said Kamapua'a.
- [13] "It is cold. Perhaps patience will obtain us a small morning meal. There is nothing at all for those who sit at home. 'Just look in someone else's meat dish'¹⁰," said the woman.
- [14] "Yes, that's true. Yet isn't your beach rather jagged and rocky?"
- [15] "Yes, it is rocky. Indeed, it would be better for all of us to return to the house to eat."
- [16] "I am not hungry," said Kamapua'a.
- [17] "And where have you come from?" said the women.
- [18] "I am from right here, and I shall travel far beyond (this place) of ours," said Kamapua'a.
- [19] "Do you two perhaps have some water?"
- [20] "We don't have any water and you can see us brushing (the dew upon) the leaves of the 'ilima'¹¹, that is the bathing water of this land. This land is called the 'Ilima (flowers that grow) on the waterless plain in the sun'¹², because this is a waterless land.

¹⁰ 'he nānā i kā ha'i ipukai': meaning they often look to other people for food.

¹¹ 'ilima: "small to large native shrubs (all species of Sida, especially S. fallax), bearing yellow, orange, greenish, or dull-red flowers; some kinds strung for leis. The flowers last only a day and are so delicate that about 500 are needed for one lei." (PED).

¹² 'Ilima kula wai 'ole i ka lā': said here to be a reference to Pōhaku'ou, Kohala, but I have never heard this before.

- [21] But if you desire a different kind of 'water',¹³ we can quickly get it. We will give it as a gift to you without any delay. It is a bubbling spring. It's here 'in the bosom of Ho'ohila',¹⁴ making sweet noises.
- [22] "We shall drink of the real water and afterwards we shall drink of the 'refreshing water'. We shall dwell in the darkness of the palai¹⁵ ferns."
- [23] Then, this Kamapua'a of ours turned and his hands reached out into the sea. The spring water surged up into the sea.
- [24] Therefore, water was found, and the name of this spring was called Kīpū⁻¹⁶.
- [25] "You two come and fill up your water gourd in order to get some water for all of us."
- [26] These women came to scoop up the water and they drank deeply.
- [27] When they were finished, Kamapua'a said to the women, "You two said there was no water, yet here there is water. Perhaps you just didn't look for it."

¹³ This 'water' is the wetness of love-making. The 'bubbling spring' in this same paragraph is symbolic of the female genital.

¹⁴ 'i ka poli o Ho'ohila': Ho'ohila means "suffusion of the face; a blushing of the face" (LAD), here personified to fig., mean a lover.

¹⁵ palai: "a native fern (*Microlepia setosa*), growing wild and cultivated, three to four feet high. The lacy ovate fronds look much like those of the pala'a but are somewhat hairy instead of smooth. (Neal 15, 19)" (PED). The palai fern is used in many love chants and seem to symbolize pubic hair.

¹⁶ Kīpū: said to be a spring in Kaua'i made by Kamapua'a (Kahiolo 1978:122), but is not known as a place name in Kohala. Not in PN, PSIC or Bier's 1976 map.

- [28] These women said, "This has been a waterless land from ancient times and it was you who found this source of water.
- [29] This is a wonderful thing. We have lived here since the days of our youth up until now when we have become mature adults. The desire (for water) has been very great, and now the water of this land has been found.
- [30] We two are very happy and we bless and praise you with a great many thanks, for your searching here for the water of this land."
- [31] Therefore, Kamapua'a became excited¹⁷ at the thought of making love¹⁸ with these women. This has reminded the author of a beloved name chant for the chiefs:
- [32] 'The pandanus flower of the Wai'ōpua¹⁹ rises up, a cloud.
 What is that thing stretching out in the uplands of Kahi'u²⁰?
 They two are the kuahine²¹ rain, and the cool mountain rain²².
 The ape'ape'a²³ entwined above the trees are rainbows.

¹⁷ hō'eu: "to stir up, incite, animate, encourage, bestow" (PED). Fig., to get an erection. See Ko ma'i Ho'eu'eu (Elbert and Wahoe 1970:67).

¹⁸ The actual term is hui kino: lit., to join bodies.

¹⁹ Wai'ōpua: "name of a pleasant breeze. Lit., water of cloud banks" (PED). 'The pandanus flower of this breeze that rises up (ho'eu) refers to Kamapua'a. The male flower of the pandanus (hinano), when dried, was sprinkled upon a lover as a love charm (Handy and Handy 1972:201).

²⁰ Kahi'u: "Point, Kalaupapa peninsula, Moloka'i. Lit., the fish tail" (PN).

Flowing into the sea of 'Ewa²⁴.'

[33] At this place where Kamapua'a did these things 'pertaining to the body'²⁵, the name of these places have been called from that time until this time, Hu'alua²⁶, that is, the foaming at the mouth of Kamapua'a.

[34] Kealahewa²⁷ was the excess of the eyes and mouth of Kamapua'a. 'Opihipa'ū²⁸ was the one who clung to Kamapua'a.

[35] After the traveller caught his breath, he gave his final farewell and went straight along the road to Kona²⁹.

[36] On the evening of this day, he arrived at the district of Ka'ū³⁰. Ka'ū is the land, 'Ahukini³¹ is the water, there at

²¹ Kuahine: "Name of a rain in Mānoa valley, O'ahu" (Ped). Lit., "a sister of a brother" (LAD).

²² The cool mountain rain and the kuahine rain refer to the two sisters that Kama met on the beach.

²³ 'āpe'ape'a: "same as pe'ape'a, the bat" (PED). This meaning does not seem to fit but there are no other relevant meanings in LAD or PED.

²⁴ 'Ewa: "quadrangle west of Pearl Harbor, O'ahu. Lit., crooked" (PN). District including Halawa on the east, and all land until Honouliuli on the west. (SO:map of 'Ewa).

²⁵ 'hana pilikino': fig., made love.

²⁶ Hu'alua: lit., foaming twice.

²⁷ Kealahewa: lit., the satiating path. A name of one of the sisters, that puns upon hewa meaning excess.

²⁸ 'Opihipa'ū: lit., moist 'opihi. 'Opihi is a kind of limpet that clings with remarkable strength to rocks. The names of these sisters are puns on the act of lovemaking.

²⁹ Kona: This Kona refers to the leeward district of Hawai'i.

³⁰ Ka'ū: District and desert in the southern portion of Hawai'i. (PN) Lit., the breast.

Kamā'oa³² is the cliff of Mōlīlele³³.

[37] He visited at the natives houses. The natives saw this fine man standing outside and the call of the natives was heard, for this one to enter and join the natives. It was similar to this sweet call:

[38] "It is I who am calling
 Calling to the person to come inside
 To eat until the mouth can hold no more
 Here is the reward of the voice."

[39] This is in keeping with the eternal custom of this nation. This is a race that calls out to the people with open hearts. That is the way natives greet their new friends.

[40] Whereupon Kamapua'a called out to his grandparents to hide themselves in his secret place³⁴. His grandparents then fulfilled his command.

[41] Therefore, the natives prepared those things that would comfort the body (food), and their eating mats were laden down with food.

[42] This one at with a great appetite until he had had enough of

³¹ 'Ahukini: "Lava tube shelter and pool, formerly called Wai-o-'Ahukini, on the Kona side of South Point, Hawai'i ... Lit., water [of] 'Ahukini (a supernatural woman)" (PN).

³² Kamā'oa: "Plain near Ka Lae (South Point) Ka'ū, Hawai'i, a place noted for red dust" (PN).

³³ Mōlīlele: "Cliff inland of Wai-o-'Ahukini, Hawai'i. Lit., leaping albatross" (PN).

³⁴ wahi huna: fig., the genitals.

the generosity of the natives. He slept there on this night.

[43] When it was dawn, the natives arose first to prepare their eating mats for the morning.

[44] When this one arose, the natives were waiting for him. After their meal was finished, this one gave his last farewells and his thanks for the native generosity to him. And he said ...

It is not finished.

ISSUE 10

FRIDAY, JULY 3, 1891

KAMAPUA'A AWAKENS PELE

- [1] "We have nothing with which to repay your matchless generosity."
- [2] The natives answered, "Don't concern yourself with these things. It is nothing. Perhaps the desire to go visiting at your place may arise among us. Then you folks will receive the natives of this place."
- [3] Kamapua'a said, "This is a good thing. Our place is on the island of O'ahu, in a section of Kona. If the idea to travel to O'ahu should grow, the house is for visiting, and we shall be living there as natives."
- [4] This one became a fine person in the native's opinion. He gave his last farewells to the natives and continued on his journey. He travelled on until he arrived at Kapāpala¹. This place was Keanapua'a² and they laid down to sleep there.
- [5] His grandfather, that is Kūliaikekaua, arose and said, "Here we are sleeping. We should go on while it's not too dark." So Kamapua'a arose and they all continued on until that time when it was completely dark, until they reached 'Ōhi'aokalani³.

¹ Kapāpala: "Land section, Kilauea and Mauna Loa gds., Hawai'i. Lit., the Charpentiera shrub" (PN).

² Keanapua'a: lit., the pig's cave. Not listed in PN, PSIC or on Bier's 1976 map although here said to be in Kapāpala.

³ 'Ōhi'aokalani: lit., (the) 'Ōhi'a (Metrosideros) tree of the chief. Seems to be a lost place name as it is not listed in PN, PSIC or on Bier's 1976 map.

- [6] When dawn broke, they travelled again until Akanikōlea⁴, and they rested there, waiting for the day to break.
- [7] But Kūliaikekaua said to his grandchild, "It would be better for us to descend below to Pele there. We should attack at night so that 'the skin doesn't know pain'⁵. She will be startled. We shall be united and their household will be filled with panic.
- [8] Thus we should proceed. Therefore, hear and obey, oh my grandchild, this counsel of your grandparent to you. If we should do this we shall vanquish Pele.
- [9] Kamapua'a said, "That is indeed the way a warrior becomes known. As we are all boys, we might say to ourselves that we should proceed like that. Then it shall be said perhaps (by others) that we are just cowards.
- [10] Therefore, let us wait until it is day when Pele shall waken with her eyes open. She shall see us, and we shall delight in each other's presence. This is my command for you all to obey."
- [11] At these words of Kamapua'a, Kūliaikekaua put an end to his thoughts, but he spoke again. "That's a little house standing there below. Yet I shall go inside and disturb that which is full of people."

⁴ Akanikōlea: "Land near Kīlauea Crater, Hawai'i, where Kamapua'a taunted Pele. (PH 225). Lit., plover cry" (PN).

⁵ 'i'ole kākou e 'ike ka 'ili i ka 'eha': fig., so they wouldn't be hurt or defeated. Ka'oleioku said to 'Umi, "'a'ole e 'eha i ka ili," lit., the skin will not know the pain; a prophecy regarding 'Umi's battle with Lonoapi'ilani (For. Col. 4:246).

- [12] "This is what is known by you, a warrior. (Meeting) face to face, fleeing and fleeing, death and death, victory and victory. You all must hide in my hidden place⁶ and disappear lest Pele see you."
- [13] Kūliaikekaua said, "Pele's people shall awaken to see us among the many people below. Then he began to chant:
- [14] "Summoning the best
Exceedingly supportive
The best 'awa drinking companions
The multitudes die
- (5) Kūliaikekaua (Lit., striving in the war)
Kūliaikai (Striving by the sea)
Kūliaiuka (Striving in the uplands)
Kumahumahukole⁷
Oh Kaleka'aka⁸
- (10) Oh the defiling gods of Kamapua'a."
- [15] At this time the grandparents of this one descended with great force upon his body and changed him into a handsome man, more beautiful than (any of) Pele's people. Thereafter, he asked his

⁶ 'ko'u wahi huna': refers to his genitals.

⁷ Kumahumahukole: lit., "wretch, scoundrel" (PED); "an epithet of sarcasm applied to his opponent; creaking and cracking, referring to his boastings." Kamapua'a chanting to Lonoka'eho (For. Col. 5:331). Here it is said to be a 'defiling god' of Kamapua'a.

⁸ Kaleka'aka: lit., watery is the reflection. Although said here to be a defiling god of Kamapua'a, may be a form of "O kole ka aka," "Of kole the laughter," the last line of a chant by Kama to Lonoka'eho (Ibid.).

grandfathers, "How does my appearance look to you all at this time?"

[16] His grandparents answered, "How indeed! It is by your body that you will be known by Pele and her younger sisters. Upon their awakening they shall be entranced by you, the beautiful young man. Therefore, let Pele be awakened." Then Kamapua'a changed again:

[17] "Oh fire of Lonomakua⁹
 Of my god, of Pele
 The path is upland of Hāmākualoa¹⁰
 Oh the snow of Maunakea¹¹
 (5) Oh the ash-colored smoke there above
 Oh the ash-colored fire there in the Heavens
 Oh the woman with the loud voice in the uplands of
 Koa'ekea¹²
 Met by my chiefs
 A god overcome with emotion

⁹ Lonomakua: "An uncle of Pele's, who brought fire at her command (For. Sel. 224-225). He kept the sacred fire of the underworld under his armpit (Handy and Puku'i, p. 31). The makahiki image bore his name. Lit., elder Lono" (PED 393).

¹⁰ Hāmākualoa: This refers to the district of northeast Hawai'i.

¹¹ Maunakea: "Highest mountain in Hawai'i (13,796 feet) ... Lit., white mountain (often the mountain is snowcapped)" (PN).

¹² Koa'ekea: lit., white tropic bird. Not listed in PN or PSIC, but Emerson (1909:67) lists Koa'ekea as a cliff on the side of Waipi'o valley, Hawai'i. However, this may not be the one referred to in this chant.

- (10) Inspired in the forest
 A god with puzzling bodies
 Lono¹³ is the favorite
 Waia¹⁴ is the prophet
 I long to eat the people
- (15) Oh great tears
 Falling as the voice of the Rock
 The voice of the Leader cries sweetly, calling
 Faint is the voice of Kamāmane¹⁵
 Great tears are overflowing
- (20) The star hangs at Hanakahi¹⁶
 Kīlauea¹⁷ is consumed by the fire
 Searing heat, the rocks are burning
 Scorching is the lava flowing above
 Heavily scented, bitter, stifling is the smoke of the
 female god

¹³ Lono: "One of the four great gods ... considered a god of clouds, winds, the sea, agriculture, and fertility ... He was the patron of the annual makahiki festival" (PED 392).

¹⁴ Waia: A son of Hāloa who "was extremely corrupt. He was so absorbed in the pursuit of pleasure that he disregarded the instructions of his father to pray to the gods, to look well after the affairs of the kingdom, and to take good care of his people so that the country might be prosperous" (Malo 1898:244).

¹⁵ Kamāmane: lit., the māmane tree (*Sophora chrysophylla*). Fig., "Attractive, said of a person sexually appealing but not necessarily good looking, perhaps so called because of the attractive flower of the māmane tree." (PED).

¹⁶ Hanakahi: "A land on the Hāmākua side of Hilo, also a king whose name was a synonym for profound peace" (Emerson 1909:60).

(25) Oh Puna, Oh Pele--indeed awaken!

Awake from your long sleep

For what then is the long sleep?

Indeed, awaken!"

[18] Then the people of Pele's front and the people of Pele's back¹⁸ awoke, these Pele people arose and their eyes looked above. Therefore, Kūliaikekaua called out, "Oh Kama, Pele's people of the front have awakened. Pele's people of the back have awakened. Remaining are those people of the ends of the house, of the middle and of the rooftop. These are Pele's people that remain. Therefore, let all be awakened." Then, this one chanted again:

[19] "From Hawai'i, from Puna
From Kīlauea, from Wahinekapu¹⁹
From O'oluea²⁰
Almost leaving Puna

¹⁷ Kīlauea: "Active volcano on the flank of Mauna Loa, nearly continuously active 1823-1894 and 1907-1924; eruptions began again in 1952 and still continue (Macdonald and Abbot 74-77)... Lit., spewing, much spreading (referring to volcanic eruptions)" (PN).

¹⁸ Lit., Ka Pele o ke alo, ka Pele o ke kua: those belonging to Pele of the front, those belonging to Pele of the back. This may perhaps be an allusion to parts of the house, as Halema'uma'u, name of Pele's home and the crater itself, means a house thatched with 'ama'u fern.

¹⁹ Wahinekapu: "a bluff in the northwestern wall that surrounds the caldera of Kilauea, the tabu residence of god Kamohoali'i, a brother of Pele" (Emerson 1915:140).

²⁰ O'oluea: Seems to be a lost place name; not in PN, PSIC or on Bier's 1976 map.

- (5) Desolate is the land seaward of Pu'ulena²¹
 At Kama of Kamalena²²
 Humbled is your pride, oh Kūliaikekaua, oh Kama
 Covered is your spear, a spear that eats the land
 Upland of Mauna Loa²³, upland of Ka'ū
- (10) Calling, roaring there below at Halema'uma'u²⁴
 Maunakea is packed full
 Kalaeloa²⁵ is a strange place
 Kala'apoko²⁶ is a strange place
 The two large hills are also flowing
- (15) There are also two red waters
 There are also two hot springs
 There are also two fish ponds

²¹ Pu'ulena: a pit crater at Malama-uka, Kalapana, Hawai'i where Pele is said to have tried to make her home. As she dug she encountered water, and so moved on to Kīlauea (Green 1923:21; PN). Also the "name of a famous cold wind at Kīlauea, Hawai'i" (PED).

²² Kamalena: seems to be a lost place name; not in PN, PSIC or Bier's 1976 map.

²³ Mauna Loa: "active volcano, second highest mountain in Hawai'i, ... central Hawai'i ... lit., long mountain" (PN).

²⁴ Halema'uma'u: lit., house of 'am'u (Sadleria) fern. "Crater (3,646 feet elevation), also known as the fire pit within the larger Kīlauea Crater" (PN). The home of Pele (Emerson 1909:200).

²⁵ Kalaeloa: lit., the long peninsula. A point along the Puna coast in the ahupua'a of Kamaili at 19.25 North, 154.54 West. (Hawaii Territorial Survey map 1902, PSIC). Not listed in PN.

²⁶ Kala'apoko: Seems to be a lost place name; not listed in PN, PSIC or on Bier's 1976 map.

- Spreading widely, Onekea²⁷ is a hill
 Onekea is a watery hill
 (20) Kaulanamauna²⁸ is tied on gently
 Completely overturning
 How many times have the waves been dispersed?
 You chiefly woman of Puna
 Oh Pele there, indeed, awaken!
 (25) Awaken you who sleeps so long
 For what then is this long sleep?
 Indeed, awaken!
 Indeed, awaken, oh Halema'uma'u!
 Awaken also, oh back posts
 (30) Awaken also, oh front posts
 Awaken also, oh that gable
 Awaken also, oh this gable
 Awaken, oh Hi'iaka-i-ka-'ale-'ī²⁹
 Awaken, oh Hi'iaka-i-ka-'ale-moe³⁰

²⁷ Onekea: lit., white sands. Seems to be another lost place name; not listed in PN, PSIC or on Bier's 1976 map.

²⁸ Kaulanamauna: "Land section, Ho'ōpūloa gd., South Kona, Hawai'i; there was food here, and it was a place where mountain travellers rested. Lit., mountain resting place." (PN).

²⁹ Hi'iaka-i-ka-'ale-'ī: "A Hi'iaka sister. Lit., Hi'iaka in the giant billow (perhaps a reference to tidal waves)" (PED 383). Is usually mentioned first in the list of Hi'iaka sisters (Emerson 1915:222).

³⁰ Hi'iaka-i-ka-'ale-moe: "A Hi'iaka sister. Lit., Hi'iaka in the low-lying billow" (PED 383).

- (35) Awaken, oh Hi'iaka-i-ka-'ale-kualono³¹
 Awaken, oh Hi'iaka-wāwāhilani³²
 Awaken, oh Hi'iaka-i-ka-pua-māmane³³
 Awaken, oh Hi'iaka-i-ka-pua-hā'ena'ena³⁴
 Awaken, oh Hi'iaka-i-ka-pua-ko'olau³⁵
- (40) Awaken, oh Hi'iaka-Pu'ule'ule³⁶
 Awaken, oh Hi'iaka-pā-pūlehu³⁷
 Awaken, oh Hi'iaka-'ai-māna³⁸
 Awaken, oh Hi'iaka-noho-lae³⁹

³¹ Hi'iaka-i-ka-'ale-kualono: A Hi'iaka sister, as are all the following persons whose names begin with Hi'iaka. Lit., Hi'iaka in the overturning wave.

³² Hi'iaka-wāwāhilani: lit., Hi'iaka who bursts the heavens.

³³ Hi'iaka-i-ka-pua-māmane: lit., Hi'iaka in the māmane (Sophora chrysophylla) flower. See issue 10, note 15.

³⁴ Hi'iaka-i-ka-pua-hā'ena'ena: lit., Hi'iaka in the burning red flower. "Her emblem was the little bud-like pea blossom flame" (Emerson 1915:222).

³⁵ Hi'iaka-i-ka-pua-ko'olau: lit., Hi'iaka in the ko'olau (Bidens spp.) flower.

³⁶ Hi'iaka-Pu'ule'ule: pu'ule'ule may be a form of pu'ulī'ulī: "a variety of small gourd, as used for making feather gourd rattles ('ulī'ulī), medicine cups ('apu), and individual poi containers" (PED). With this meaning, the name would be 'Hi'iaka of the gourd'.

³⁷ Hi'iaka-pā-pūlehu: lit., Hi'iaka whose touch scorches.

³⁸ Hi'iaka-'ai-māna: lit., Hi'iaka who eats at or rules the urinal.

³⁹ Hi'iaka noholae: Lit., Hi'iaka who dwells in the peninsula. "She was recognized by a trickle of blood on the forehead" (Emerson 1915:222).

Awaken, oh Hi'iaka-i-ka-poli-o-Pele⁴⁰

(45) Indeed, Awaken!

Awaken, you who sleep so long

For what then indeed is this long sleep?

It is not finished.

⁴⁰ Hi'iaka-i-ka-poli-o-Pele: lit., Hi'iaka in the bosom of Pele. "Pele's favorite younger sister born from the mouth of Haumea ... Born as an egg, she was carried under Pele's bosom until she became a young beauty." (PED 303). Hence the name.

ISSUE 11

MONDAY, JULY 6, 1891

PELE'S SISTERS DESIRE KAMAPUA'A

- [1] At this time, people emerged from within the house, and the bottom of the crater was filled by a great number of people. Then Kūliaikekaua said, "Oh Kama, look, the people have come and are gathering together."
- [2] When Kamapua'a looked, there were more people than he had ever seen. The house standing below was so small, yet here the number of people were '40,000 and 400,000'¹. Then he said to his grandfathers, "I had only heard of the great number of Pele's warriors. This is the first time I have seen them with my very own eyes. Pele is only weak and lovely. Therefore, let us all begin² this war."
- [3] Kamapua'a stood above at Akanikōlea. The people below saw this handsome man standing above. They all shouted out with a loud voice, "Indeed, that one is the most masculine³ of all the beautiful young people. There is no other like him in Hawai'i."
- [4] Some of the younger sisters of Pele ran to tell Pele about that handsome man standing above at Akanikōlea. "You should and see him. (The touch of) your kapu skin will free him, then we will make him a husband for all of us, the beautiful young women."⁴ Thereafter, we will be the companions who can really satisfy his

¹ 'he mau kini a lehu': kini: "forty thousand," lehu: "400,000" (PED). This doesn't refer to the actual number of people but is a saying meaning a great many or very numerous.

² The term used is hoa'o which actually means 'to try'.

³ The term used is ko'u: "2. Conception; male potency" (Ibid.). Contextually it seems to mean virile or masculine.

trembling⁵. What do you think of this idea, oh our first born sister?"

[5] "Don't you all mistakenly think, my younger sisters, that he's a real man. That is not a man, but a pig, standing there above at 'Akanikōlea. There, he seems to be a man, ready 'to make love in the bosom of Ho'ohila'⁶.

[6] You must heed me, oh younger sisters, a pig and human women! Is that then a suitable match for love-making? Therefore, don't you mistakenly desire that man standing above, looking as though he were a real man. He is thought to be a man, not a hairy pig. These are truly ignorant thoughts of yours, younger sisters. You would only be wasting your fine bodies, thinking he is a man who will 'preserve the bones'. Don't be stubborn, oh younger sisters, with your questioning thoughts. I am not forbidding you, oh younger sisters, (but) I know what is the true worth of this man.

[7] One of them said, "You are such a good liar. We can see with our own eyes the appearance of that beautiful young man. Yet it is denied by you. Perhaps you just want our husband all to yourself."

⁴ As was customary for Pele and her sisters one husband would be shared by all, but only after Pele had 'freed the kapu' by taking him as her lover first. So it was proposed by Pele with regard to Lohiau, her famous chiefly lover from Kaua'i. After she had enjoyed him for five days and nights, the other sisters could have him (Emerson 1915:8,15).

⁵ The term is naue: "to move, shake, tremble; to quake, as the earth; to vibrate; to march ... revolving, as hips in a hula" (PED) Naue is used in many genital chants to describe love-making.

⁶ 'ke kāunu ana i ka polī o Ho'ohila: Ho'ohila is a personification of to blush. See issue 9, note 14.

- [8] "That is not what I think. If a husband is had by me, he is for all of you. And also, if one is had by you, he is shared equally with all of us. Perhaps it would not be so bad to think of him as our husband. Perhaps you should ask him, from whence does this hairy man, who violates our sacred mountain, come."
- [9] Then they inquired of him as their first born had instructed them.
- [10] The grandfather of Kamapua'a answered, "It is supposed that he is from the seashore of Puna, from the place where Pele often frequents as a native by the seaside."
- [11] "Indeed, I know that roaring sound
Placed upon the Lehua⁷ flower
The feet trip upon the length of rough lava
The journey upland of Kalaehiku⁸
(5) The long path that people journey upon
Weary and aching with stiffness."
- [12] Pele answered (him) from within the house. "Indeed, you are tired and stiff. You have four feet, your body is hairy, and your ears are long."

⁷ Lehua: "The flower of the 'ohi'a tree (*Metrosideros macropus*, *M. collina*) ... the lehua is the flower of the island of Hawai'i, famous in song and tale. Fig., a warrior, a beloved friend or relative, a sweetheart, an expert" (PED). In addition, the lehua is a furry red flower, somewhat akin to a powder puff, whose stamens fall off if shaken roughly, and it is often a female symbol in sexual allusions.

⁸ Kalaehiku: Lit., the seventh peninsula. Not listed in PN, PSIC, or Bier's 1976 map.

- [13] Hi'iaka said to Pele, "He says the fish of Puna has come from the sea."
- [14] "You contradict yourself. There are no people of Puna. If this man of Puna sat down, 'sweet potato sprouts would (from him)',⁹.
- [15] Kamapua'a said to his grandparents, "Perhaps I (in my true form) have been seen by Pele folks. You said I would be concealed by you. Here is the opposite! I am very ashamed at my having been reviled for my hairy body."
- [16] Kūliaikeakua said, "You must say that you have travelled here from the seaside of Puna."
- [17] "From Punaloa¹⁰ have I travelled here
And I now see the women that dig for noni¹¹
That rate noni, pound noni
Squeeze noni, wring noni, bind noni
(5) It is the strong one that binds¹²

⁹ 'a ulu hāwa'ewa'e akula': Pele says this because pigs eat sweet potato leaves, making this a derisive allusion to Kamapua'a.

¹⁰ Punaloa: Lit., long Puna. This seems to be another name for Puna, a district in Hawaii'i where Kīlauea is situated. Not listed separately in PN, PSIC or Bier's 1976 map.

¹¹ Noni: "The Indian mulberry (Morinda citrifolia), a small tree or shrub ... (with) pale-yellow unpleasant-tasting fruits. Formerly Hawaiians obtained dyes and medicine from many parts of the tree" (PED). "The noni is the plant from which red dye is extracted; the allusion therefore is to Pele's red eyes, and the goddess promptly resents the implication" (Beckwith 1919:326).

¹² The actual term is kuki'i, which is not listed in PED or LAD. I assume it means 'to bind' (naki'i) from context.

At Ko'oko'olau¹³, at Nānāwale¹⁴."

- [18] Pele emerged, looked at Kamapua'a and called out, "Where are you from, oh hairy man that has journeyed here, trespassing upon our sacred mountain?

'If you stay you will die

If you go you shall die'.¹⁵"

- [19] Kūliaikeakua conversed with her, gesturing to the seashore of Puna, to the path which Pele often frequented.

- [20] "Makali'i¹⁶ is the bitter leaf, the food of Puna. The smoke has passed to the uplands of Kapāpala.

- [21] Hilo of the heavy rain. At Hilo we two slept together, oh Pele, 'stringing the lehua blossoms of Hōpoe'¹⁷. You strung it and I wore the lei.

- [22] Then Pele answered him, "Perhaps when you look, (you'll see) a pig here below. Then you string a lei for yourself, oh pig, because I have just travelled from the seashore of Puna. There are no people. Should the people of Puna perhaps settle there, and the

¹³ Ko'oko'olau: "Hill (also called Pu'uko'oko'olau), Mauna Kea gd.; land section, Puna; crater, Kīlauea gd., Hawai'i; named for the plant (Bidens spp.) used by Hawaiians for tea." (PN).

¹⁴ Nānāwale: "Subdivision near Pāhoā... Unsuccessful fishermen would say that their canoe landed at Nānāwale (lit., just look around)" (PN).

¹⁵ 'E noho nō 'oe a make, a e hele nō a e make': this is a standard sorcerer's curse that dooms the victim to certain death through the power of the spoken word. (Elbert and Mahoe 1970:19).

¹⁶ Makali'i: "Tiny, very small, fine, wee ... fig., anything wee, tiny" (PED). Lines similar to paragraphs 19 and 20 are found in chant form in For. Col. 5:334-335.

winter rains come down, then sweet potato sprouts will grow. You are just lying."

[23] One of Pele's younger sisters, that is Hi'iakawāwāhilani said, "Oh Pele, (the touch of) your kapu skin will free him for us, a husband for the beautiful young women."

[24] Pele said, "Don't you be stubborn, oh younger sisters. Your 'hidden places' will soon be molested by that pig. I called out to him there. He didn't answer as a man, he answered as a pig. In my travels I heard the composition of his name chant by his grandmother, and this is it:

[25] "You are the one, oh Haunu'u
 Oh Haulani, oh Ha'alokuloku
 The shark, the big fish
 Oh U'i, oh Uilani."

[26] Kamapua'a did not reply. Therefore, the younger sisters of Pele said, "Indeed, there perhaps is a man. Who then is lying, stubbornly insisting it is a pig?"

[27] Pele said to them, "I shall call out again."

[28] At this time Kamapua'a turned and said to his grandparents "I thought I could hide among you. Here it is just the opposite."

¹⁷ 'e kui ana i ka lehua o Hōpoe': an allusion to making love. The lehua blossom is the female. In stringing the lei, a needle, always a male symbol, pierces the flower, a female, and the union is completed with the completion of the lei. Hence the lei is a symbol of love, sexual as well as platonic. Hōpoe was the favorite of Hi'iaka-i-kapoli-o-Pele and taught her how to dance. Hōpoe is lit., "fully developed, as a lehua flower" (PED 384).

[29] Pele chanted again:

"You are the one, oh black pig
 Oh great dark one, black faced
 Oh the pale thin one
 Oh pig of one color with a spotted shoulder

(5) Oh white faced one
 Oh the kalanuhe reddish one
 Oh the Kalawela reddish one

Oh the small jaw
 Oh the large jaw

(10) Oh the short jaw
 Oh the long jaw
 Exceedingly good at rooting

Oh Haunu'u
 Oh Haulani, oh Ha'alokuloku

(15) Oh the shark, the large fish
 Oh handsome one, oh restless one."

[30] This pig squirmed, his walking became unsteady and Kamapua'a
 bellowed out.

It is not finished.

ISSUE 12

TUESDAY, JULY 7, 1891

PELE REVILES KAMAPUA'A

[1] This one slapped his grandfathers (because of the shame he had had to endure). This one cast them away to the peninsula of Kalā'au¹. The froth of the sea, that was their food. Only some of his grandfathers remained, that is, Kūliaikekaua and 'Awe'awei-kealoha.

[2] Pele said, "You indeed are Kamapua'a, of the soft² buttocks, of the nose pierced with the 'aha cord, of the tail that clings to the buttocks, of the genitals that cling to the stomach. And your nose, oh Kamapua'a, a nose that roots (in the earth)! And your cheeks, oh Kamapua'a, cheeks that are scraped raw! And your tusks, oh Kamapua'a, yellow tusks! And your forehead, oh Kamapua'a, a forehead marked with a line³! And your head, oh Kamapua'a, a skinned head! And your eyes, oh Kamapua'a, shifty, glancing eyes. And your jaw, or Kamapua'a, a dangling jaw! And your chest, oh Kamapua'a, a broad chest! And your stomach that has eaten the sacred chicken of 'Olopana, a swollen stomach!

¹ Kalā'au: lit., the club. There is no such place name listed in PN or PSIC for the island of Hawai'i. It may refer to Kalaeokalā'au: lit., the peninsula of the club, of a point, southwest tip of Moloka'i, named for the club of Palila (PN).

² The actual term is papalahe which is not in PED or LAD. Presumably is a form of palahe: "fragile, easily-torn" (PED) or "so soft as to flow; flowing soft and slimy, as mucous from the nose" (LAD). Alternatively, it may be two words, papa: flat and lahe: "rare variety of nahe, soft" (PED).

³ The term Kahanahana is not listed in PED or LAD. Presumably is a form of Kahana: "cutting, drawing of a line" (PED).

And your genitals, oh Kamapua'a, only for screwing⁴!

And your scrotum, overflowing⁵ testicles!

And your buttocks, open wide to the air above!

And your knees, that dance so loudly⁶!

And your feet, oh Kamapua'a, that sprout in water⁷!

[3] Kamapua'a answered Pele, "That's not right, no. I am not the Kama that you know of, oh Pele. "That Kama in the very dainty lehua blossoms of Kaliuwa'a'⁸; perhaps that is the Kama you know of, oh Pele.

[4] Perhaps it is the Kamapua'a of Kamaunuaniiho, perhaps the pig-child of Kahiki'ula, perhaps the younger brother of Kekelei-'aikū. Perhaps he is the Kamapua'a you know of. I am not the Kamapua'a you know.

[5] Pele answered, "It is known, I know, your grandmother composed your name chant:

⁴ The term ha'akolu is not listed in PED or LAD. However, a ha'a-, like the more common ho'o- is a causative and kolū is a loan word from the English word 'screw'. Hence ha'akolu could be 'to screw' and may have been slang terminology of the 1890's. Pele's reviling chant to Kamapua'a follows a similar pattern in earlier versions, in naming his body parts, however, certain terminology are changed and this version is much more risqué. (For. Col. 5:221; Kahiolo 1978:61)

⁵ Kānana: probably a misspelling of hānana: "overflowing" (PED).

⁶ Ha'akulikuli is not listed in PED or LAD, but I interpreted it as two words ha'a: to dance, and kulikuli: "noise, din; noisy, deafening" (PED).

⁷ 'Oīlowai does not appear in PED or LAD as one word; separately 'oīlo is to sprout and wai is water.

⁸ 'o Kama; ka lehua lihilihi lua o Kaliuwa'a: This seems to be a saying in reference to a special kind of lehua that grows in Kaliuwa'a, Kamapua'a's birthplace.

- [6] "Born as a round mass
 Their (two) child
 You are the precious one, the anointed one
 The favorite of the cloud bank
- (5) Born in the uplands of Kaliuwa'a
 This is your name chant, answer."
- [7] The head of that pig rolled unsteadily. Pele had really caught him.
- [8] Pele chanted again:
 "Their two child was born as a round mass
 Appearing in the cold dew of the mountain
 The skin is warmed by the 'awa⁹ of Puna
 This is your name chant, answer."
- [9] This pig didn't answer Pele, but he turned and looked above to his little sister, Leialoha, who was a sudden rain shower.
- [10] Pele answered: "'You have nothing there above. You have nothing here below. Not for you is the sea. Not for you are the uplands. If you stay you shall die, if you go you shall die'.¹⁰"
- [11] At this time, this pig bent over in front and fell down behind. Then, he got up and stood up straight, and replied:

⁹ 'awa: "The kava (Piper methysticum), a shrub ... the root being the source of a narcotic drink of the same name used in ceremonies (Neal 249)" (PED). The 'awa of Puna was considered very special as it grew up in the trees, where branches met the main trunk. (Emerson 1915:238).

¹⁰ 'A'ohe ou o luna, 'a'ohe ou o lalo nei': This is a standard curse used by Pele to make Kama weak. See also issue 11, note 15.

- [12] 'Red eyed, so red eyed¹¹
 Travelling to the seashore of Pīheka¹²
 What is the food that is eaten?
 Scraps devoured by the gods
- (5) A god there, a god
 The chiefs of Kona are gods
 At Pa'ia'ia¹³ in the district of Hilo
 I journeyed into Pana'ewa¹⁴ forest
 Filled with so many 'ōhi'a¹⁵ trees
- (10) Such stifling heat
 Such suffering
 Discomfort, awakening the sleeper
 Wake up, you sleep so long here
 There is the sun of Uli¹⁶
- (15) The sea there is dark, a very dark blue
 The red-eyed one appears there breaking canoes in the
 sea of Puna--oh Pele

¹¹ 'Mākole, mākole, akahi': The first line of this chant is taunt always used to diride Pele.

¹² Pīheka: lit., "inflamed, of eyes" (PED). Seems to be a lost place name; not in PN, PSIC or Bier's 1976 map.

¹³ Pa'ia'ia: probably a variant of Pā'ie'ie: "land near Pana'ewa, Hilo, Hawai'i. Lit., 'ie'ie vine enclosure" (PN).

¹⁴ Pana'ewa: A land division and forest in Hilo district, Hawai'i, named for a supernatural mo'o (lizard) of the same name. When Hi'iaka travelled through this forest there was a great battle of the gods in which Hi'iaka slew Pana'ewa (Emerson 1915:30-46).

¹⁵ 'Ōhi'a: 'Ōhia lehua: "Metrosideros macropus, M. collina" (PED).

Fragments of this and that pepeiao¹⁷ pass by, the fine
 work of the red-eyed one
 Oh that deadly woman, Pele.'

[13] Pele listened to this chant of Kamapua'a. She answered "You think your journey here was just a woman (seeking) trip, (but) indeed, it shall be a degrading journey as you will soon find, oh pig."

[14] Then Pele urged Lonomakua to stoke the fire. The fire of the crater erupted (violently) and touched the heavens. The fire of Pele came out until it reached the feet of Kamapua'a.

[15] It was then that Kamapua'a began to descend below to fight with Pele, but Kūliaikekaua objected, "Don't you go. I'll be in front and you (come) right behind." Kamapua'a agreed.

[16] Before Kūliaikekaua descended below, he commanded his grandchild saying this, "You watch, and if the fire stands straight up above, then I am not dead. If the smoke blows towards the uplands, I am not dead. If the smoke blows towards the sea, I am not dead. If the smoke blows towards Kona, I am not dead. If the smoke blows towards Hilo, I am not dead. But if the smoke stays right inside the crater, then I am dead, and there is only the road

¹⁶ Uli: "Name of a goddess of sorcery, said to have come from Kahiki" (PED). "The chief 'aumakua of sorcery, but at the same time having power as a healer if she would but exercise it." Prayed to by Hi'iaka in her efforts to revive Lohiau from death (Emerson 1915:144-147).

¹⁷ pepeiao: "5. Lugs or blocks inside a canoe hull to which the 'iako, booms, are fastened. 6. Comb cleats for canoe thwarts or seats" (PED).

for those who seek life."

[17] Then Kūliaikekaua descended to meet with Pele. They two began to fight, according to their strengths and capabilities.

[18] As Kūliaikekaua was putting out the fire, the burning of the fire became very faint. Pele ran and clung to a space in the rocks, calling out, "Death pierces this one. I thought perhaps this was a war of relatives (but) here you are running off with your ward. Abandoning me, your cousin."

[19] Then Kūliaikekaua retreated. He turned and went to the place where Kamapua'a was waiting and said, "Oh grandchild, my small bit of strength is exhausted. Only you remain."

[20] Kamapua'a agreed. He looked to his dear sister. The cloud of sudden showers pounded the fires of Pele. Pele looked down at herself and the fires began burning all around her.

[21] Then Pele answered, "If you stay, you shall die. If you go, you shall die. I shall start my prayer, and when it flies upward," said Pele, "you will be killed by me. And when my prayer has been said, you will die."

[22] Kamapua'a called out, "I too shall begin my prayer, and when it is said, you will be killed by me, oh Pele. When my prayer flies upward, you will die."

[23] This is the prayer which Pele thought of to pray to Kamapua'a. Right below is the (same) prayer that Pele used when she fought with Puna'aikoa'e¹⁸, but this prayer that Pele had thought of had already been taken by Kamapua'a. This is it here below:

- [24] "Pele escaped to Hawai'i
 Pele revealed her true form
 The thunder and the lightning
 The earthquake that shakes the land
 (5) The lightning breaks, flashing in the heavens
 At the temple platform in Kawaihae¹⁹
 At Pōhakuloa²⁰, the filth was devoured in their eating
 Eating the wrongs
 Eating the upland
 (10) Eating the seashore
 Nāho'aikū²¹ had already decided
 The trees of the uplands were afraid
 That they would be devoured by the pāhoehoe²²
 At Kihole²³ is the other path

¹⁸ Puna'aikoa'e: "A supernatural man with a tropic bird (koa'e) form who lived at Pu'ula, Puna, Hawai'i, near the place called Koa'e (which may be named for him). As a tropic bird he often flew to Pali-kapu-o-Kamohoali'i (sacred cliff of Kamohoali'i) at Kīlauea and hovered there ... Later he was Pele's lover" (PED 397).

¹⁹ Kawaihae: Land section on the leeward side of Hawai'i between Kohala proper and Kona, near the Mauna Kea Beach hotel. Lit., the raging water.

²⁰ Pōhakuloa: "land division in the saddle between Mauna Kea and Mauna Loa ... Lit., long stone" (PN).

²¹ Nāho'aikū: lit., the people who practice 'aikū. Ho'aikū seems to describe a set of people who "ate contrary to custom" (AP). In particular it is a term applied to Pele's family (Emerson 1919:53). See issue 2, note 24.

²² Pāhoehoe: "smooth, unbroken type of lava" (PED).

²³ Kihole: Seems to be a lost place name; not in PN, PSIC or on Bier's 1976 map.

(15) The similar waters are destroyed
 At Kalae²⁴ is your waterspout
 In a small pool is the sickly manini²⁵ fish
 At Kalaoa²⁶, the mouth of the foot was found.

It is not finished.

²⁴ Kalae: "South point, Hawai'i, the southernmost point in all the fifty states ... Lit., the point" (PN).

²⁵ Manini: "Very common reef surgeon fish (Acanthurus sandvicensis), in the adult stage" (PED).

²⁶ Kalaoa: "Land section, stream, homesteads, Kailua qd., Kona, Hawai'i ... Lit., the choker (as a stick for catching eels)" (PN).

ISSUE 13

WEDNESDAY, JULY 8, 1891

THE BATTLE WITH PELE BEGINS

- [1] Eaten with delight by the panting fires of Hi'iaka
- (20) Living on the peninsulas in the wind
 May a profound reverence descend upon us
 Until the fires burn again in the hills of Pele
 May a profound reverence descend upon us
 At the crater of Lanauli¹
- (25) Fetched here by the Pāhoehoe
 May a profound reverence descend upon us
 At the peninsulas of Maka'upili²
 Upon the flower here at Hanamalo³
 May a profound reverence descend upon us
- (30) Lagging behind to the very last one
 May a profound reverence descend upon us
 At the landing place where the images were snatched away
 At the cliff of Mōlīlele⁴
 May a profound reverence descend upon us
- (35) The prayer is finished, it is freed.
- [2] Kamapua'a said to Pele, "You will be killed by me. My prayer
 has already flown, and when my prayer is said, you will die."

¹ Lanauli: Seems to be a lost place name as is not listed in PN, PSIC or on Bier's 1976 map.

² Maka'upili: another lost place name; not in PN, PSIC or on Bier's 1976 map.

³ Hanamalo: "Point and cape, Ho'ōpūloa gd., Hawai'i. Probably lit., loincloth bay" (PN). 19.10 North, 155 West (PSIC).

⁴ Mōlīlele: "Cliff inland of Wai-o-'Ahukini (South Point), Hawai'i. Lit., leaping albatross" (PN).

- [3] At this time the fires of Pele began again.
- [4] Kamapua'a turned and looked above to that little sister of his, the sudden rain shower.
- [5] "Let the rain come down here below, oh Leialoha
 Rise, oh Leialoha
 The leaping perch of Pā'oa⁵
 The perch from which he arose
 (5) Dividing the rain
 From the sun
 Let it come down, let the rain come down here below
 Oh the great rising mist of Ikuwā⁻⁶
 The low-lying rainbow drifts along
 (10) Darkness of Kama, the darkness that he has created
 A storm made by you, let it be fixed, it be done
 Oh Uli, make the path hazy,"
- [6] Then the sky was completely filled and the rain began. With one shower the fires of the crater of Kīlauea were put out. Pele and her people ran off. The younger sisters were killed in the destruction. There was no one left to tell the news.
- [7] Kama called out to his pig-bodies, to the black pig and all the rest. The pigs rooted below in the house of Pele, that is

⁵ Pā'oa: the good friend of Lohiau, Pele's lover, who came to seek the spirit of his dead friend, but instead was taken by Pele as her lover. (Emerson 1915:153-154, 215-234).

⁶ "Ikuwā: "Month of the Hawaiian year, named according to Kepelino for the roar of surf, thunder and cloudbursts of this month. (Kep. 95)" (PED). "Ikuwā, corresponding to October, which was the sixth and last month of the season of Kau" (Malo 30).

Halemauliola⁷. When they had finished rooting, there was no house. Pele would have to live off others. The water in the crater receded. That is the nature of the sudden rain shower, it ends quickly.

[8] Pele called out to Kamohoali'i⁸. Kamohoali'i returned from the upper heavens and gave her the coiled roll of hair. Pele opened it and took out the rubbing stick and the fireplow. She gave these to Lonomakua and the fire was rekindled.

[9] Then Kamapua'a began to run in his pig form. This one sprang forward through the large lehua forest, from the mountains to the sea.

[10] Koa trees grew from the uplands to the sea. So also grew kukui, the kāwa'u⁹, the 'ōhi'ahā¹⁰, the 'ahakea¹¹, the hao¹², the 'aiea¹³, the olomea¹⁴, the 'āma'uma'u¹⁵, the 'i'i'i¹⁶, and the clumps of grass.

⁷ Halemauliola: lit., house of good health. Said to be a place at Kīlauea volcano, where Pele's 'awa was grown (Emerson 1915:94).

⁸ Kamohoali'i: "Pele's older and favorite brother" (PED 386). "Most celebrated of these ancestral shark gods is Kamohoali'i, ... the shark god to whom all members of the Pele family offer corpses to become sharks" (Beckwith 1970:129).

⁹ Kāwa'u: "a native holly (Ilex anomala f. sandwicensis), a rather common shrub or tree" (PED).

¹⁰ 'ōhi'ahā: "Same as hā, 7, a native species of Eugenia" (Ibid.).

¹¹ 'ahakea: "native trees and shrubs (species of Bobea)" (Ibid.).

¹² hao: "all native species of a genus of small trees (Rauvolfia), related to the maile and the holei" (Ibid.).

¹³ 'aiea: "All species of the endemic Hawaiian genus Nothocestrum" (Ibid.).

- [11] Pele began to eat. All of these trees were destroyed in the mystical eating by Pele. The upper heavens became very dark with smoke. No one could be seen. Kamapua'a could only cling to a clump of 'ama'uma'u fern.
- [12] The fires burned until they found the bristles, that is the curly pig bristles. The stench of burning pig bristles went and surrounded the islands.
- [13] Kekelei'aikū smelled the stench of the burning bristles. He bowed his head down and his tears fell like rain. Then Kekelei-aikū hung himself for the love of his younger brother. His earthly body was left at Pu'u-o-Kapolei while his grandmother cared for it in the house set aside for his bodily remains.
- [14] When Kekelei'aikū died, 'Iouli and 'Iomea became the kings of the island of O'ahu. Kamanumahū¹⁷ and Kapueonuiokona¹⁸ were chiefs below them.

¹⁴ olomea: "a native shrub or small tree (Perrottetia sandwicensis) ... it is one of the plant forms of Kamapua'a (Neal 464)" (Ibid.).

¹⁵ 'ama'uma'u: plural of 'ama'u: "all species of an endemic genus of ferns (Sadleria) ... was one of the forms that Kamapua'a, the pig god, could take at will" (Ibid.).

¹⁶ 'i'i'i: "same as 'i'i: "short for hapu'u-i'i'i, ferns; 'ama'u-i'i, a fern; pala-i'i, a taro" (Ibid.).

¹⁷ Kamanumahū: lit., the weak bird; or perhaps Kamanumāhū: lit., the homosexual bird.

¹⁸ Kapueonuiokona: lit., the large owl of Kona. Note that 'Iouli, 'Iomea, Kamanumahu and Kapueonuiokona are all kinds of birds, as were the chickens eaten by Kamapua'a. The nature of these names foreshadow their later defeat by Kamapua'a.

- [15] Now we shall turn our path back to the main portion of our story.
- [16] At that time when Kamapua'a was prostrated, he chanted this:
- "Oh Anianimakani¹⁹ below there at Kahiki
Hawai'i is the island
Her voice calls out invitingly to me here
The loving call of the sweetheart
- (5) Oh Anianimakani
Oh Kalamakele²⁰, oh Leleiona²¹, bird child of Pu²²
In the path of the loved one here
Only love."
- [17] Then this loving voice traveled to Anianimakani. This was a dream sweetheart of Kamapua'a.
- [18] This woman cried out, saying, "Perhaps you have indeed died my love. Therefore, I have a little help for you." That one released her wind body, which is called today the Kona wind²³.
- [19] The strength of the Kona wind came from the Pillars of Kahiki

¹⁹ Anianimakani: lit., a gently blowing wind; "fig., to travel swiftly" (Ibid.). Here personified as a woman.

²⁰ Kalamakele: lit., the wet day.

²¹ Leleiona: here is identified as the "bird child of Pū," but also is the name of a shark and the Milky way (LAD).

²² Pu: lit., large triton conch shell; not significant as a mythological figure. Probably a variant or misspelling of Pua: "a Moloka'i sorcery goddess of possession with human and mudhen ('alae) forms ... Lit., rising (as smoke)" (PED 397).

²³ Kona wind: this wind always blows from the south, usually during the rainy season, replacing the more common prevailing tradewinds.

and arrived in Hawai'i. It came and it was very weak and feeble.

[20] And this was the Malanai²⁴ breeze, the one that would push aside the wind of the mountains and Kama could see it clearly. Kama ran to Puna and arrived at Pahuhale²⁵, a land there in the uplands, and Kahuwai²⁶ is the land by the sea.

[21] Here was the fire (lava) burning after him, and there were two men also pursuing him. These were Lamaku⁻²⁷ folks.

[22] As Kama descended he saw these old men, so he changed himself into his human form. Then this one sat down between these old men.

[23] Just as he sat down, those aforementioned men appeared and asked the old men, "Hey, did not you two perhaps see a little pig just now?"

[24] "We two didn't see any little pig. This is our grandchild sitting here."

[25] These two men turned and went until they came into the presence of Pele. Pele asked them, "Where is that little pig?"

[26] "We two didn't find him. Some old men roasting bananas are what we found, and their grandson. The little stomach was big and

²⁴ Malanai: "name of a gentle breeze" (PED).

²⁵ Pahuhale: not in PN, PSIC or on Bier's 1976 map. May be a misspelling of Pahuhali, a place on Hawai'i island, 19.30 North, 154.57 West (PSIC).

²⁶ Kahuwai: "crater near Halepua'a, Puna, Hawai'i. Lit., water tender" (PN).

²⁷ Lamaku: here said to be relatives of Pele but also a "large torch, formerly several feet tall, with the light coming from burning kukui nuts strung on a coconut midrib and wrapped in dried ti leaves and placed at the tops of bamboo handles" (PED).

distended."

[27] Pele said to those two, "Perhaps that wasn't just a small child. He was Kamapua'a who had changed into his human form. Therefore, you two go again to fetch him and bring him back before my presence."

[28] These two began again to go off and search. When they arrived at the place where the old men were sitting, they asked, "Where then is your grandchild?"

[29] "He went off to play. Indeed, that is the eternal nature of children. The buttocks can't sit still in one place. He constantly goes gadding about."

It is not finished.

ISSUE 14

WEDNESDAY, JULY 8, 1891¹

KAMAPUA'A RACES WITH KAHAWALI ON THE HOLUA SIDE

- [1] These two looked about in confusion. They had received 'the stick of the chiefs (the royal shaft), of Kekuaokalani'². 'For him indeed was Ho'oleheleheki'i'³.
- [2] Kamapua'a had travelled on until he saw these people raising pigs. There were nine piglets belonging to their sow.
- [3] This one arrived there and changed his form into the small body of a scaly little pig, eating at the breast of the sow.
- [4] These men arrived searching for Kama at the place where the people were feeding pigs and asked, "Have not you two perhaps seen a small child with a distended stomach come by at your place here?"
- [5] "We two didn't see him while we were searching in the forest for this female pig of ours. That's her there, eating food with her children.
- [6] As for the little scaly pig there eating at the breast of the sow, that's a little pig that has gone astray. He's not one of the children of our sow. But the peculiar thing is the mother pig isn't angry at this pig who has so wrongly intruded.

¹ This date is the typesetter's error. It should read Thursday, July 9, 1891.

² 'Ua loa'a iā lāna ka lā'au a ke ali'i, a Kekuaokalani': This seems to be a strange metaphor in the Hawaiian way of thinking. Perhaps it was modern (c. 1890) slang. Kekuaokalani was the high ranking cousin of Liholiho, Kamehameha II, who received the war god when Liholiho inherited the kingdom. Kekuaokalani opposed Liholiho's overthrow of the kapu system and so was killed in 1820. (Kamakau 1961:209,224-228).

³ 'nona ho'i o Ho'oleheleheki'i': an old saying meaning that one is only disappointed. Ho'oleheleheki'i: "to be disappointed; to be baffled" (LAD).

- [7] Therefore, we shall raise this little pig until it is big, because pigs are 'postponed bones'⁴. As for the one you two are searching for, we haven't seen him here. Perhaps he has wandered astray as is the eternal nature of children. Is he a little grandchild of yours?"
- [8] "He isn't a little grandchild of ours, but he is a child that our female lord, Pele, has commanded us to fetch and bring before her. We thought perhaps we would find him here, but indeed that is not so. Therefore, an affectionate goodbye to you two. Here we shall return without finding him."
- [9] Then these people left and returned directly before Pele. This one then asked, "Where indeed is that child?"
- [10] The people answered negatively, "We two didn't find a child. We went to the place where the old men were roasting bananas and questioned them about their small grandchild. They told us he had gone off to play.
- [11] Therefore, we searched further all the way to Kaniahi⁵. We met with two people feeding pigs.
- [12] There was one female pig and her eight children, and also one scaly little pig eating at the breast of the mother. We asked, "Didn't you two perhaps see anyone come here to your place?" They denied that they had seen anyone.

⁴ 'iwi pane'e': refers to the fact that pigs are a good investment as pork sustains life ('iwi).

⁵ Kaniahi: seems to be a misprint of Kaniahiku.

[13] But, they were very surprised by the scaly little pig who was eating at the breast of the mother. They said he was a pig that had wandered in astray; it did not belong to them."

[14] Pele said to these two, "That wasn't just any pig, that was Kamapua'a! You two go again to fetch him, and bring him here before me."

[15] Indeed, it was the duty of the people to obey the commanding voice. Therefore, they two set out once again and travelled until Kaniahiku⁶. The people said:

[16] "Here you two are! How quickly you have returned here," said the old men.

[17] "Indeed what you two have said, oh friends, this is right. When we two returned we revealed everything to Pele.

[18] And we were sent again to come once more to you two here, to fetch that small scaly little pig that eats at the breast of the female pig.

[19] Where is that little pig that we all saw yesterday?"

[20] "Just this morning this little pig was sitting here. And when we went again to check up on them, there was no little pig. He had vanished."

[21] Then they two left this place, and went on to search after the footprints of this mischievous one, until they came to Halekamahina⁷.

⁶ Kaniahiku: "Homesteads, Kalapana qd., Hawai'i. Lit., call of Hiku" (PN).

- [22] However, Kamapua'a had already passed through there and was at the foot of a certain hill which was filled with people dancing the 'āla'apapa, pūniu and 'okilu dances⁸. There were a great many kinds of dances in those dark times.
- [23] He arrived at the place so full of people. This one asked the people while in his human body, "What is happening so that the people are filling up this place at the foot of the hill?"
- [24] These are people who have come to see the hōlua⁹ sledding of our chief, Kahawali¹⁰. There he is standing on top of the hill¹¹."
- [25] "It would certainly be better for you folks to give me a hōlua sledding board to use. So that I may climb up the hill and go hōlua sledding with our chief."
- [26] "Then do you know how to hōlua slide?" said a native.

⁷ Halekamahina: "Hill and land sections, Maku'u and Kalapana qds., Puna, Hawai'i. Lit., house (of) the moon" (PN). A crater at 19.30 North, 154.52 West (PSIC).

⁸ 'āla'apapa: "type of ancient dramatic hula" (PED). See also Emerson 1909:49-56.
pūniu: a hula performed with the pūniu: "a small knee drum made of coconut shell with fishskin cover, as of kala" (PED);
'okilu: probably same as kilu, a type of game similar to gusits in which hula was also done. (PED:kilu).

⁹ hōlua: "sled, especially the ancient sled used on grassy slopes" (PED).

¹⁰ Kahawali: a chief made famous in legend. Usually is said to have scorned to race on the hōlua slide with Pele, after which she chases him with a lava flow.

¹¹ Puaa is a misprint of pu'u, hill.

- [27] "Yes, that is, if it's the kind done on the back. This here is done on the front," said Kama.
- [28] This one climbed up this hill and met with the chief, Kahawali. The chief said, "I am blessed by your becoming a hōlua sled companion for me."
- [29] "This is the reason that I have climbed up here, because I saw that you have no companion to hōlua slide with."
- [30] They two decided that this time of day would be the right time for them to go hōlua sledding. After this was decided by Kamapua'a and the chief, this one became a person greatly admired by the sightseers, as a beautiful man, and as the best of the warriors. And the white loincloth was wrapped¹² around the buttocks of this pig of ours.

It is not finished.

¹² The actual term is moaukea which is not defined in either PED or LAD. The meaning is presumed from context.

ISSUE 15

MONDAY, JULY 13, 1891

PELE CHASES KAMA INTO THE SEA
AND THEN DECLARES A TRUCE

- [1] As for the people of the gentle sex, they pulled at him, at this one who brought so much delight to the hōlua sledding contest. And he was admired profusely by the spectators crowding at the bottom of the hill.
- [2] At the finish of this one's hōlua sledding, this one knew that the time was soon coming when his body would be taken by his opponent. The woman of the pit was quickly descending upon him. She was very near.
- [3] Upon her appearance among the crowd of people, they began to shout loudly.
- [4] But, Pele saw her opponent run into the distant forest. Therefore, Pele sent her fire onwards with great force. It went until this little pig was very close to the water's edge. There was no hope for life.
- [5] This one leaped into the sea, changing his body into the humuhumuapua'a¹ fish. Pele's people, the Hi'iaka sisters, stood upon the plain. Pele's people had indeed been thwarted.
- [6] Then Kama's voice was heard ridiculing Pele and her warriors.
- [7] Then Pele said to her younger sisters, "Show 'the hidden places of your bodies'², and our opponent will probably see (them) and soon return here to land. Then I'll kill him."

¹ humuhumuapua'a: Same as humuhumu-nukunuka-a-pua'a: "Varieties of humuhumu (Rhinecanthus aculeatus) Lit., humuhumu with a snout like a pig" (PED).

² "nā wahi huna o ke kino o lakou": the hidden places is a euphemism for the genitals.

- [8] The command of Pele was fulfilled by them. Then indeed Kama saw 'the hidden places' of Pele's people, that is, the younger sisters, and he spoke revilingly (of them).
- [9] The younger sisters of Pele answered him, "He is ranting about our 'hidden places'!"
- [10] Then Pele told her younger sisters, "Turn your fronts around towards me and I shall try."
- [11] Then they turned until Pele had done her part.
- [12] They all turned to face Kamapua'a. Kama saw them and cursed their bodies, and then, 'the house of Kaupō was set afire'³.
- [13] And then the 'hidden things' couldn't be concealed by putting them in a secret place. Pele said to her younger sisters, "It is only right that we end what we have been doing.
- [14] It has already been seen by him, and it is only right that we stop being cruel. Perhaps it would be better to make love."
- [15] The younger sisters all agreed with soft voices, "It is better to stop. We shall return to the mountain, and we shall call our husband, to return with us, and to end the fighting. Their elder sister agreed and answered.
- [16] "Indeed, call our husband to return. The fighting is finished."
- [17] Ko'olauwahineapuakei⁴ called out, "Return and live on the

³ "ke ā ka hale o Kaupō": fig., desire was kindled, as the house is symbolic of the human body (Emerson 1909:53). The allusion to Kaupō is obscure but may be a pun, as Kaupō is lit., night descends.

⁴ Ko'olauwahine-a-Puakei: lit., the windward woman of (the) proud flower.

land. For you is 'the work that tires the body'⁵."

[18] When the pig heard this he was comforted by the thought that 'there was water below'⁶.

[19] Because of these smooth⁷ speeches between the younger sisters of Pele and Kamapua'a, their love for Kamapua'a became very great. They hid themselves in the mountainous land where the snow turns to water. There were no people remaining; this place was completely desolate of women.

[20] Kamapua'a landed upon the shore. There were no people where he landed. It had been his hope to see the women who had first called to him.

[21] However, now this place was very lonely, and he said to himself, "Where then indeed are the women now?"

[22] His grandfather said, "Don't ask about them, and don't wait around with misty eyes or it will be they who come after you. Is this really your idea then?"

[23] Ten times have they waited patiently because of your delaying.

[24] It would be better for you folks to be 'tiring' each other out. They would be 'tired' and you would be 'tired' also. That's what you should do, my grandchild.

[25] It is not for the women to go and fetch the man, that's for us to do, my man. It's like when we two faced the great sea and the

⁵ 'ka hana iho a luhi ka kino': fig., love-making.

⁶ 'he wai ko lalo': fig., love-making might ensue.

⁷ kākele: lit., "to rub with oil," also "to slide skid, glide, to go rambling at will and hence to do as one pleases" (PED).

tossing of the waves of the ocean, that is the dark sea, the deep sea, and also the 'purplish-blue sea of Kane'⁸. Indeed, this is nothing compared to the enticement from within.

[26] Therefore, it would be better for us to trudge along until we glimpse the seashore of Punahoa.

[27] Our staying at this place, a coastline with no people would be useless. And how then shall we get something to eat? Our insides are trembling (from lack of food). Then 'the eyes can recover from sickness'⁹ at the place where the sweetheart is known. Because indeed, 'it is the 'inalua vine that is already in the mouth'¹⁰.

[28] This is a mistake, my grandchild. And if this one should err before you, it will be a very great mistake. It's a good thing."

[29] Kamapua'a replied, "It would be better for you to hide in my 'hidden place' and completely disappear. I am very embarrassed. When Pele and her younger sisters see my 'hidden place', indeed I shall conceal myself in your 'hidden place' until I vanish!"

[30] "But it will not be concealed from Pele because Pele has many body forms just as you have many body forms."

[31] Kūliaikekaua called upon some of his relatives to take away this one's ugly pig body and instead release upon him a beautiful young body, the body of a handsome man.

⁸ 'kai pōpolohu ho'i a Kāne'" a famous and poetic epithet common in chants; refers to the deep, and hence dark, ocean. (PED: pōpolohua).

⁹ 'polapola aku nā maka': "bright, as the face of one recovered from sickness" (LAD).

¹⁰ "'O nā 'inalua iho la nō ia i ka nuku': inālua: a kind of vine used for catching fish (PED).

[32] When Kūliaikekaua saw their grandchild 'indeed the birds went and ate above'¹¹ at the appearance of this handsome man.

[33] Kamapua'a said, "You should look carefully for any flaws or defects upon my physique." Kūliaikekaua said, "There is not a flaw upon any part of your body." And this is your author's expression of affection, in the words of the name chants of the chiefs; this is it here below:

[34] "No defects, no flaws
 The skilled one has no fame
 Delivered by Hakaio'e¹²
 By the precious fast one
 (5) The handsome man appears."

[35] Because, the smoke would take and capture this pig of ours.
 Because of this, they two began to travel in human form.

[36] There indeed were Pele and her younger sisters returning to their home. Here then was Kamapua'a following afterwards.

It is not finished.

¹¹ 'Ua hele nō ho'i a 'ai ka manu i luna': 'ai: to eat, can also be ai: to have sexual relations, as glottals were omitted by Hawaiian language newspapers in 1891. Hence, the saying might be 'indeed the birds went and made love above'.

¹² Hakaio'e: seems to be a lost mythological figure; not in For. Col., Beckwith 1970, Malo 1898, I'i 1959 or Kamakau 1961, 1964, or 1976. Not a place name, nor is mentioned in LAD, AP or PED.

ISSUE 16

TUESDAY, JULY 14, 1891

KAMAPUA'A WINS AFTER ALL

- [1] When Pele folks arrived below in the crater and entered their house, Kamapua'a was standing above at Akanikōlea.
- [2] The younger sisters of Pele cried with love upon seeing him there, but Pele answered them, "Don't cry, one of you go outside. Perhaps our husband has arrived up there at Akanikōlea."
- [3] The younger sisters of Pele said, "There is our husband standing above at Akanikōlea."
- [4] "This man is certainly quick. When we left, he had not yet landed upon the shore. Perhaps he is still in the sea, just dillydallying.
- [5] You folks should go and look now." Then some of Pele's younger sisters emerged (from the house), that is the women of the Pua-hā'enaena flower and the woman who lives on the coasts.¹
- [6] When they two emerged and looked up at Akanikōlea, they quickly noticed this husband of theirs standing above at Akanikōlea.
- [7] They two shouted aloud with happiness, "This husband of ours is standing right here."
- [8] Pele said, "Perhaps you should call out to our husband and ask him to return. Here is the house, the fish and the poi, and everything else.
- [9] And here also are the friends of the house, as is often said, a person said to be related as an in-law².

¹ Poetic references to Pele's sisters. See issue 10, notes 34, 39.

² 'he pili pāpākole': the in-laws refer to Pele's sisters.

- [10] Therefore, you should call out to the love that will 'so tightly fasten our bones'³. He has finished his dillydallying and now it's time for us to delay.
- [11] It is right that he should be tired. It is a desire required from the time of the ancestors until now." Pele called out to her 'multitudinous gods of the night',⁴ and this is it here below:
- [12] "Oh kapu-breaking⁵ male gods
 Oh kapu-breaking female gods
 Oh the eye of the fire
 Oh the redness of the fire
 (5) Take away my ugly body
 And place it on the platform in Kailua
 As for my beautiful body, release it upon me."
- [13] Pele's fine and beautiful body was then released upon her.
- [14] At this time, Kamapua'a prepared himself to descend into the crater, but his grandfather stopped to instruct him on the things that he ought to do.
- [15] "When you descend below and mingle with Pele folks, and the young beautiful women come to 'fetch' you, don't agree (to any of them) lest you soon die. You must refuse saying, "I have no desire

³ 'kākia i ka 'iwi a kākou': perhaps to fasten is to preserve.

⁴ 'kini akua o ka pō': a standard phrase used in prayers that includes all the gods, so as not to offend any. Gods of the night were called upon for sorcery. See PED: kini akua.

⁵ Nāho'aikū: the name of Pele's family. See issue 2, note 24; issue 12, note 20.

for any of you; I desire another woman. I shall choose from among you, when 'my desire arises'⁶."

[16] The younger sisters of Pele said, "You are young and handsome, and we are all young and beautiful women. And this is the time for all of us to join bodies, "to quench the thirst in love-making".⁷ When this has been done fifty times, then 'the boundaries of the water's surface will be broken'⁸."

[17] Kamapua'a refused them, "I have no desire for any of you. As for the type of beautiful woman, it is for the man to choose what is delicious. He is the one who 'eats'⁹ and relishes the food. Therefore, I shall mingle among you and search for my love."

[18] Pele once again changed from her beautiful body and took on her ugly body. She sat in the fireplace with a fine patterned mat over her shoulders.

[19] The grandfather of Kamapua'a had continually instructed him that 'the old woman sitting in the fireplace with a fine patterned mat will indeed be Pele. You should go and meet with her and share your love between the two of you.

[20] And she will say to you, "What then is wrong? My sacred skin has touched you, oh husband, and this body has freed you from kapu.

⁶ 'ku i ko'u 'i 'ini': ku has a double meaning, erect as well as arise.

⁷ 'e kani pono auane'i me ka naue': naue, frequently used in genital chants, means 'to tremble, vibrate', is a euphemism for love-making.

⁸ 'pau ka palena 'iliwai': an obscure or forgotten saying.

⁹ 'ai: to eat; a pun on ai: "to have sexual relations" (PED).

I am releasing you. (You may now) go and join bodies with my younger sisters. You are a handsome man and they are such beautiful women." Those are the companions that befit 'the placing of Waialoha',¹⁰. The hard one needs the hard one for the excitement. 'There is no delaying the surging of the large seas'.¹¹

[21] Therefore, how are you, oh Kamapua'a, in the 'stirring up of the seaspray'?"¹² Kama answered.

[22] "They will come afterwards. First we two shall 'release the canoes upon the dirt'."¹³

[23] Pele replied, "Perhaps you should know, oh husband, 'Waihanau has not the slightest interest remaining'.¹⁴ The body moves slowly. The days of womanhood have passed on. These are the days of old age.¹⁵ You should go down to that (other) side.

[24] This is what I am saying to you, my love. You should 'make

¹⁰ 'ke kau ana i Waialoha: Waialoha being 'the waters (of) love' or 'the beloved water'; is also the name of a waterfall on Kaua'i, 21.10 North, 159.40 West (PSIC).

¹¹ 'a'ohe ka'uka'u la o ka helena a ke kai nui: 'the surging of the sea' is as the surging of one's emotions, an allusion to sexual relations.

¹² 'ho'olale a ke ehukai: seaspray signifies happy emotions.

¹³ 'e ku'u ai nā wa'a i ka lepo: since canoes are symbolic of the human body, to release the canoe is to make love.

¹⁴ 'a'ohe wahi lihi i koe o Waihanau: Waihanau is literally 'birth waters', signifying that Pele is beyond childbearing age; also a stream on Moloka'i, 21.10 North, 156.58 West (PSIC).

¹⁵ The term used is Kaniko'o: "Aged, so old that one walks with a cane (a favorite metaphor). Lit., sounding cane" (PED).

love' (naue) with my younger sisters. "The food the beauties'¹⁶ is exciting, but it is up to you, oh companion."

[25] Kamapua'a said, "This body didn't swim across the great sea for them, but for you alone, and these are 'dead bones' after you are done with them, oh wife."

[26] Then Pele knew, 'the prow of Kama's ship' ¹⁷ would not veer to the left (south) but would point due right (North)¹⁸.

[27] It was just like the pointing of the star Kau'ōpae¹⁹, the canoe-steering star of the people.

[28] Pele said, "If that's how it is, I shall go to bathe my body in the water, and put on my clothes so that I look a bit better."

[29] Kamapua'a agreed with this flattery of Pele's, and she went off directly to a place where she could bathe.

[30] This one transformed her ugly features and took on a beautiful woman's body, and went before Kamapua'a and said, "Let's you and I return into the house where it's secluded."

[31] Kama refused saying, "I have no desire for the inside of the house. Here is the beauty outside, and it's very fine indeed."

¹⁶ 'nā 'ai a ka u'i': if 'ai were ai, without the glottal, this saying would be 'the sexual relations of youth'.

¹⁷ 'ka'ihu o ko Kamapua'a moku': a phallic symbol. For example see 'Ālika, Elbert and Mahoe 1970:33-34.

¹⁸ The image of a ship or canoe coming into harbor is a common sexual allusion; the ship being male and the harbor, female. (Ibid.).

¹⁹ Kau'ōpae: "name for the star Sirius" (PED).

- [32] Pele replied, "The behavior of this husband is very strange! Indeed, upon the 'uhaloa grass'²⁰ he wishes to 'release our canoes'." This one said:
- [33] "Indeed, there is pāhoehoe lava for the body, which is bad for the physique. Therefore, let's not wait for even a little now, let's get to work."
- [34] Therefore, Pele fulfilled the desires of her born lover,²¹ Kama.
- [35] Thereupon they two threw themselves into 'the food of the beauties', and 'joyous was the bending over of the fisherman, the sea was calm'.²²
- [36] They two joined bodies until four days and four nights had passed. Then Pele became truly vexed and annoyed at this pig-like behavior of this Kamapua'a. The younger sisters of Pele began to wail at the death (defeat) of their eldest sister.
- [37] You folks must be a little patient and we shall return tomorrow.

It is not finished.

²⁰ 'uhaloa: "(Waltheria americana)" (PED). A plant form of Kamapua'a (For. Col. 5:331).

²¹ ipo hānau: inferring that from birth they were meant for each other.

²² 'le'a ai kūlou a ka lawai'a he mālie: le'a is also "sexual gratification" (PED), hence, in this interesting metaphor, Kamapua'a is the fisherman.

ISSUE 17

WEDNESDAY, JULY 15, 1891

KAMAPUA'A IS ENRAPTURED BY KAPO

- [1] As for the gods of Pele, they looked about in confusion and wandered around aimlessly outside. Their strength had been taken away by the pig-grandchild of Kamaunuanoho.
- [2] When it was understood that Pele was going to die, the parents and younger sisters of Pele began to wail. Thereafter, they decided to fetch Lamakū to come before them.
- [3] They consulted with each other about sending Lamakū to Maui, to where Kapo¹ was living at Wailua², at the Ko'olau cliffs³ of Maui. Because indeed, Kapo's genitals were the 'flying genitals',⁴ referred to in this story of Kamapua'a, that could be brought to Hawai'i.
- [4] Then, he (Kamapua'a) would be the one to see this large and plump thing passing before his eyes. This idea was decided upon in the consultations between the family of Pele and Lamakū.
- [5] Lamakū was very swift in his journey to Maui, and he met together with Kapo. The native of that place (Kapo) questioned Lamakū.
- [6] "What is the reason for your swift journey in sailing here?"
- [7] "I was sent by your lord and older sister.

¹ Kapo: "a sister of Pele and a daughter of Haumea" (PED 388). A goddess of sorcery and hula, her particular gift was a flying vagina.

² Wailua: refers to Wailua-iki and Wailua-nui, two land divisions in "Nahiku gd., Maui ... Lit., two waters" (PN).

³ Ko'olau cliffs: As the name implies this is a mountainous land area on the north-eastern end of Maui (PN).

⁴ They could be detached from her body and fly through the air as she directed them.

- [8] I have come to fetch your genitals to bring them to Hawai'i. When Kamapua'a sees them, he will be the one to 'fetch' them. Indeed, it's your job to fly away, and he will follow after you, leaving Pele behind.
- [9] There is no other way for Pele to escape. She will be killed by the excessive rooting of that pig."
- [10] Kapo replied, "The sea is very good for a rather long journey. Here then, it's not an important matter. Let us eat until we are satisfied. Then you can go and return to Hawai'i, and also take with you the gourd containing our possessions."
- [11] This one agreed and after they had finished eating, he returned to Hawai'i with his baggage. He arrived before his masters who had sent him and they received him with great happiness.
- [12] But, as for the distressing position of Pele, it still continued. Therefore, love welled up within 'Awe'aweikealoha, because it was love that was his business.
- [13] He whispered softly to the younger sisters of Pele, "If you speak, Pele's life will be saved."
- [14] 'Awe'aweikealoha was a relative of the grandfathers of Kamapua'a and of Pele, also. That was the reason that love welled up within 'Awe'aweikealoha, and his whispering voice gently spoke to the Hi'iaka sisters,
- [15] 'You folks should not speak like this to your first born (elder sister). This is not the correct way for bodies to be used. This behavior of the pig is very disturbing. If perhaps it were

the behavior of a human, then we could not forgive him when his part was finished."

(There seems to be a paragraph missing here.)

[16] Pele and Kamapua'a heard these words of the younger sisters of Pele. Kamapua'a said, "Indeed, I shall stop, Ka'epulu⁵ is the law of the chiefs." Pele requested of him, "Let our law be for me."

[17] Kamapua'a refused. Pele said, "If that's how it is to be, then indeed Kai'okia⁶ shall be my law."

[18] Then the sisters went to fetch Pele and return her into the house. Pele invited Kamapua'a to come into the house to share a meal with them.

[19] And Kamapua'a went in, walking in an embarrassed and sad manner. Kamapua'a requested of Pele, "Three districts of Hawai'i (island) shall belong to you and three districts shall belong to me." Pele agreed to the request of her husband, that is, Puna, Ka'ū and Kona⁷, these districts would belong to Pele, and Hilo⁸, Hāmākua⁹ and Kohala would belong to Kamapua'a.

[20] Kamapua'a said to Pele, "You wait and if the child of ours is born as a girl, call her name after your side. And if, indeed, it is born as a boy, call the name after my side."

⁵ Ka'epulu: although said to be a chief's law, is not mentioned in Kamakau's list of chiefly laws (1964:9,10,11,14,15,17). Not recorded in Kamakau 1961 or 1976, Malo 1898 or I'i 1959.

⁶ Kai'okia: "separated by sea, spared, set apart, separated" (PED). Said to have been an ancient law proclaimed by Kanenuiakea after the great flood to keep the sea apart from the land (Kamakau 1964:13). Emerson (1915:40) declares it to be Pele's law and that "exclusiveness, to live apart, was the rule of Pele's life." By invoking this law Pele means to forever live apart from Kamapua'a.

- [21] When Pele gave birth, the child of theirs was a girl, therefore, she named her for her side, Ka'owakaikalani¹⁰.
- [22] Kama left Pele folks and then Kama saw this genital dangling before him. He pursued it until he arrived at Keahialaka¹¹, which is a place. When this Kama arrived there, this genital flew until Kūki'i¹², where the land is an open plain. (So) Kamapua'a went there.
- [23] This genital flew until Pu'uma'i¹³, which is a ravine. When Kamapua'a arrived there, the genital of Kapo flew out into the deep ocean. This one pursued it in his fish body.
- [24] Two nights and days passed, and this one arrived at Maui, at Pueokahi¹⁴, at Hāna¹⁵, the land about which is said;

⁷ Puna, Ka'ū and Kona: These are the predominantly dry, desert areas of southern Hawai'i wherein lie the active volcanoes, Kīlauea, Mauna Loa and Hualalai, hence Pele chose these as her lands.

⁸ Hilo: Village, bay and district on the northeast coast of Hawai'i island. (PN).

⁹ Hāmākua: "quadrangle, district ... forest reserve, northeast Hawai'i" (Ibid.). Hilo, Hāmākua and Kohala were the lush green districts, all located on the northern half of Hawai'i. These were to be Kamapua'a's lands as the rain forests were most suitable for his pig nature.

¹⁰ Ka'owakaikalani: lit., the lightning flashing in the heavens.

¹¹ Keahialaka: "land section and village, Maku'a qd., Hawai'i where Pele dug a crater. Lit., the fire made by Laka" (PN).

¹² Kūki'i: "land division, Maku'u qd., Hawai'i ... lit., standing image" (PN).

¹³ Pu'uma'i: lit., genital hill. Not listed in PN, or Bier's 1976 map. Is, however, an alternate name for Kohelepelepe, Koko Head (PSIC).

¹⁴ Pueokahi: name of the bay at Hāna, Maui. Lit., lone owl (PN).

- [25] "The white misty rain of Hāna
 Hāna is the fish of Lanakila¹⁶
 Hāna is the little fish."
- [26] Kama searched the Ko'olau area in his pursuit of the genital
 of Kapo. Kama arrived at Waialuanui¹⁷. This genital flew to
 Waialuaiki¹⁸.
- [27] Kama again arrived there. This genital flew to the roof of
 the house. When Kama arrived outside of that house of Kapo's, the
 genital was hidden inside of a bundle. Kama went and stood outside
 of the house, and this one peered in the doorway¹⁹. When Kapo saw
 this handsome man standing outside, she was filled with joyous
 affection and called out ...

It is not finished.

¹⁵ Hāna: "quadrangle, village, bay ... district ... East Maui"
 (Ibid.).

¹⁶ Lanakila: lit., victory; said to be a place on Maui famous for
 its potent 'awa (Kamakau 1976:41), and Hāna, Maui is often coupled with
 the saying, "the yellow leafed 'awa of Lanakila (Kamakau 1961:385).

¹⁷ Waialuanui: a variant of Wailua-nui, a land division at Nāhiku,
 Maui.

¹⁸ Waialuaiki: a variant of Wailua-iki. See 17:2, issue 17, note 2,
 17.

¹⁹ This is a risqué little joke because puka: hole or doorway, can
 also be slang terminology for a female genital, in this case Kapo's.

ISSUE 18

THURSDAY, JULY 16, 1891

PUANUI IS FURIOUS

- [1] "Perhaps you should come inside the house. Here is the house, a warm place. Come inside, don't be anxious and don't be shy. Everything inside and outside of the house is yours."
- [2] Kamapua'a said, "It's best that the traveller should rest outside of the house until 'the puffing for breath is over'. Then, he should enter into the house." So this pig sat outside and made himself comfortable while Kapo waited and her tapa beater rang out.
- [3] And when this one's panting for breath was over, Kapo called out again, "Indeed, come inside." Then Kamapua'a went straight into the house and he asked,
- [4] "Where then are all the people of your place here?"
- [5] "They are fishing at sea, and where have you come from?"
- [6] "I have come from right here, and you are the most beautiful woman of these Ko'olau cliffs of Maui."
- [7] "Yes, perhaps I am lovely to look at above, but here below, 'there is no small edge, there is only a cliff'¹."
- [8] Kamapua'a said, "You are lovely above and lovely below, too." Kamapua'a had just seen that genital of Kapo which was put away in the bundle. He grabbed it and put it on her (body), and they two began to join bodies.
- [9] And when a certain person came to the house of Kapo folks, he saw these two. Immediately he went out upon his canoe and sailed

¹ 'a'ohe he lihi, he pali wale nō': a saying rather obscure in meaning.

to where Puanui², the husband of Kapo, was fishing. Puanui asked that man,

[10] "Why does your canoe sail here at noon?"

[11] "Indeed, I have sailed here to see you," said the other one.

[12] In this fishing expedition of Puanui, from morning until this time at which they two were speaking, there had not been even a little nibble on his hook by the fish. Here indeed was the reason. There was wrong doing in the house³. And Puanui asked this person,

[13] "What indeed is your canoe doing in sailing here?"

[14] "I shall tell you. I went by your house with the thought that you had already returned. There was Kapo sleeping with another man, and he was a stranger to my eyes. That's the reason that I have sailed here, to reveal this to you."

[15] At this time 'the sea of Puanui rose up'⁴ and he said, "That indeed was the reason that all my fish got away. There was wrong doing in the house."

² Puanui: lit., large flower; flower in this case could also refer to his member. Husband of Kapo, said to dwell in Wailua, Maui. (I'i 1959:18,47,150; Emerson 1909:67). Often mentioned with Kalaipāhoa, Pua (Puanui) and Kapo are also said to be sorcery gods of Moloka'i from the time of Kahekili (Kamakau, Ke Au Oko'a, May 19, July 14, 1870; Malo 116).

³ When the men went out fishing, those who stayed at home were to wait quietly, no working and no playing, until the fishermen returned. Should the men have bad luck at sea and return empty handed, it would be said that some wrong had been committed in the house (Lecture by Edith Kanaka'ole, July 1978).

⁴ "i pi'i a'e ai ke kai o Puanui": the sea rising represents Puanui's rising anger.

- [16] Therefore, Puanui turned his canoe towards the shore of the land. The people dipped their strong paddles with great force. He was hot inside when 'the sea ascended to the base of the cliffs'⁵.
- [17] In no time at all they had landed on the shore. As he left the canoe he grabbed a paddle and held it tightly in his hands. Then he returned (home) at a swift pace.
- [18] The 'work' (Puanui) arrived, persisting through Wailuanui and Wailuaiki. He continued as time passed and the tide flowed in, while the Ulumano⁶ wind blew.
- [19] When this wealthy person (Puanui) glimpsed this lazy person (Kama) pleasantly absorbed in making love at 'the water surface of Punahoa'⁷, he lifted his paddle up high, and beat it down right upon Kamapua'a.
- [20] When the paddle of Puanui struck down right upon Kamapua'a, that one (Kama) was courteous. 'The child has already flown off, the one who was afraid'⁸.
- [21] Puanui brought down his paddle for the second time. Kamapua'a humped up his back so that Kapo would not be hit, because Kapo was

⁵ 'ke pi'i ala ke kai i kumu pali': fig., Puanui's anger was raging.

⁶ Ulumano: "name of a violent wind which blows from the south and other quarters, in the night only, on the west side of Hawai'i" (LAD). Here used figuratively to describe Puanui's anger.

⁷ 'ka 'iliwai o Punahoa'; Punahoa: "land sections, Hilo qd., Hawai'i. Lit., companion spring" (PN). Since puna is an allusion to a woman, (see issue 9, par. 20-24), perhaps the water surface is another female metaphor.

⁸ 'ua lele mua ka eiki (keiki) ka mea maka'u': Kama thus warns Puanui that he, Kama, is no longer a timid child but now a man.

left humbled in 'the water of Niuli'i'⁹.

[22] Kapo cried out with a loud voice, "Oh Puanui, don't you strike this one here! This is not just another man, this is Kamapua'a!"

[23] That one (Puanui) didn't heed this pleading voice of the wife, (but) he struck suddenly with great force upon 'the food of the beauty',¹⁰.

[24] Two and three times the voice of Kapo called out to her husband. Kamapua'a arose and sat up and conversed with Kapo.

[25] "Where is this one? Above, below or seaward?" Kapo said, "No, he's not there." "Where is he then?"

[26] "Upland in the mountains." Kapo bowed her head. Then the hands of Kamapua'a seized Puanui and cast him up into the upland of Wailuaiki.

[27] This banana grove¹¹ flourishing in the uplands of Wailuaiki was called Puanui, and (continues to be so called) until this very day, after the name of Puanui, the husband of Kapo.

[28] Kapo prepared food for them, and they two sat down to this meal. After they had eaten, Kamapua'a lived there until two anahulu (20 days) had passed. Then this Kamapua'a became aroused to travel, because his love for his elder brother welled up inside

⁹ 'i ka wai o Niuli'i': Niuli'i is a "village, land division and stream, Kohala and Waipio qds., Hawai'i ... Lit., small coconut" (PN).

¹⁰ 'nā 'ai a ka u'i': fig., a lover. See also issue 16, note 16.

¹¹ Puanui was thus magically changed into a banana grove, a most fitting end for a man with a 'big flower' as the banana is another Hawaiian phallic symbol; hence forbidden as food for women in ancient times. (Malo 1951:29).

of him.

[29] He knew that his elder brother had already left his life because indeed he had smelled the stench of his (Kama's) burning bristles.

[30] Kapo said, "Don't go. Let you and I stay together, living for your desire."

[31] "Yes, perhaps it is indeed my true desire, but there must be no entanglement. The love for my elder brother has welled up inside," said Kamapua'a.

[32] Therefore, Kapapua'a continued his conversation, saying, "Tomorrow morning, I shall leave you to live alone in this place of ours."

It is not finished.

ISSUE 19

FRIDAY, JULY 17, 1891

KAMAPŪA'A ABANDONS KAPO

- [1] Then Kapo cried out for the love of her husband, Kamapua'a. When they two laid down together on this night, Kapo did not sleep well. She just squirmed back and forth until the dawn arrived.
- [2] This pig of ours arose first and (began to) prepare himself. Then Kapo gently requested him to remain, saying, "This night should be for me, for the wife."
- [3] Kamapua'a said, "Don't you delay me. Indeed, I can only see the spirit body of my elder brother. He is damp and cold.
- [4] You should wait (here), oh wife, and if (after time has passed) you still love the husband (me), then search until you find him on the island of O'ahu."
- [5] "If that is the way it is to be, then your idea is good, oh husband. Indeed, the wife shall be the woman who swims out upon the vast sea."
- [6] The very last aloha was shared between them. Then this Kamapua'a travelled by the Ko'olau (cliffs) of Maui until he reached Māliko¹. This one stopped outside of a certain house that was full of people, dancing and eating, and playing no'a² and pūhenehene³.

¹ Māliko: "gulch and bay, Pā'ia gd., Maui. Lit., budding" (PN).

² no'a: a guessing game played by commoners and chiefs in which a small piece of wood or stone was hidden under one of several piles of tapa. It was accompanied by heavy betting (Malo 1898:225-226).

³ pūhenehene: a guessing game similar to no'a but only played at night. A pebble was hidden on one of the player's person as one team was covered by tapa. When the tapa was removed, the other team had to guess upon which person the pebble was hidden. Accompanied by chanting and hula. (Malo 1951:218).

- [7] The natives called out, "Come inside the house." This one agreed.
- [8] "You are a handsome young man. Where have you come from?"
- [9] "From here in Ko'olau," said Kamapua'a.
- [10] "You are from Maui?" the native asked again.
- [11] "No, I am from the island of O'ahu. I also went sightseeing on Hawai'i, and indeed I have seen this land, too. The desire has been satisfied and for this reason I am returning.
- [12] "Where then is your canoe?"
- [13] "I have no canoe. I was just a passenger and I landed at Hāna. Indeed, I have been travelling and sightseeing among these Ko'olau cliffs."
- [14] A man said, "We just heard that should a certain travelling man arrive in Hawaii, similar to your stature, as we are seeing her here, that (he would) indeed be marked by Pele."
- [15] "Perhaps that's what happened," said Kamapua'a. "I don't know about these things. I travelled all about Hawai'i and I am now returning to 'the birth sands'⁵.
- [16] Let us all come inside and make merry⁶. Thus I can rest a bit until 'the shortness of breath is over', as my journey has been a long one."
- [17] A woman said to him, "That is not the way we are here. First

⁵ 'ke one hānau': a poetic way of referring to the place where one was raised.

⁶ le'ale'a does mean to 'make merry' but at the same time it also refers to sexual gratification.

we eat until satisfied and afterwards we 'make merry', perhaps making merry' with this strong stout one inside here."

[18] That woman was very quick in preparing food for this one here.

[19] When everything was ready, this one sat down to eat.

Kamapua'a did not eat of the pork, because that was his body. This one ate only fish. This one pushed aside the pork laulau⁷.

[20] This native woman watched him eating fish and because this woman saw that the stranger did not eat the pork laulau, she said,

[21] "You are the most ignorant person! The sands were left by you. You just walked upon the rough lava. The fine lush oasis (amidst the lava flows) was left by you 'to release the fishing net'⁸.

[22] Kamapua'a said, "I have come. Great indeed is the desire⁹ for you, oh chiefess, to drink in your presence, to perhaps eat what you have prepared, and then leave."

[23] This one continued to eat until 'the thirst of his water gourd was satisfied'¹⁰. When he had finished eating, this woman said,

⁷ laulau: "package of ti leaves or banana leaves containing pork, beef, salted fish, or taro tops, baked in the ground oven, steamed or broiled" (PED).

⁸ 'e ku'u ai o ka 'upena': perhaps 'to release the net' was similar in a figurative sense to 'release the canoes'. See issue 16, note 12. Kama as a fisherman is issue 16, note 23.

⁹ 'ono usually means to crave or relish food or drink. Here it could also mean to desire the body of the chiefess.

¹⁰ 'a kani ka ia nei muolo wai': a proverb obscure in meaning; not in Judd 1930.

- [24] "Eat until you are satisfied."¹¹
- [25] "I am satisfied. The merry making with the natives has been sacrificed. I apologize for myself before you, oh chiefess, (in light of) your boundless generosity, for the fine food I have eaten. What then shall I repay you with? Perhaps the only payment are 'the bones'¹² or 'the eyes of the slimy place'¹³."
- [26] "There is nothing that should be paid, it is indeed just food. If it is to be like that, then I give my greatest thanks to you."
- [27] That woman spoke very weakly as she looked at Kamapua'a, such a handsome man. Perhaps she mistakenly thought that this pig desired her.
- [28] Kamapua'a pleasantly enjoyed their merrymaking at this time. Kamapua'a took the place of honor while they heaped the no'a mounds¹⁴ before him. They could not hide their pebble from him, because he had a dual form¹⁵. They gave him their very greatest admiration.
- [29] As he was held back to live with them, they provided for him in all the ways that his body desired.

¹¹ 'E 'ai 'oe a maona': a polite urging required by custom. Even after you have eaten, the host begs you to eat more. Here 'ai to eat, is also a double entendre on ai, to make love.

¹² 'o nā iwi': fig., his life.

¹³ 'o nā maka o kahi walewale': an obscure saying; not in Judd 1930.

¹⁴ The piles of tapa. See note 2, this issue.

¹⁵ kino pā pālūa or dual form seems here to also imply 'ike pāpālūa: "to have the gift of second sight" (PED).

[30] They thought they had gained something very valuable (to use) when they went to bet with the no'a game. That is what they thought.

[31] (He would be good) for travelling to bet with the people who would challenge their candidate in the no'a game. These were the thoughts that grew among them at that time. They revealed their entire thoughts before him.

[32] Kamapua'a agreed with their ideas while turning away to conceal his true feelings. When they weren't looking, this one would become a fish in the rock crevices (of the sea). On the evening of this day, they passed away the time all night.

It is not finished.

ISSUE 20

MONDAY, JULY 20, 1891

KAMA SEEKS THE GHOST OF KEKELEI'AIKŪ

- [1] When Kamapua'a saw that dawn was beginning to break, he felt the urge to depart with haste. 'The fish of Uko'a has fled'¹.
- [2] He travelled a long way and when morning arrived this one was by the sea of Kahului². This one rested at someone's fishing house, and was breathing hard outside of the door of the house. The people inside exclaimed,
- [3] "Eh, is there a friend outside the house whose 'feet are shaking like a lover's'³?"
- [4] "Yes, here is a fellow outside crouching in the dewy cold of the early morning."
- [5] "Come inside, then, oh friend." This one entered and the aloha was shared upon their meeting between the visitor and the natives. They looked at this stranger and his bearing was that of one who was glorious and beyond compare, (the type) that is flocked after by youth, and cherished by the gentle sex.
- [6] They welcomed him and gave him taro and fish and all the things (usually had) for breakfast.
- [7] Thereafter, this one ate with the natives at that time, and when they were finished eating, they asked him,
- [8] "From where have you come?"
- [9] "I have come from the Ko'olau cliffs."

¹ 'pupuhi ka i'a o Ukoa': said "of one who flees; Uko'a is at Waialua, O'ahu" (PED): pupuhi).

² Kahului: "town ... port, bay, Maui. Probably lit., the winning" (PN).

³ 'Ha'alulu kapua'i moe ipo': an obscure metaphor. Not in Judd 1930.

- [10] "And where is your journey going?"
- [11] "My journey will go from here until I reach 'the peace of Hauola'⁴."
- [12] "Then your journey must be very swift."
- [13] Right after they had finished eating, this one rose to go.
- [14] He journeyed from here to the place where he called out to the spirit of the elder brother with this chant:
- [15] "Show me (your) love and compassion, oh my elder brother
In the bird catching places where we two have travelled
together
On the plain of Kahinahina⁵
At Olohemiki⁶
- (5) You two had the bird snaring rod
I had the farming rod⁷
Made by the younger brother chief
Of the bloody eyes, swollen in the sun

⁴ 'ka la'i o Hauola': a saying that refers to Lāhaina, Maui (Kamakau 1961:341); Hauola: "an ancient surfing area, Lahaina, Maui (Finney and Houston 28); an offshore stone here is believed to have been a woman who was fleeing from her enemies when the gods turned her into stone" (PN).

⁵ Kahinahina: not in PN, PSIC or Bier's 1976 map. May be the lost place name referred to in issue 2, note 33.

⁶ 'Ōlohemiki: lit., quick lua wrestler. Not in PN, PSIC or Bier's 1976 map.

⁷ 'Iā 'olua la ke kia holomanu
Ia'u la ke kia mahi'ai: lines 5 and 6 refer to the early days when Kahīkihomiakele and Kekelei'aikū lived by catching birds, until Kamapua'a was of age to help his brothers plant taro at which he was so proficient. Kia holomanu and Kia mahi'ai recall Kano and 'ō'ō, two phallic symbols.

- Dancing, dancing is the humble fish of Ko'olina⁸
 (10) Of the rain filled coral beds of Waiku'i⁹
 Yes, at Waiku'i!
 Bearing his fish outside
 Inside is the flesh, outside are the bones
 Oh the pipipi¹⁰ of the burning sea
 (15) Oh Kahunaiki'ulalena¹¹
 Here is your name chant, answer!"

- [16] The spirit of Kekelei'aikū returned. Kamapua'a urged the
 spirit of his elder brother from behind,
 [17] "Return the spirit to Pu'u-o-Kapolei. There indeed should
 your spirit dwell, at the place where your body has been deposited.
 [18] That place where you were in such intense grief that you had
 hanged yourself for the love of your younger brother. Return there
 and wait. Dwell there with our grandmothers, Kamaunuanoho and
 Wahineokama'o¹²."

⁸ Ko'olina: a place in Waimānalo, 'Ewa. See issue 8, note 12.

⁹ Waiku'i: seems to be a lost place name; not in PN or SO.

¹⁰ pipipi: "general name for small mollusks, including Nerita picea and Nerita neglecta" (PED).

¹¹ Kahunaiki'ulalena: lit., the small secret (in the) 'Ulalena rain. 'Ulalena is a reddish-hued rain associated with Ka'ala, O'ahu (PED). This seems to be a name of Kekelei'aikū.

¹² Wahineokama'o: lit., women of the green. Said here to be the companion of Kamaunuanoho, but was also the classic companion of Hi'iaka. See issue 8, note 18.

- [19] Then Kamapua'a travelled until he reached Hālawā¹³. From there he went on until Moku'ume'ume¹⁴. He lived inside of a certain cave, because the day had become evening.
- [20] And because Kamapua'a lived in that cave, this cave has been called Keanapua'a¹⁵ until these times.
- [21] On this very evening, some canoes were sailing from the shores of 'Ewa¹⁶, filled with calabashes of poi, cooked pork, uncooked pork, fish, sugarcane, gourds, bananas and water gourds.
- [22] There were eight canoes. This food that the people were bringing was food belonging to the Kings of O'ahu, that is 'Iouli and 'Iomea who had replaced King 'Olopana when he died.
- [23] The canoes landed at the place where Kamapua'a was staying because it was low tide. There they would sleep until the high tide arrived at dawn. Then they would sail for Kou¹⁷, where the kings were living. Kou is called Honolulu in these times.

¹³ Hālawā: ahupua'a between Moanalua and Aiea, adjoining the east side of Pearl Harbor, O'ahu (SO, map of 'Ewa).

¹⁴ Moku'ume'ume: "old name for Ford Island, Pearl Harbor, O'ahu ... Lit., 'ume game island (famous for this sexual game)" (PN).

¹⁵ Keanapua'a: lit., the pig's cave, located on the beach at Hālawā (SO 10), but here said to be on Moku'ume'ume.

¹⁶ 'Ewa: a major land district of O'ahu, stretching from Hālawā on the east to Honouliuli on the west and encompassing Pearl Harbor. (SO, map of 'Ewa).

¹⁷ Kou: "old name, until 1800, for Honolulu Harbor and vicinity, including the area from Nu'uanu Avenue to Alakea Street, and from Hotel Street to the sea" (PN).

- [24] When they had landed, Kamapua'a moved in swiftly and silently in his pig body. Their canoes were covered over, just outside of Keanapua'a.
- [25] The canoes of these people had been (safely) landed and they prepared a large place to spend the night. They ate until they were satisfied and dropped off to sleep in comfort.
- [26] That night this pig went and climbed into the canoes. All the fish, poi and other food of six canoes were eaten by this pig. All that remained was the cooked pig and the raw pig, because this was his body form.
- [27] Two canoes remained with all of their food, unmolested by Kamapua'a.
- [28] As for the six canoes, Kamapua'a filled the calabashes with his excrement and the water gourds with his urine.
- [29] When the people awoke at dawn, with the idea that they would now travel, they smelled the stench of his excrement.
- [30] One said, "The odor of excrement is very strange. Has one of us done something wrong?"
- [31] They all denied it, "Nothing wrong has been done by us. Not one of us awoke before the others."
- [32] Let us be patient and see what appears tomorrow.

It is not finished.

ISSUE 21

TUESDAY, JULY 21, 1891

KAMAPUA'A PUZZLES 'IOMEA'S AND 'IOULI'S PEOPLE

- [1] When they went upon the canoes, they quickly saw the excrement, the stuff that filled the calabashes, and the urine that filled the water gourds. Everything had been eaten in the six canoes except the pork.
- [2] There were two (other) canoes upon which the food had not been molested. They exclaimed, "Kamapua'a lives again, and he is the one who has done these strange deeds."
- [3] "Indeed, the stench of the (burned) bristles of the pig rose up and filled the islands, and Kamapua'a has been killed by Pele. Here then he lives again!"
- [4] The people on these canoes had a discussion among themselves. As for the six canoes whose food had been eaten, these canoes were to return to the uplands of 'Ewa, to get more food for them. As for the remaining two canoes, they were to sail on ahead.
- [5] Those people returned to the uplands of 'Ewa. As for these two canoes, they prepared for their sailing.
- [6] In these canoes, the people's food was (securely) placed. As they began to sail, this pig appeared on the sandy peninsula crying out.
- [7] When the people heard the pig's crying voice behind them, their eyes turned and looked straight up at the cave. This pig was standing right there.
- [8] They turned back the canoes to go and fetch the pig to load on as cargo. When they landed on the shore, they seized this pig and put him on board the canoe.

- [9] As they were sailing along, a certain man said, "This is a fat juicy pig and would be delicious flesh for the kings because this is an Olomea¹ pig. Lightly salt the flesh of this (kind of) pig and it's really delicious."
- [10] While these people were talking, the eyes of this pig watched them intently.
- [11] There was nothing, between these two canoes, for these people to eat. As they approached the point of Kepo'ookalā², this pig appeared and plopped into the sea. This pig departed in haste and landed on the shore. A fishpond was the place where he landed.
- [12] Kamapua'a began to climb upland of Honouliuli³ until this one arrived at Honouliuli pond.⁴ This one saw this old woman beginning to gather the 'ohā⁵ floating on the water inside of the taro patch.
- [13] This one stood on one side of that taro patch, while this old woman was gathering 'ohā floating on the water.
- [14] When this woman turned, she saw this man standing in the field.

¹ Olomea: "brown, with darker stripes or spots, of pig or dog" (PED).

² Kepo'ookalā: lit., the head of the sun. A point on Waipi'o peninsula in Pearl Harbor, now known as Po'okalā. (SO, map of 'Ewa).

³ Honouliuli: a large ahupua'a adjoining Pearl Harbor, bounded by Ho'ae'ae on the east and Nanakuli on the west, stretching from Wahiawa to the sea. Includes Pu'u-o-Kapolei. (SO, map of 'Ewa). Lit., dark bay.

⁴ Honouliuli pond: this may be what is referred to as Kalo'i, an old taro patch and freshwater spring that is lost today. (SO 35).

⁵ 'ohā: "taro growing from the older root, especially from the stalk called kalo" (PED).

- [15] The old woman gave her aloha to this man standing there. And indeed Kamapua'a gave his aloha in the same manner. And this one asked, "What you doing?"
- [16] "I am gathering a few 'ohā' floating on the water, so that I may live. This is a time of famine for the land. What is the answer?"
- [17] Then Kamapua'a saw a certain taro patch where the taro had grown to maturity. He asked the woman, "What is the reason for gathering this? You should leave (this one) for the taro patch that is mature."
- [18] The old woman said, "That mature taro patch belongs to the king. It's not for people like us."
- [19] Kamapua'a said, "Perhaps the people ought to get this king. It is the people who grow it and cook it, and the king only eats it! I will be the one who will pull the taro for us."
- [20] The old woman said, "We shall soon be killed by the king. No sooner would we eat the taro then we should be killed."
- [21] "Is that so! Perhaps indeed (we) shall not be killed by the king (but) the king shall flee. 'The royal stomach should be a loving stomach',⁶.
- [22] Therefore, let the two of us return to the open plain, and I shall be the one who will pull lots of taro for us."
- [23] Kamaunuanoho said, "I shall indeed be killed because of your behavior. This old woman has just a few loved ones. This is not

⁶ 'he 'ōpū ali'i ho'i, he 'ōpū aloha': an obscure proverb; not in Judd 1930.

the time to become a corpse. Here I am already dead because of the stealing of the king's taro. I shall not see my grandchild because of this sorry business."

[24] Kamapua'a pulled up the taro of the king's taro patch with his great strength, from one side to the other, until the wealth of this taro patch was floating (on the water).

[25] Kamaunuanoho continued to bewail her impending death by the king. All the taro of this taro patch was gathered together by Kamapua'a who said to the old woman,

[26] "Our taro has been gotten. Now it only remains to be placed upon you."

[27] The old woman said, "Perhaps I can't carry the taro. Perhaps we had better carry our taro a little at a time until we are finished."

[28] "Perhaps you should try to carry our food at this time." That one agreed.

[29] When their taro was placed upon the neck of Kamaunuanoho, Kamapua'a called upon his grandfathers, for them to take (away) the weight of the burden upon his grandmother.

[30] Kamaunuanoho went on until they arrived at the hill of Kapolei and Kamapua'a followed right behind.

[31] When Wahineokama'o saw what Kamaunuanoho was carrying, she began to wail for their two deaths by the king.

[32] They two lighted the underground oven and they cooked the best (of the taro). As for most of their taro, they did not cook it.

ISSUE 22

WEDNESDAY, JULY 22, 1891

KAMAPUA'A MEETS MO'O WOMEN AND DRINKS 'AWA

- [1] This is the previous section of the story of Kamapua'a after last Monday.
- [2] Kamapua'a left Kahului, having given his last aloha to the natives of the house where he had first visited.
- [3] Kamapua'a set off for the shore of Wailuku¹. When he arrived at the sandy point on this side of the Wailuku river, a certain woman called out in greeting.
- [4] "Come visit in my house and eat, oh stranger."
- [5] Kamapua'a said, "I have eaten my fill at the house I visited in Kahului."
- [6] That woman said, "That is nothing, come into the house and eat, because you are nearing evening time. Eat your fill (then) sleep in the house. Here is the house, it is a generous house."
- [7] Kamapua'a refused, saying, "I have no desire. I shall travel until the night is very dark, only then and there shall I sleep."
- [8] Your author should explain about this woman. The name of this woman was Waihi[̄]nanoikapo'ipo'i². This woman was a closely related cousin of Pele.
- [9] At this time, Waihi[̄]nanoikapo'ipo'i knew that this strange young handsome man in his refusal would not agree (to her suggestions).
- [10] Therefore, Kamapua'a gave his aloha to Waihi[̄]nanoikapo'ipo'i and turned to continue on in his journey.

¹ Wailuku: "land division ... city, point and stream, West Maui ... Lit., water (of) destruction" (PN).

² Waihi[̄]nano i ka po'ipo'i: lit., the juice of the male pandanus blossom that has been cupped in the hands; name of the chief adviser to King 'Olepa'u of 'Iao valley (Emerson 1915:74-80).

- [11] The name of this place of Wailuku has been called Waihi[̄]nano even until these very enlightened times.
- [12] Kamapua'a continued on until he met with a certain woman swimming in a pool of water combing her dark luxuriant hair.³
- [13] And the voice of that woman called out in greeting (to him), 'You there! Let's you and I go bathe to remove the grimy sweat of your journey along the long road. I'll be the one to wash the dirt from your back. And indeed, "I'll be the one to massage the aching tiredness of your feet.
- [14] And when we two have finished bathing, then we can return to my home. There there is taro, fish, water and everything that you might desire. This day is wasted because the sun is already beginning to set. Sleep, and when it is morning, travel on. There is another day.
- [15] Kamapua'a said, "I don't have a desire to eat. Nor do I have any desire for the other things which you have mentioned. The love for my elder brother is greater at this time.
- [16] I shall continue until the night is very dark, then I shall sleep."
- [17] "You are exceedingly disobedient, oh man. If perhaps you had a human ear, then you would hear (and obey)⁴."

³ A woman swimming alone in a pool or sitting beside a pool combing her hair is always indicative of a mo'owahine or a lizard-woman, a being that could change shapes as Kamapua'a did.

⁴ In the Hawaiian way of thinking to hear is to obey.

- [18] Kamapua'a said to that woman, "I am not a suitable match for you, because you are a woman of the water. I am a man of the dry land. 'The thrill of love at Waialoha'⁵ is not appropriate, therefore, I shall soon say goodbye to you as I am about to go on."
- [19] That woman said, "What you have said to me is true, but you and I are also alike in that we have supernatural body forms."
- [20] I have a different body form from within the water and so also do you. Indeed you have a supernatural body, oh pig grandchild of Kamaunuanoho."
- [21] Kamapua'a only turned to go on his way, because the sun was setting.
- [22] Your author shall (now) reveal the name of this woman. Paukūkalo⁶ was her name.
- [23] And the name of the pool where she was bathing just a seaward of Wailuku has been called Paukūkalo until this very day.
- [24] Kamapua'a journeyed until he arrived by the sea of Wai'ehu⁷. He saw this fishing canoe returning to land upon the shore.
- [25] Indeed that canoe was coming in full of fish. When it landed, those men had to carry it to land. These men lifted their canoe,

⁵ 'ke kāunu 'ana i Waialoha': Waialoha, lit., beloved waters or water (of) love, is a pun upon the water (wai) which is this woman's home and upon those waters exuded in love-making. See issue 16, note 10. Also 'kāunu: desire passion. Wai o kāunu, lit., the water of love - 'the warm effects'." (Emerson 1915:108).

⁶ Paukūkalo: lit., a piece of kalo (taro). Said to be a place where mo'o (lizard gods) frequented (Kamakau 1964:83,85).

⁷ Wai'ehu: "land division, point, streams, village, beach ... Wailuku gd., Maui. Lit., water spray" (PN).

however, the canoe couldn't be brought all the way up as it was so full of fish.

[26] As he was sitting in a crouching position, Kamapua'a stood up. His hands seized the manu⁸ of the canoe and raised it up, carrying it along with the natives, until the canoe was properly landed at its resting place.

[27] This man turned and saw Kamapua'a standing behind the canoe. He gave him his aloha and also asked him,

[28] "You are very swift. From where have you come?"

[29] "From this Ko'olau area of Maui. I am a visitor."

[30] "If it should please you, oh visitor, you and I can sleep at my house here."

[31] "Is it only you then perhaps who lives here at your house?"

[32] "Yes, only me."

[33] "Yes, let you and I sleep here tonight."

[34] This native prepared the food, broiling some fish.

[35] When Kamapua'a looked at the wall of the house (he saw) two 'awa roots hanging there. He said to his native friend,

[36] "Here then is our food, the 'awa."

[37] "You should mash these leaves."

[38] "Yes, I shall mash them. I shall be very quick at making 'awa for you and I. How many mana⁸ of 'awa shall we have?

[39] Perhaps there should be two then because there are two of us."

⁸ manu: "ornamental elliptical expansions at the upper ends of the bow and stern endpieces" (PED).

[40] The native said, "Perhaps you and I won't (even) get
 'salted'⁹. Perhaps if we have four 'awa māna then you and I can be
 properly satisfied.

⁹ 'mikomiko': lit., lightly salted, a slang term akin to noenoe,
misty, meaning drunk.

CHAPTER III

A SUMMARY

It seems rather disappointing to abandon the story of Kamapua'a, just as he is drinking 'awa with his friend, for there are yet another 55 issues which ran on until September 28, 1891. Time and space, however, do not permit us to consider all of his adventures at this moment. The latter issues focus upon Kamapua'a's further exploits on O'ahu, with 'Iomea and 'Iouli and with Kū'īlioloa, the man-eater, and upon those on Kaua'i, with the lizard kupua of that island. The last two-thirds of the epic will be translated by Leimomi Akana-Gooch and by Kiope Raymond. We hope to publish the whole work in translation sometime in the near future.

As for the text of this translation, that is, of the first twenty-two issues, the levels of meaning inherent in Hawaiian literature and previously discussed in Chapter I are clearly evident from an examination of Chapter II. Imagine for a moment what reading this legend in translation would have been, without the annotations providing the necessary cultural background for recognition and understanding of the various metaphor; without a doubt that legend would have been quite shallow and certainly much less entertaining. Moreover it would have been much less instructive to scholars of ancient Hawai'i. The purpose set out in Chapter I, to provide a literal translation, complete with the subtle nuances existent in the Hawaiian original, has, therefore, been accomplished, and while there are no 'scientific' conclusions to be presented here, there are some salient aspects of ancient Hawaii which arise from this Kamapua'a legend.

I refer, in particular, to some intriguing points of cultural interest presented in Chapter II which should be considered here. The term 'aikū', literally, "to eat in an improper manner" (LAD), "to take food that is set apart as temporarily or permanently sacred or forbidden to use," and "to act contrary to custom, prescribed rule, or established precedent; to overlook, disregard, or take no notice of a tabu" (AP) is introduced by the name of Kamapua'a's favorite brother, Kekelei-aikū (issue 2), and by the name given to Pele's family, Naho'aikū (issue 16). 'Aikū' has significance because of the eating restrictions, or 'aikapu', of ancient Hawai'i. Kekelei'aikū can be translated as 'pork fat eaten contrary to ceremony or without consecration', and it should be noted that chiefs were expressly prohibited from eating non-consecrated pork (Malo 1951:143). Naho'aikū, on the other hand, might be translated as 'the companions who disregard or take no notice of a tabu', a strange appellation for Pele and her family as they were ridden with various severe kapu which regulated every approach to the sacred women (Emerson 1915).

The 'aikapu', literally, sacred eating, which made the preparation and consumption of food a religious rite, was the foremost kapu of ancient Hawai'i. 'Aikapu' required that men cook all food in separate ovens, one for women's food, another for men's; that men and women eat in separate houses; and that women be forbidden certain foods, including pork, bananas, coconuts and certain fish, especially red fish (Malo 1898:27-30). Any of these foods were considered appropriate sacrifice to the gods of the luakini temple (For. Col. 6:2-45), and would be defiled if eaten by women who were thought to have had, by their very

nature, a polluting influence. The 'aikapu is said to have been established by Wakea, in conjunction with kapu nights when men could not sleep with their women, as a ruse to deceive his wife, Papa, so that he might have some time sleep with his daughter, Ho'ohōkūkalani (Dibble 1843:12-13; Beckwith 1970:296-298). However, 'aikapu seems to have been the basis of the more recently arrived Ku rituals of the luakini temple (For. Col. 6:2-45) which was brought to Hawai'i, along with a new line of chiefs, by Pa'ao from Kahiki (Malo 1951:6-7). When Liholiho decided to dismantle the old Hawaiian religious system, the primary, most sacred rule that was broken was 'aikapu. When Liholiho ate with the women, that ancient religion was destroyed (Kamakau 1961:224-225).

The question then arises, were Pele and Kamapua'a, the people of 'aikū, or irreligious eating, outside of, or in opposition to, the Ku rituals of the chiefs? Were Pele and Kamapua'a really stranger (malihini) gods or were they gods native to Hawai'i and more recently displaced by the human sacrificial religion introduced by Paoa? One should consider that Kamapua'a and Pele are gods found nowhere else in Polynesia; that Kamapua'a was born on O'ahu; and that Pele, although said to have arrived from Kahiki, is the fiery creator of all this land of Hawai'i. In addition, Kamapua'a and Pele were both associated with Lono, Ku's antithesis; Kamapua'a was a kinolau of Lono and Pele's brother was Lonomakua, the name of the Makahiki image. It is interesting to note that throughout the Kamapua'a epic, men and women eat together in open violation of the 'aikapu, and when Pele and Kamapua'a pray to their gods, for success in sorcery and in war, they never pray to Ku or any of the luakini ritual gods. Yet Ku was the very god most

closely associated with sorcery and war (Malo 1951:112, 159-160). It may have been that 'aikū' connoted a set of gods, perhaps of the family of Lono, that were demoted in the Hawaiian pantheon by the emergence of a new line of chiefs and their war god Ku, but never forgotten by those Hawaiians, now commoners, who were related to and worshippers of Pele and Kamapua'a.

Another interesting religious feature presented by this story involve the meaning and powers of kinolau, or the many body forms that a given kupua could assume. In issues 15, 19 and 20, we are told that kupua have the ability to recognize other kupua, no matter what their form, because they have kinolau, implying a kind of power or second sight. And when Kamaunuanoho composes Kamapua'a's name chant (issue 5), she enumerates the various bodies available to him should a need arise. Whenever this is chanted Kamapua'a magically receives extraordinary strength and power, as exemplified by his escape from 'Olopana's warriors, and changes his body form. It is the combined power of the spoken word (Elbert and Mahoe 1970:19) and of kinolau that ensures his success. Kupua, or shape changers, are very good sorcerers.

The final cultural point that should be considered, and could well be the topic of another thesis, is the role of Pele and Kamapua'a as the Hawaiian female and male prototype, with regard to the manner of their social relationship as recorded in Hawaiian literature. Briefly, what were the behavioral models of the ancient Hawaiians? Which heroes did they emulate in their personal lives? The character traits of Pele were rather exciting and worthy of emulation; she was the most powerful female of Hawaiian gods. She was at once loving and spiteful, a young

beauty and an old hag, divine and human, omnipotent but erring in judgment; it is she who devours and scorches the countryside while creating and giving birth to new land. Scorning Kamapua'a as a pig, she relents to take him as her lover. A proud woman, always equal to her lovers, she would be a noble and familiar model for any woman.

Kamapua'a, as we have seen, was the virile young champion, the ferocious 'rooting' pig. His motto seems to have been love them and leave them, as the daughters of Koea, Pele and even Kapo so rudely discover. At the very moment when these women fall hopelessly in love with him, when their seduction is truly complete, his desire is fulfilled and he departs for new adventures. Could he not be the Hawaiian male prototype?

Hawai'i was marked by its lack of formal marriage ceremony, long term monagamous relationships (Malo 1951:74) and strict observance of nuclear families. Partners were exchanged at will, sexual favors considered a courtesy, and children raised collectively by the extended family (Puku'i, Haertig and Lee 1972:75-120). All of this is symbolized by the great love affair of Hawaiian literature, that of Pele and Kamapua'a, where Kama tries to flood Pele's pit and extinguish her fires, metaphorically attempting to quench the fire of her desire, only to abandon her for her more tempting sister.

As in the antithetical balance evident in all Hawaiian thought, the world revolves upon opposition; darkness and light; rain and sun; sea and earth; sacred and profane; male and female; Ku, the god of war and Lono, the god of peace; Pele, the god of destruction and Kamapua'a, the god of lush vegetation. This union of opposites creates the world.

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