Kailua i ke Oho o ka Malanai

An Essay by Kīhei and Māpuana de Silva

Haku mele: Unknown.

Date: Unknown.

Sources:
1. M. J. Kapihenui, "He Moolelo no Hiiakaikapoliopele," *Ka Hoku o ka Pakipika*, February 6 and 13, 1862.
2. John E. Bush and Simeon Paaluhi, "Ka Moolelo o Hiiakaikapoliopele," *Ka Leo o ka Lahui*, March 16, 1893. Because this version of Hi'iaka's journey through Kailua is almost identical to Kapihenui's, it is not discussed in this essay.[1]
3. Ho'oulumāhiehie, "Ka Moolelo o Hiiakaikapoliopele," *Ka Nai Aupuni*, January 22, 1906.
4. Joseph M. Poepoe, "Ka Moolelo Kaao o Hiiakaikapoliopele," *Kuokoa Home Rula*, July 9 and 16, 1909.

Our text: From Ho'oulumāhiehie with modifications; orthography and translation by KdS.

We've been chanting this mele and retelling its mo'olelo for so long – almost forty years – that we've forgotten some of the story's details, added others that aren't exactly in the originals, and generally gone fuzzy on the differences between the three nūpepa accounts of the story that are the source of our retelling. This is an effort, in early December 2017, to revisit Kapihenui (1862), Ho'oulumāhiehie (1906), and Poepoe (1909). It is an effort to re-align what we say with what they've told us.

"Kailua i ke Oho o ka Malanai" belongs to the mo'olelo of Hi'iakaikapoliopele's passage through Kailua (from Waimānalo en route to He'eia) with her companion Wahine'ōma'o.[2] It is a three-episode visit[3] whose details vary from account to account. In the first episode: Hi'iaka meets 'Āpuakea, the young woman of Kailua who dares to compare her beauty to Hi'iaka's; in Kapihenui, 'Āpuakea is punished with death; in Ho'oulumāhiehie, she is ignored; and in Poepoe, she is both killed and revived.[4] In the second episode: Hi'iaka visits Kanahau/Ka'anahau,[5] and their mutual attraction is triggered by the great quantities of lū'au that he prepares for her; in Kapihenui, Kanahau resists Hi'iaka's advances; in Ho'oulumāhiehie, they succumb to "the pulsing waters of Waiolohia";[6] and in Poepoe, she insists that they to wait for a better time "e mo'a ai kahi pulehu pe-u" – to broil taro leaves.[7] In the final episode: Hi'iaka encounters Hauwahine, the mo'o guardian of Kawainui pond while Hauwahine is bathing in those waters; in Kapihenui, Hauwahine casts shade, vanishes, and exchanges parting words; in Ho'oulumāhiehie, Hauwahine and her unnamed mo'o companion vanish without return when Hi'iaka seizes upon a teachable moment; and in Poepoe, Hauwahine and her companion Kahalakea cast shade, put on their human bodies, wait in ambush, and mount an unsuccessful attack on Wahine'ōma'o.

"Kailua i ke Oho o ka Malanai," belongs to the third of these episodes. It is the chant with which Hi'iaka addresses Hauwahine upon first encountering the mo'o. As might be expected from the précis above, the mele is delivered in somewhat different language, in somewhat different circumstances, and with varying degrees of narrative complexity – in each of the three newspaper accounts.

As Told by Kapihenui in 1862

Kapihenui's account is the oldest of the three by more than 40 years. His is also the most divergent in geography and terse in narrative. After leaving the residence of Kanahau without consummating her affection for him, Hi'iaka and Wahine'ōma'o travel through Waiophi[8], Kaulu, and Kunanalepo, at which point they see Hauwahine bathing in the water of Kawainui:

> Ko laua nei hele mai la no ia a hala o Waiopihi, a hala ia mau wahi aku, a malaila aku, a hiki i kahi o ka mea nana e hoopuka nei, o Kaulu ia wahi, malaila aku a Kunanalepo, a i nana aku ka hana o laua nei, e auau ana o Hauwahine i ka wai o Kawainui…
>
> Hi'iaka and Wahine'ōma'o pass immediately through Waiopihi, leaving these places behind, and afterwards arrive at the place of the one who is telling this story – this place being Kaulu – and from there to Kunanalepo where they see Hauwahine bathing in the water of Kawainui…

The location of Kunanalepo is now unknown, but Kapihenui's trajectory of place names from Kanahau through Waiopihi and Kaulu is one that takes us along the ma uka rim of Ka'elepulu (now Enchanted Lakes) and points us down the Pu'uoehu hillside to Wai'auia (now the "old ITT" property at the entrance to Kailua town) where Kawainui pond once flowed into Kawainui stream (now called Hāmākua). We should note that Kapihenui identifies himself, at this juncture of the story, as a resident of Kaulu ("kahi o ka mea nana e hoopuka nei").[9] This might explain his familiarity with now unfamiliar names and his placing of the Hauwahine encounter along the lowland border of Kawainui and not, as in the better-known Ho'oulumāhiehie and Poepoe accounts, along Kawainui's upper reaches.[10] It might even suggest the existence of a uniquely Kailua version of Hi'iaka's passage through the ahupua'a – a version known to other residents of Kapihenui's day, but otherwise lost to us.

When Hauwahine sees Hi'iaka and Wahine'ōma'o coming, she kicks up the water of Kawainui and causes a bird (or birds) to fly up and block the sun. Wahine'ōma'o thinks that night has suddenly descended ("o ka poeleele koke iho nei no ka keia o ka la"), but Hi'iaka explains that Hauwahine and the bird(s) are responsible ("aohe po, he manu, nana mai nei o Hauwahine e ike ia kaua kapeku ae la i ka wai, lele ae la ka manu, paa ka la").[11] Hi'iaka then gives voice to the following mele:

> A Kailua i ka Malanai,
> Moe e ka lau o ka ukiuki,
> Puiwa i ka leo o ka manu—e,
> He manu, he manu o Hauwahine,
> O Hauwahine moo——e.
>
> At Kailua in the Malanai breeze
> The 'uki'uki leaves recline
> Startled by the voice of the bird
> A bird, a bird is Hauwahine [or: A bird, a bird of Hauwahine]
> Hauwahine the mo'o.

And when this mele of hers is finished, the bird vanishes and daylight returns ("A pau ia mele aia nei, pau ae la ka manu i ka nalowale a malamalama ae la"). Hi'iaka and her companion then swim across Kahoe stream,[12] put on their kapa, and resume their travels across the broad plain of 'Ālele. Hauwahine, however, is not ready to let them go without an offer of ostensible hospitality. She calls out to them:

> E Hiiakaikapoliopele——e,
> E kipa eia ka hale, eia ka ai,
> Eia ka ia, eia ke kapa,
> E kipa hoi——e.
>
> O Hi'iakaikapoliopele,
> Come and visit, here is 'ai
> Here is i'a, here is kapa,
> Come and visit.

But Hi'iaka suspects treachery and will have none of it. "Ka! e kipa aku hoi au i kou hale, he hale make hoi kou." (If I visit your house, you will have a house of death.) Thus ends the encounter; Hi'iaka mā cross the plain, go up to Mahinui, and we hear no more of Hauwahine.

As Told by Ho'oulumāhiehie in 1906

After Hi'iaka and Ka'anahau experience the "splendor of Kailua…the tiny eyed 'o'opu of Kawainui, and the beauty of the Mākālei branch," she and her companions continue on their way, taking an inland route through "Kapoa" (almost certainly a typo for *Kapa'a*) where they follow the path that lies between Kailua and Kāne'ohe and leads them to Mahinui ridge.[13]

They pause for a while at this well-known Mahinui stopping place ("oi'o'ina") where Hi'iaka looks back at Kailua and gives voice to several mele that express her affection for Ka'anahau and her fear of reprisal from Pele. Wahine'ōma'o then sees two women sitting on a stream bank at Kawainui's edge; she remarks on their beauty and notes that they have been gathering 'ilima blossoms. Ho'oulumāhieie then inserts himself into the narrative, telling us that the women are indeed beautiful; that they appear to have emerged from a swim to warm themselves in the sun; that they are now adorned in lei 'ilima, and that their skins glow like yellowing 'ilima and pua hala. Hi'iaka does not agree with Wahine'ōma'o's assessment: the women are, in fact, Hauwahine and her companion: they are not "wahine kanaka;" they are "wahine mo'o."[14]

What follows is typical of the interaction, in Ho'oulumāhiehie, between a disbelieving Wahine'ōma'o and a remarkably patient Hi'iaka. Wahine'ōma'o takes everything at face value; Hi'iaka tries repeatedly to get her to see more than meets the eye. In this case, Wahine'ōma'o will not accept Hi'iaka's explanation; she calls Hi'iaka a liar:

> Ea, he keu nohoi kou wahahee, e ke aikane…Nawai hoi ka moo o kela mau wahine ui e noho mai la. He keu hoi ha a na moo noho i ka nono a ka la!

> What a liar you are, my friend. Those are beautiful women sitting there; how can anyone call them moʻo? It's just beyond belief that they are moʻo basking in the glow of the sun!

In response, Hiʻiaka proposes a demonstration: "Those are moʻo; if I call to them and they disappear, then I am right– as I have already explained. And if they do not vanish, then they are actual human females."[15] And without further discussion, she offers up the "paeaea"[16] that Hoʻoulumāhiehie identifies as Kau Kanalimakumamawalu o ka Moolelo o Hiʻiaka:

1. Kailua i ke oho o ka Malanai
2. Moe e ka lau o ke uki
3. Puiwa i ka leo o ka manu
4. E kuhi ana oe he wahine
5. Aole———a
6. O Hau–wahine ma no kela
7. O na wahine o Kailua i ka lai

> Kailua in the wisps of the Malanai breeze
> Where the ʻuki leaves recline
> Startled by the voice of the bird
> You assume that this is woman
> But no
> Those are Hauwahine and her companion
> The women of Kailua in the calm.

There are no birds in this version of the story, no darkness to be dispelled by Hiʻiaka's chant. There is, instead, the familiar, Hoʻoulumāhiehie motif of disbelief and demonstration. Wahineʻōmaʻo cries "wahehe'e!" (liar), whereupon Hiʻiaka explains, chants, and causes the startled moʻo to dodge behind each other (or glance about evasively) and disappear into the water. Hiʻiaka rubs a bit of salt into the lesson by asking Wahineʻōmaʻo to describe what has just transpired. The answer:

> Ia oe e oli ae nei, a i ka pau ana, ike aku nei au i ka a-lo-a-lo ana ae o ua mau wahine nei i kahi ame kahi, a o kau nalowale nei no ia.
>
> While you were chanting, and at its conclusion, I watched the ʻaloʻalo ʻana (dodging/glancing/evading)[17] of these women, one behind the other, and then they vanished as you predicted.

The teachable (or I-told-you-so) moment continues with Hiʻiaka's explanation of the separate residences and common effect of these mo'o.[18] One of them, Hauwahine, is from inland Kawainui and is its guardian; the other is from lowland Kawainui at the hala grove on the flat lands near Kaʻelepulu stream. When she returns there, the lauhala will turn yellow. But now they are both inland and you can see the ʻōlena-like yellowing of the ʻuki and naku in the water. This is a sign of moʻo: everything near them turns yellow.

> Ua like me ka‘u i olelo aku ai ia oe, he mau wahine moo kela. Hookahi o laua no uka nei o Kawainui oia o Hau-wahine. O ke kiai kamaaina no keia o nei wahi. A o ka lua o na moo no kai o kela ulu hala e ku mai la ma o ae o kela kula palahalaha e waiho la, e kokoke ana i ka muliwai o Kaelepulu. Ina hoi kela wahine i kai o ia wahi mai uka aku nei o Kawainui, e pala ana ka lau o ka hala o kela wahi. A ua hoi mai nei laua a uka nei o Kawainui, ke ike aku la oe i ka olena mai o ka lau o ke uki ame ka naku oloko o ka wai. O ka hoailona iho la no keia o ka moo. He lena na mea apau e pili aku ai lakou.

When the lesson ends, the traveling companions turn their attention to other matters, and Hauwahine mā are left behind.

As Told by Poepoe in 1909

Poepoe’s account is the most complex and detail-rich of the three, but he also leaves several of his narrative threads untied. Like Ho‘oulumāhiehie, Poepoe relocates the meeting with Hauwahine to the inland side of Kawainui; unlike Ho‘oulumāhiehie, he incorporates a modified version of Kapihenui’s bird-eclipse into the first part of a two-part encounter with the mo‘o and her companion. Hi‘iaka mā leave Ka‘anahau and travel the Kapa‘a path that climbs to the Mahinui vantage point from which most of Kailua can be seen. On the way, Hi‘iaka warns Wahine‘ōma‘o that the sun will soon be obscured by the flight of Kawainui’s birds. This onset of darkness, she explains, will be caused by the mo‘o women of Kailua who have seen Hi‘iaka and are angered by her malihini presence. They’ll kick up the water of the pond, startle the birds into flight, and hope that Hi‘iaka won’t notice them in the darkness. One of these mo‘o lives right here in Kawainui, and the other is from the hala grove on the lowland side of the pond. Hauwahine belongs to the uka and (the previously un-named) Kahalakea to the kai.[19]

Hi‘iaka then provides a description of the yellowing-power of Kahalakea at her hala-grove home. This looks, at first reading, to be a rehash of Ho‘oulumāhiehie’s assertion that this power is shared by all mo‘o (“He lena na mea apau e pili aku ai lakou”), but on closer scrutiny we see that Poepoe assigns it to Kahalakea alone, possibly in an effort to explain the “yellow kapa / pale-colored lauhala” meanings of her name:

> Ina e nana aku oe i kela uluhala, e ike ana oe i ka uliuli maikai o ka lau o ka hala, elike no me ka kaua e ike au nei. Aka, ina e hoi aku keia wahine ilaila, oia ka wa e pala ai ka lau o ka hala, a ua like me ka lau-i pala ke nana aku.
>
> If you look at the hala grove [of Kahalakea’s], you will see beautiful dark-green hala leaves just as we are now seeing [here].[20] But, if this mo‘o woman returns there, that will be when the lauhala yellows like the leaves of yellowing ti.

As predicted, darkness suddenly descends upon the travelers before they arrive in Kapa‘a. Wahine‘ōmao asks if this pouli is caused by the birds that Hi‘iaka has previously described, and Hi‘iaka answers with a version of “Kailua i ke oho o ka Malanai” that emphasizes the manu-mo‘o origins of the event. Yes, she says, it caused by birds. But the birds are not birds. They are mo‘o.

Kau Helu 85, Na Hiiaka Keia

1. A Kailua i ka malanai,
2. Moe ka lau o ke uki
3. A puiwa i ka leo o ka manu,
4. A he manu,
5. A he manu no e—
6. Aohe nae he manu,
7. He mau moo no—

Kailua in the Malanai breeze
The ʻuki leaves lie at rest
Startled by the voice of the bird
A bird
A bird indeed
Yet not a bird
In fact, some moʻo

We should note that Poepoe's is the only one of the three versions of the mele that does not mention Hauwahine's name at all. In Kapiheniui, Hiʻiaka is intent on identifying the relationship between Hauwahine and the birds and on dispelling the darkness they cause. In Hoʻoulumāhiehie, Hiʻiaka is intent on identifying Hauwahine and her companion as moʻo – not as the beautiful women they appear to be – and on causing them to vanish; a bird-eclipse does not occur in his telling. In Poepoe, Hiʻiaka is intent on answering Wahineʻōmaʻo's question and does not appear to be chanting directly to the nearby moʻo.

Whether Hiʻiaka intends it or not, Hauwahine and Kahalakea do hear (or overhear) Hiʻiaka's chanted response. Hauwahine says to her companion: "Hiʻiaka has seen us and is calling us moʻo. She has thus humiliated us. It is best that we return to our water-covering where we will put on our human bodies. If she sees us again, and if she [still] calls us moʻo, we will kill her. She is the very worst of the arrogant young women who have travelled here from Hawaiʻi island." The moʻo then dive into Kawainui, arrange to undo their ʻaluʻalu moʻo (their moʻo skins) and put on their kino kanaka maoli.

> Ua ike mai la o Hiiaka ia kaua. Ke olelo ma nei ia kaua he mau moo. Nolaila, he mea hilahila hoi keia no kaua. E aho, ea, e uhoi kaua a kapa-wai. Malaila kaua e noho ai ma na kino kanaka maoli o kaua. E ike mai ana paha ia ia kaua, aole paha? Ina oia e olelo mai ana, he mau moo kaua, alaila, make oia ia kaua. He keu keia a kahi kaikamahine hookano o ka hele ana mai nei mai Hawaii mai. Luu iho la ua mau moo nei iloko o ka wai, a hooponopono iho la no ka wehe ana ae i ko laua mau alualu moo, a lawe ae hoi i na kino kanaka maoli o laua.

Poepoe gives us more detail, here, than either of his counterparts. Hauwahine is not described by Kapihenui. In fact, we don't know what form (moʻo or kanaka) she takes when Hiʻiaka first sees her bathing at Kahoe or when Hauwahine delivers her invitation to the departing travelers. Hoʻoulumāhiehie, for his part, describes Hauwahine mā only as ʻilima-adorned women sunbathing on Kawainui's banks; when they are exposed as moʻo, they vanish, undescribed, into

the water. Poepoe, however, introduces the moʻo to us as moʻo: their skins are husks-rinds-peels-wrinkles-flab (“ʻaluʻalu”) which, when they enter the water, they adjust-revise-amend-shape (“hoʻoponopono”) by opening-undoing-loosening-unfastening (“ka wehe ana”) in order to carry-acquire-take-bear-become (“lawe”) their human forms. In effect, Poepoe gives us a vocabulary for moʻo-to-human transformation – language that, to our knowledge, appears nowhere else in our people’s writing.

Where Poepoe comes up short, at least from a western perspective of narrative continuity, is in his non-resolution of the pouli in which Hiʻiaka mā first find themselves. Darkness falls, Hiʻiaka chants, the moʻo amend their shapes, and the travelers continue on their way to the Mahinui resting place. We assume that daylight has returned after “A Kailua,” but there is no direct cause-and-effect connection in Poepoe (as there is in Kapihenui) between the chant and the dispelling of darkness. In fact, there is no further mention in Poepoe of the darkness or what happened to it.

Hiʻiaka gazes back from Mahinui to Kaʻanahau’s home; she is overcome with longing for him and offers three chants expressive of her storm-tossed emotions. She then engages in an exchange of sorrows with Ulamawao (the woman who dwells unhappily on the puʻu of the same name – the hillside on which Le Jardin Academy is currently located)[21] and turns her attention again to Kaʻanahau whose food she has consumed, whose eyes she has tempted, and whose hunger she has left unsatisfied. As he complains about his loss, so does she about hers:

> He lealea maka wale no ka mawaho
> Aia no ka ino iloko —
> E ohumu ana i koʻu nele

At this point in Poepoe’s moʻolelo, Wahineʻōmaʻo notices a pair of ʻilima-adorned women directly below them on the bank of Kawainui pond on the side closest to Kapaʻa (“ma kapa o ka loko o Kawainui, ma ka huli e pili ana i Kapaa”). Hoʻoulumāhiehie’s account has prepared us for the discussion that follows: Wahineʻōmaʻo comments on their beauty and lei; Hiʻiaka identifies them as moʻo; Wahineʻōmaʻo expresses incredulity; and Hiʻiaka proposes an if-they-disappear demonstration. What distinguishes the two accounts is, again, Poepoe’s greater attention to descriptive detail and, again, a bit of wobble in his narrative. The moʻo, Hiʻiaka tells us, have shed their skins (“lu aku nei laua i na alualu moo”), rushed to their current location, and taken up residence in their goddess-like bodies (“noho ma na kino akua o laua”). Their lei, moreover, are actually their tails twisted around their heads, and the lacy yellow surfaces (“ka palai-lenalena o ke alo”) of these tails are what Wahineʻōmaʻo has mistaken for the yellow of ʻilima blossoms.

> He mau moo kena. O na lei ilima au e kuhihewa aku la, o na huelo no ia o ua mau wahine la i wili ia ae la ma na poo o laua. Kuhihewa oe i ka palai-lenalena o ke alo o ua mau huelo nei, he lena no ka pua ilima.

This powerful, almost-creepy image of tail-wrapped heads is followed by an apparent flat spot in the unfolding of the story: the absence of “A Kailua” as a dramatic trigger for the action that follows. In Kapihenui, Hiʻiaka’s oli triggers the return of daylight. In Hoʻoulumāhiehie, the oli causes Hauwahine mā to disappear and proves Hiʻiaka’s point. In Poepoe, however, “A Kailua” has already been chanted – and with considerably less effect. Now, when Hiʻiaka and

Wahine‘ōma‘o are finally confronted by the mo‘o women, the travelers can only argue and “nānā.” Their looking, says Poepoe, is what causes the ersatz beauties to vanish and what gives Hi‘iaka the win. [22] Shucks.

> “E nana aku oe a i nalowale ua mau wahine nei, alaila he mo‘o.” … I kiei hou mai auanei ka hana o Wahineomao ilalo o kapawai o ka loko, ma kahi hoi ana i ike mai ai i na wahine elua, aole oia i ike hou mai ia laua. Ua nalowale ua mau wahine nei.
>
> “Watch; if the women vanish, they are mo‘o.” … [And] When Wahine‘ōma‘o peered down again to the bank of the pond where she had seen the two women, these women had disappeared.

If this is a falling-off in the power of Poepoe’s story, what follows is a narrative high. Hi‘iaka has warned Wahine‘ōma‘o to get behind her if the women prove to be mo‘o and leap upon them with murderous intent: “e hoi ae oe mahope nei o‘u i ole oe e make ke lele mai ua mau wahine nei e poi maluna o kaua.” To this, she now adds a challenge: if they value their lives, they will leave us alone, and Kawainui will be theirs to enjoy, but if their anger persists over our presence, then there will be no escape in Kawainui from the “oolea ame ka ikaia” of the girl from Hawai‘i island.

The attack follows in rapid order and unexpected fashion. A numbing cold suddenly strikes the legs of Wahine’ōma‘o; it is as if she has just plunged them into icy water. Hi‘iaka explains that this is the mo‘o-mist of Kawainui (“o ka ehu wai ia o Kawainui”): a deathly sickness of shivering chills is climbing up your body; give me your legs.

> Ia wa, o mai la nohoi o Wahineomao i na wawae ona imua. I haha aku auanei ka hana o ka lima hema o Hiiaka i na wawae o ke aikane, ua hele a huihui elike me ka wai. Alaila, pa‘i ihola ia o Hiiaka me kona lima i na wawae o Wahineomao me ka olelo ana iho: “Elua wawae, elua moo. E ka moo pane ke alo, e ka moo, na‘u ka ai; e ka moo, ohua ka opu; e ka moo konini ka huelo; e ka moo, popolo hua na maka; e ka moo, omaoma ka waha; e ka moo, kakala ke kua, e ka moo, moe wai-e. He anu. He anu kau, he mehana ka‘u. Na Hauwahine ua anu, wahine moo o Kawainui.
>
> At this time, Wahine‘ōma‘o thrust her legs forward, and Hi‘iaka felt them with her left hand; they had become as cold as water. Then Hi‘iaka slapped the legs of Wahine‘ōma‘o and spoke these words; “Two legs, two mo‘o. O mo‘o, your presence is known. O mo‘o, it is I who strike this blow. O stomach-sliding moo. O tail-wagging mo‘o. O purple-eyed mo‘o. O gape-mouthed mo‘o. O spiny-backed mo‘o. O water-reclining mo‘o. A chill. A chill is yours, a warmth is mine. This chill is Hauwahine’s, the wahine mo‘o of Kawainiui.”[23]

Hi‘iaka’s ministrations bring about a shift in the location of what she describes as a moving battle (“he kaua holo wale”). The cold leaves Wahine‘ōma‘o’s legs and creeps into her torso; Hi‘iaka responds by placing both hands on her friend’s back and repeating her previous invocation (“kapakapa ana”) of Hauwahine mā: “kau no kona mau lima i ke kua o ke aikane. Elike no me kana hana mua ana, pela no keia.” When this second round of name-calling is

complete, Wahine‘ōma‘o reports that the cold has now left her back and is biting into her head (“Ua pau ae la ke anu o kuu kua. A eia ke anu i kuu poo e aaki nei”). Hi‘iaka repeats her running-battle diagnosis, lays her hands on her companion’s head, and repeats, for the third time her litany of insults.[24] This time, the mo‘o are cast completely from their host, and Wahine‘ōma‘o is finally able to say that she is affliction-free; no cold remains.

Hi‘iaka – who seems to have not broken a sweat in fending off the mo‘o – explains that the assault is now over because Hauwahine mā lack the courage to leap into Hi‘iaka’s own body: “Aohe ua mau moo nei e a‘a ana e lele mai maluna o‘u.” They have tried to inflict their itchy little hurt on Wahine‘ōma‘o and have learned that it is but a silly word-game for Hi‘iaka; thus they have abandoned Wahine‘ōma‘o and returned to their baby ‘o‘opu house in Kawainui.

> Ua hoao mai nei laua i ka laua wahi eha hoomaneoneo iwi-aoao; a ike iho la, he mea paani leo wale ia e a‘u, nolaila, haalele iho la ia oe, a uhoi aku la i ka hale okuhekuhe o laua.

Although Hi‘iaka had previously threatened to end their lives and warned them that there would be no place left in Kawainui for them to hide, she backs off and allows Hauwahine mā to depart in a final flurry of insults. This is not typical of the mo‘o and Pele-family encounters in Poepoe where death is the usual outcome (as will happen just up the coast when Hi‘iaka slays Mokoli‘i[25]). What is typical here is the abrupt shift of attention to the land around them. Hi‘iaka turns and gazes at the sea of [‘O]Neawa and the wind blown sands of Kuaaohe. She gives voice to the chant “Ke amoia ae la ka waa makai e” and speaks no more of Kawainui’s guardians.

In Summary

Kapihenui tells the story of Hauwahine with dry economy, Ho‘oulumāhiehie with consummate control, and Poepoe with expansive flair. In Kapihenui, Hauwahine creates a temporary disturbance that “A Kailua i ka Malanai”easily dispels; there is no lesson for Wahine‘ōma‘o to learn or creeping chill for Hi‘iaka to exorcise. In Ho‘oulumāhiehie, Hauwahine mā attempt a deception that “Kailua i ke oho o ka malanai” summarily dissolves; Wahine‘ōma‘o’s lesson is related with a neat balance of ho‘omāke‘aka, kuhihewa, and ho‘opololei (humor, misconception. and correction). And in Poepoe, Hauwahine mā scuttle home in defeat at the end of an extended encounter for which “A Kailua i ka malanai” is only a prelude; much happens in his sometimes loose-threaded but always fascinating account.

The three renderings of “(A) Kailua i (ke oho o) ka malanai” vary as much as the stories to which they belong. All three begin in almost identical fashion with the three lines that set a soon-to-be-interrupted scene: Kailua in the (wisps of the) Malanai breeze / The reclining leaves of ‘uki (‘uki‘uki) / The startling voice of a bird.[26] What follows, however, can’t be explained as simple variations of a basic text. Each is different enough to suggest that they have been modified to fit the content of their specific stories.

As might be expected, Kapihenui’s mele is the most abbreviated. The closing two lines of his five-line text are specific to the bird story he tells (“He manu, he manu o Hauwahine, / O Hauwahine moo—e”) and to Hi‘iaka’s darkness-dispelling intent. There is no “e kuhi ana oe he

wahine /‘a‘ole a” in his text because there are no beautiful woman here to mislead Wahine‘ōma‘o; instead, there are birds in the sky –Hauwahine’s birds – and Hi‘iaka’s mele identifies them and drives them away.

Ho‘oulumāhiehie’s story, on the other hand, is all about mistaken identity and not at all about Hauwahine’s manu. The last four lines of his seven-line text are thus taken up with correcting Wahine‘ōma‘o’s first impression by identifying the two ‘ilima-draped beauties as mo‘o. This is expressed in direct address to Wahine‘ōma‘o: “kuhi oe … aole ” – you think they are women, but no. *‘Oe* is the only pronoun in the three versions of Hi‘iaka’s oli, and it conveys a sense of face-to-face immediacy that the others lack. Hi‘iaka’s final line is equally unique in its sanguine treatment of the mo‘o guardians: they are “nā wahine o Kailua i ka la‘i” – the women (not *mo‘o*, not *wahine mo‘o*) of Kailua in the calm. There is neither threat-laden exchange nor vanquished attack in Ho‘oulumāhiehie’s story, it is, instead, a lesson in appearance versus reality. His version of the mele can thus end with a peaceful acknowledgement of Kailua’s shape-shifting guardians.

Poepoe’s episode includes elements of Kapihenui and Ho‘oulumāhiehie: he opens with a bird-warning and moves to exposing the mo‘o for what they are. But because “A Kailua” is chanted early in the episode – in answer to Wahine‘ōma‘o’s nīnau, “Is this the bird-darkness you spoke of?” – Poepoe’s final four lines, like Kapihenui’s two, are concerned with birds that are either mo‘o themselves or mo‘o-sent. To repeat an earlier observation of ours, Poepoe’s text is the only one of the three that fails to name Hauwahine or Hauwahine mā as the mo‘o in question. This is an odd oversight for an author who is otherwise so detail obsessed, and it contributes to our sense that his “A Kailua i ka malanai” is the least impactful of the three, both in its position in his story and in its content.

Kapihenui	**Ho‘oulumāhiehie**	**Poepoe**
A Kailua i ka Malanai,	Kailua i ke oho o ka Malanai	A Kailua i ka malanai,
Moe e ka lau o ka ukiuki,	Moe e ka lau o ke uki	Moe ka lau o ke uki
Puiwa i ka leo o ka manu—e,	Puiwa i ka leo o ka manu	A puiwa i ka leo o ka manu,
He manu, he manu o Hauwahine,	E kuhi ana oe he wahine	A he manu,
O Hauwahine moo——e.	Aole———a	A he manu no e—
	O Hau–wahine ma no kela	Aohe nae he manu,
	O na wahine o Kailua i ka lai	He mau moo no—

A Working Conclusion

In the end, our stories are not for reading and dissecting, but for telling and retelling, especially to our children and grandchildren, especially at the very places to which these stories belong. So too with the mele that lift our mo‘olelo into the highest expressions of language and na‘au. They are for chanting and dancing, for doing in solemn, joyous conversation with our ‘āina.

It is comforting to discover, after years of teaching “‘Kailua i ke oho o ka Malanai,” that we haven’t strayed far from “Ho‘oulumāhiehie,” the source to which we were initially drawn. Of the three mo‘olelo-plus-mele that we’ve finally re-read and dissected above, we find that Ho‘oulumāhiehie’s version does, indeed, lend itself best to our telling and doing. His version has

relevance beyond Kapihenui's eclipse (for all of its value as a repository of Kailua place names) and Poepoe's exorcism (for all of its high drama and rich detail) because he gives us the kahua from which to voice a ke-aloha-ʻāina lesson. His Hiʻiaka admonishes us, through the foil of an endearingly obtuse Wahineʻōmaʻo, to look beneath the surface, to not mistake appearance for reality, to recognize the guardians' presence, and to acknowledge them as integral to the well-being of our home.

This is especially important in today's Kailua where the desecrated face of Kawainui and its perimeter requires deep looking and deep re-connecting. So we sit below Ulupō heiau in that little space we've helped to reclaim. We look across Kawainui "marsh" to Mahinui ridge, tell the story, chant the chant, and gently suggest to the listeners we love that there is loko iʻa and loʻi kalo beneath the ʻōpala. Nānā pono, think deep, work deep. Hauwahine and Kahalakea can be nurtured and embodied still, in us, in the children of nā wahine o Kailua i ka laʻi.

No laila:

(ʻO) Kailua i ke oho o ka Malanai	Kailua in the wisps of the Malanai wind
Moe e ka lau o ke ʻuki	Where the leaves of ʻuki lie at rest;
(I) puʻiwa i ka leo o ka manu (lae)	When startled by the voice of a bird
E kuhi ana ʻoe he wahine	You will assume that these are women
ʻAʻole (lā)	But no
ʻO Hauwahine mā no kēia (lae)	They are Hauwahine and her companion
Nā wāhine o Kailua i ka laʻi.	The women of Kailua in the calm.

(The Hawaiian words in parentheses above are ours. They have been added in our perhaps fumbling attempt to improve the flow of the voice that we've given to an oli whose original leo has long been lost. Hawaiian orthography and English translation are also our own.)

Appendix A

Kanikau for Lahela Nui
composed by her husband, J.M. Kapihenui
Ke Au Okoa, September 18, 1865
(excerpt)

Kuu wahine mai ka la o Kaipolia
Mai ka la ikiiki o Ka-pakapaka[27]
Kuu hoa o ka puu makani ke noho[28]
Kuu wahine mai ka ai nana iuka...
Kuu wahine mai ka iʻa ai pu me ka lepo[29]
Mai ka ai imi waha aku no
Kuu wahine mai ka wai o Hoe[30]
Mai ka wai anuanu o Makalei

Aloha ka laau ona ia e ka i‘a
Auwe kuu wahine —e.

My wahine from the sun of Kaipolia
From the sticky, humid sun of Ka-pakapaka
My companion of the windy hill that resides there
My companion of the food plants that look to the upland
My woman from the fish eaten together with dirt/mud
From the food that seeks the mouth
My woman from the water of Hoe
From the chilly water of Mākālei
Beloved is the fish-attracting branch
Auē my wahine ē

Appendix B

What I want people to know about the Land Records of Hawai‘i
Victoria S. Creed, Ph.D
Waihona ‘Aina Corp
August 18, 2005
(excerpt)

Last year, while verifying the Hiiakaikapoliopele manuscript at Bishop Museum for Alu Like, I noted the legend was run in “Ka Hoku o ka Pakipika” newspaper (1862) by M.J. Kapihenui of Kailua, O‘ahu. On inquiring from the Museum if other information was available for this Kapihenui, I was told nothing more was known of him. A history of the Hi‘iaka manuscript by John Charlot did not mention Kapihenui’s background either The manuscript had come to Bishop Museum through The Hawaiian Mechanic’s Benefit Union, which dissolved in 1893 . The list of members of the Hawaiian Mechanic’s Benefit Union is available at the State Archives. (One name on the list was an ancestor of one of my neighbors.) But no Kapihenui. This led me to look through all my databases, and Eureka! In Land Commission Claim 3156 to Meheula, a Kapihenui testifies on behalf of Meheula for the ‘ili of Kanahau in Kailua. Now, for those who might not know, Kanahau ‘ili is the site of a destroyed Hi‘iaka *heiau*. On checking the Archives for the Kailua 1861-1862 census, the date of the newspaper series, I was lucky again. A Kapihenui paid his 1859 to 1870 poll taxes. There are no more listings there for him. So, I went to the Archive’s index looking for, perhaps, a death date. Instead, I found a document from Wm. Is. Kapihenui at Kailua, O‘ahu, dated Jan. 11, 1858 (Translated by E.H. Hart) which is to John Cummins. It states that Cummins’ 12 cattle have been over-running Kanaha [sic Kanahau] and that Wm. Is. Kapihenui will take them to the pound, unless they are retrieved and paid for. I’ve no idea why Kapihenui did not claim the land earlier, but I do know that by the time of the newspaper series, the Kapihenui family possessed that land. I posit that even much earlier, it is likely that the family was the keeper of one of the versions of this Pele-Hi‘iaka legend along with the *heiau,* and that the land connections tie the family to the publication of the legend.

Notes:

[1] John Charlot describes the Bush-Paaluhi version as beginning "with an independent tradition and then switching to an unattributed reprint of Kapihenui …Some small changes in wording and paragraphing were made, but the intention was clearly to reproduce the original" ("Pele and Hi'iaka: The Hawaiian Language Newspaper Series," *Anthropos* 93.198:55-75). The one significant difference between the two Hauwahine tellings is the Bush-Paaluhi rendering of Hauwahine's name as "Haumeawahine":

> …ike mai ana o haumeawahine ia laua nei, kapeku mai ana kela i ka wai o kawainui, lele ae ana ka manu o kawainui i luna paa ka la, i aku o Wahineomao ia Hiiakaikapoliopele. E! o ka poeleele koke iho la no ka keia o ka la ke ao koke ana ae nei no o keia po, o kapoeleele koke iho nei no ka ia, i mai o Hiiakaikapoliopele ia Wahineomao, aohe po, he manu nana mai nei o haumeawahine a ike ia kaua kapeku ae la ika wailele a e la ka manu iluna paa ka la alaila oli aku o Hiiakaikapoliopele i keia wahi mele penei:
>
> A Kailua i ka Malanai
> Moe e ka lau o ka ukiukiu
> Puiwa i ka leo o manu-e
> He manu, he manu o Haumeawahine
> O Haumeawahine moo-—e

This rendering lends support to a similar Haumea-Hauwahine connection in Samuel Keko'owai's "Makalei" where the mo'o is sometimes described as an avatar of the goddess.

[2] Although Kapihenui and Ho'oulumāhiehie barely mention Pā'ūopala'ā, the kahu of Hi'iaka, they do include her here as the second of Hi'iaka's traveling companions. She is not present in Poepoe's account.

[3] With occasional interruptions.

[4] In Kapihenui, Hi'iaka kills 'Āpuakea and her mother Muliwai'ōlena for 'Āpuakea's insult: "if they [Hi'iaka mā] are more beautiful than I am … [then] they are very lucky." In Ho'oulumāhiehie, Muliwai'ōlena says that her daughter and Hi'aka are alike in beauty; neither mother nor daughter is punished for the comparison. In Poepoe, Muliwai'ōlena makes the same comparison, and her daughter is killed as a result. 'Āpuakea's father Keaalaau, however, hurries to the seer (makāula) Māhulua who intercedes on 'Āpuakea's behalf, and Hi'iaka restores her to life.

[5] Kanahau is Kapihenui's rendering of the name. Poepoe and Ho'oulumāhiehie give it as Kaanahau. Old maps of Kailua and various 19th century newspaper accounts identify Kanahau as an 'ili 'āina of Kailua (some say it is a lele of Kaulu); these maps place it on the ma uka flank of Ahiki near the Kailua-Waimānalo border. McAllister (1933:190) and others have identified the ruins here of Kanahau heiau.

[6] Nogelmeier translation, 144, of "…holo like ke kaunu i Waiolohia" (*Ka Nai Aupuni*, Jan. 19, 1906).

[7] In Kapihenui, Hi'iaka surprises Kanahau in the sleeping area that he has set aside for himself; he scolds her for breaking his kānāwai ("Ka! ua papa iho nei au ia olua, aole olua e hele ma ko'u wahi, eia ka! ua hoi ae nei kekahi o olua ma ko'u wahi"), and finds another place to retire. Although this kapu-breaking is clearly an indication of her desire to reward him, she does not express her affection until later in the story when she chants to him from Mahinui ridge. In Ho'oulumāhiehie, Hi'iaka repays her "lū'au debt" by accepting Ka'anahau's invitation to sleep with him; she later expresses her affection for him in several of her chants from Mahinui. In Poepoe, Hi'iaka and Ka'anahau are clearly attracted to each other, but Hi'iaka declines his advances at the last moment, promising that there will a better time to cook lū'au when she returns to Kailua.

[8] Waeophi on some of the old maps.

[9] Kapihenui appears in several other issues of our nūpepa Hawai‘i. 1- He is identified as the author of a kanikau for his wife Lahela Nui in *Ke Au Okoa*, Sept. 18, 1867. In it, he gives the following Kailua place-names: Kaipolia, Kapakapaka, and “ka wai o Hoe,” and he makes additional references to Pu‘uoehu, lepo ‘ai ‘ia, and Mākālei. An excerpt from this kanikau is included in Appendix A of this essay. 2- He makes his third appeal for the return of a missing horse – $5.00 LIO NALOWALE – in *Ka Hoku o Ka Pakipika*, March 13, 1862, giving his residence as “Kaulu, Kailua, Koolaupoko nei.” 3- He complains, in a Feb. 23, 1865, letter to *Nupepa Kuokoa* about the mis-attribution of “pule Pele” in the mo‘olelo of Pele and about the “molowā” shortening of mele in his own *Hoku o ka Pakipika* publication of “He Moolelo no Hiiakaikapoliopele.” Kapihenui also appeara in Land Commission, census, and tax databases compiled by Waihona Aina; Victoria Creed, one of the WA principals, has identified the ‘ohana Kapihenui as “possess[ors] of [Kanahau]. I posit that even much earlier, it is likely that the family was the keeper of one of the versions of this Pele-Hi‘iaka legend along with the *heiau,* and that the land connections tie the family to the publication of the legend.” Creed’s argument is excerpted in Appendix B of this essay.

[10] As best we can determine, Kapihenui has Hi‘iaka travel to Kawainui stream at or near Wai‘auia, meet Hauwahine there, cross the stream, journey along the plain of Alele, and then turn inland to Mahinui ridge. Poepoe and Ho‘olumāhiehie have Hi‘iaka pass through lower Maunawili and Kapa‘a, and then climb to Mahinui; it is on her way up the ridge that she encounters Hauwahine.

[11] The difference between one and several is often difficult to determine in Hawaiian because he and ke/ka don’t always indicate singular nouns. This passage can be translated as “some birds…the birds” as easily it can be translated as “a bird…the bird.” Unlike Poepoe and Ho‘oulumāhiehie, Kapihenui is not an explainer; he doesn’t do much to help us; his ambiguity here allows for a variety of readings: a flock of birds, a single bird, and even a bird form of the mo‘o herself (“he manu [‘]o Hauwahine”).

[12] “Ko laua nei hele aku la no ia a hiki i ka au ana wai o Kahoe, ko laua nei au aku la no ia a pae ma kela kapa o ka muliwai, ko laua hele aku la no ia, a ke kula o Alele laua nei, kahea mai o Hauwahine ma ke mele penei.” (And then they went to the swimming water of Kahoe, swam and came ashore at the far bank, arriving on the plain of ‘Ālele where Haumea called to them with the following mele.) Kahoe, like Kunanalepo, is a Kailua place name for which we no longer have a location. Again, the trajectory of Kapihenui’s story suggests that Kahoe belongs to the “channeled / diverted” water of Wai‘auia at the mākāhā of Kawainui pond as it feeds into Kawainui stream and flows towards Ka‘elepulu. A traveller who passes into lower Kailua from Kanahau, Waiopihi, and Kaulu would come down from Pu‘uoehu, arrive at Wai‘auia, and cross the stream to enter ‘Ālele, the expansive plain that runs along the lower length of Kawainui in what is now called Coconut Grove. It is possible, then, that Kahoe is the name of this crossing. That Hauwahine would have her home here is inconsistent with the Poepoe and Ho‘oulumāhiehie accounts – both identify Hauwahine’s residence as on the opposite, inner shore of Kawainui, and both tell us that her companion Kahalakea is the mo‘o who makes her home in the hala grove near Wai‘auia. Samuel Keko‘owai, however, makes clear in the Pāku‘i-offering passage of his “Makalei Ka Laau Pii Ona a Ka Ia” that Hauwahine definitely frequents (if not lives at) the mākāhā end of the pond.

[13] "Hele mai la lakou nei a hoea i Kapoa [Kapa‘a], a pii aku la ma ke kaola pali e moe ana ma waena o Kailua ame Kaneohe, a hiki lakou nei i luna o Mahinui, hoomaha iho la lakou nei." We know of no Kapoa in Kailua, but Kapa‘a is the name of one of the ‘ili ‘āina along this upper Kawainui trail; it is a name that survives today as Kapa‘a Quarry, Kapa‘a Industrial Park, and Kapa‘a Quarry Road. There is still a mostly stagnant Kapa‘a stream (or the roadside ditch that channels much of what water remains) running through that now much-altered landscape. Perhaps this is the muliwai from which the sun-bathing mo‘o have emerged. Or perhaps, as Ho‘oulumāhiehie's sometimes spotty place-naming suggests, the writer was not well-versed in the finer details of Kailua geography.

[14] "Aole kela he mau wahine kanaka au e ike la, aka, he mau wahine moo kela. O Hauwahine ma kela."

[15] "'He mau moo kela, a ina au e kahea ae ana au ea, a i nalowale, alaila pololei elike me ka‘u i hoike aku la, a ina aole e nalowale, alaila, he mau wahine kanaka maoli io no kela.' O ko Hiiaka paeaea mai la no ia i keia kau."

[16] A paeaea is a "chant of supplication; to chant thus, perhaps so called as a means of 'fishing' for something." There seems to be little or nothing of a supplicatory nature in Hi‘iaka's chant to the mo‘o women (except, perhaps, that she is fishing for the true nature of the mo‘o), but we have come across two Bishop Museum Archives versions that are described as "prayer[s] asking the gods to come." Ho‘oulumāhiehie's use of "paeaea" suggests that he was familiar with this apparently older context and function. 1- "A Kailua i ka Malanai / Moe no ka lau o ka ukiuki," Henriques-Peabody Collection, HI.M. 74, note with mele: "prayer asking the gods to come." 2- "A Kailua i ka mala nai / Moe no kalau o kaukiuki," HEN V.3 (p.613), note with mele: "prayer asking the gods to come to the hula altar."

[17] ‘Alo‘alo has three appropriate meanings here: "to dodge rapidly or continuously; to look about slyly; evasive."

[18] It can easily be argued that the words offered here by Hi‘iaka are actually Ho‘oulumāhiehie's. He uses her as a mouthpiece for advancing additional detail and explanation without having to interrupt his narrative – not that it stops him from intruding elsewhere in a more didactic manner. We are fascinated, for example, with Ho‘oulumāhiehie's lesson, here, in the vocabulary of yellow. Yellow lauhala leaves are *pala*. The yellowing of wetland sedge and bulrush is *‘olena*. And the general yellowing of vegetation by mo‘o is *lena*. We should note that Wahine‘ōma‘o doesn't seem to have a learning curve in all of Ho‘oulumāhiehie's account; Hi‘iaka teaches but Wahine‘oma‘ō fails to learn. She is, thus, the foil by which Ho‘oulumāhiehie encourages us to learn Hi‘iaka's lesson: Wahine‘ōma‘o may be too obtuse to learn anything, but we certainly can. In any case, the result is humorous and happens often enough that we come to expect it – as in the very next interlude in the story where Hi‘iaka waxes poetic about the koa forest growing at the shoreline of Oneawa, and then finds herself having to explain to the very literal-minded Wahine‘ōma‘o that this metaphorical forest consists of koa canoes not koa trees.

[19] Hauwahine has no companion in Kapihenui. Her companion is not named by Ho‘oulumāhiehie.

[20] We take this to mean that the lauhala leaves of Kapa‘a have not turned yellow even though both mo‘o are nearby. It is only the hala grove of Kahalakea that yellows in her presence.

[21] Ulamawao apologizes for having no food to offer Hi‘iaka or even to consume for herself. It has all been eaten, she says, by the voracious Hauwahine mā. “O ka noho ana wale aku no ka‘u i ka honuu mai a Hauwahine ma i ka momona o ko laua mau kahu e hana mai ai….Nele au, nele nohoi oe, e Wahine-poai-moku. Aohe a‘u ai e haawi aku ai ia oe, i maona ka la maka poniuniu.” Poepoe offers no clarification here, but it appears that Ulamawao is mistaken: all the food-weath (momona) of Kailua has just been consumed by Hi‘iaka herself. And this apparently leads Hi‘iaka to gaze again with remorse at Ka‘anahau who she sees grumbling over his unrequited efforts: “Alaila, huli hou ae la no o Hiiaka a nana aku la i kahi o Kaanahau, a ike aku la oia i ohumu o ua Kaanahau i ka pau hewa o ka ai ana ia laua nei.”

[22] The mo‘olelo of Poepoe and Ho‘oulumāhiehie are both weakened here – at least for Kailua people – by difficulties in geography. Mahinui ridge is not close enough to what would have been the nearest bank of Kawainui pond for there to be a significant exchange between Hi‘iaka mā and Hauwahine mā. In Poepoe, we have Wahine‘ōma‘o gazing at what would be tiny shapes far below. In Ho‘oulumāhiehie, we have Hi‘iaka chanting “Kailua” across a distance that would, in fact, swallow up the words of any (normal) voice before they could reach any (normal) ears. In the 1980s, Muriel Seto cited oral traditions of Kailua kūpuna that locate this encounter at the rock formation of Nā Pōhaku o Hauwahine. Nā Pōhaku rises directly above Kawainui at what is now the big dip in Kapa‘a Quarry Road (or more accurately, just ma kai of the road on the high side of the dip); it provides the perfect vantage point for viewing Kawainui and any mo‘o that might be bathing below. We should recognize, however, that Nā Pōhaku o Hauwahine is a new name (given by Pilahi Pākī to a place previously identified as Kridler’s Rock) to a site whose original name is unknown to our research and whose connection to the Hi‘iaka story appears only in Seto’s word-of-mouth explanation.

[23] We are not entirely comfortable with our translation of this passage. We’ve struggled, for example, with “Pane ke alo,” and “ohua ka opu,” – the first seems too condensed and cryptic for our weak ears, and the second (like “na‘u ka ai”) offers too many possibilities for us to be happy with any single parse. What delights us about the same passage is the wealth of mo‘o-description that Poepoe provides. We’ve seen nothing comparable in the writings of either his predecessors or contemporaries.

[24] As Noenoe Silva notes, Poepoe is ever-intent on “teach[ing] his descendants” (*The Power of the Steel-tipped Pen*, 152) and, in this case, on increasing his descendants’ vocabulary. Hi‘iaka delivers – three times – the same excoriation of Hauwahine mā. Poepoe identifies it first as *‘ōlelo* (utterance), second as *kapakapa ‘ana* (summoning, invoking), and finally as *walawala‘au* (talking loudly).

[25] *Kuokoa Home Rula*, July 30, 1909.

[26] There are three noteworthy differences in these lines. 1. Kapihenui and Poepoe open with “A” which imparts a sense of distance traveled: “at Kailua, all the way at Kailua.” 2. Ho‘oulumāhiehie gives us the beautiful “i ke oho” in line one: not just Kailua in the Malanai breeze, but Kailua “in the wisps “of that breeze. 2. Kapihenui gives us [‘]uki[‘]uki instead of [‘]uki. Without ‘okina, both mean “angered, vexed, disturbed,” a comment, perhaps, on Hi‘iaka’s mo‘o-bothered state. With ‘okina, the first is a native lily, the other a native sedge; both were common to the Kawainui wetlands, but we find it interesting that Kapihenui, the Kailua native, seems to associate the Wai‘auia location of this episode with the lily not the sedge. It is also interesting to note that Ho‘oulumāhiehie retains the third line of the mele (“Puiwa i ka leo o ka manu”) even though there are no manu in his story. Why is it that all three storytellers seem to hold these first three lines inviolate?

[27] Kaipolia and Kapakapaka are land-divisions above what is now Enchanted Lakes and are neighbors of the Waiopihi and Kaulu mentioned in Kapihenui’s account of Hi‘iaka’s journey from Kanahau to the mo‘o at Kawainui.

[28] We suspect that this “windy hill” is Pu‘uoehu, the ridge directly above what is now Hāmākua and Wai‘auia.

[29] “Fish eaten with dirt” may be a reference to the edible mud of Kawainui, ka lepo ‘ai ‘ia.

[30] In all likelihood, “Ka wai a Hoe” in this kanikau is the same “wai a Kahoe” in Kapihenui’s story of Hi‘iaka’s encounter with Hauwahine.