COLLECTION OF MRS. LILIAN MAKA-'ENA
Notes from Mrs. Maka-'ena are gratefully acknowledged
Gratefully acknowledging the assistance of George F. Mosman, founder
and Director of Lalani Hawaiian Village, Wai-iki, Honolulu

Henry E.P. Ke-kahuna, Interpreter and Special Collaborator

Theodore Kelsey, Writer

1. Kulia ka lani ia Uli;
2. Kulia ka lani ia Ku;
3. Wahia ka lani ia Kāne;
4. Owa' mai ka moku o Ka-hiki;
5. O Pā'ihī-lani ke ali;
6. Ninau a Kāne;
7. "Ma ka 'eu o Kālai-kapu, "
8. Nana i hele ka ule, kai kea,
9. Kai popolohua honua mea?" 
10. Ka Ka Lani, Ka Haku 'Alamea,
11. Nena ke kapu moe-wai o ke kānaka;
12. Nena ka mānai 'ula 'e losa;
15. O ka wiliwili-su ka moo-alii;
17. Moku ka piko o ke ali, lele i ka lani.
18. Kali aku 1k o Pakaa-lana, hanau Ka Lani.
19. Ke kei nei ka pahu; ku'i ka hekili;
20. Ola ka ulua; nei ke ola'i;
21. Tho ka u'a-koko kaa-lelewa;
22. O ka pono ku hale o i ka moana,
23. Ikeaa ka lani; pili ka pil-lani a mālo'eloe;e;
24. "U'i'uina ka iwi-kumoo o na lani nui.
25. He mau lani ia na Ka Haku 'Alamea,
26. A i hanau 'ia mai e laua me Ka-hiki-lau-lani a losa a----.

Translation and Interpretation

1. The heaven-high one (lani) is born to the royal status of Uli - Darkly Verdant;
2. The heaven-high one is born to the royal status of Ku - Establisher.
3. The heaven-high one is rent by Kāne - The Creator.
4. The island(s) of Ka-hiki - The Arrival - are split open.
5. Pā'ihī-lani - Heaven-High One of Glorious Appearance - is the chief.

Such is the high-chiefess rank of Ka-hiki-lau-lani - Ta-hiti's Many Heaven-High Ones (lau, specifically 400; many) - from whom the numerous great royal ones of Ta-hiti trace descent.

This celebrated high-chiefess was of the royal blood of the deified ancestor Uli, whose name suggests the deep green of luxurious verdure, and implies the richness of the royal blood which traces back, back into the dark night of time immemorial (mai ka po mai). Of this blood,
too, were the ancient chiefs of the island of Hawaii, known by the epithet Hawaii-kua-uli-kai-o'o - Dark-Backed Hawaii of the Mighty (literally mature) Sea - whose royal genealogical line (kuumoo mook'u'ahau ali'i) was of the richest chiefly blood of a powerful people from far over the ocean.

Of the sacred blood of the divine Ku - Establisher (ku, stand; establish) - also, was High-Chieffess Ka-hiki-lau-lani.

And just as Kane-wawahi-lani - Kane the Heaven-Splitter - one of the numerous Kanes who manifest the powers of Kane the Creator - with his thunder and lightning and rain, all signs of chiefly birth, rends the heavens; so the blood of the most sacred, most ancient divine ancestor, Kane, bursts through all other heaven-high lineage to contribute his divine blood to the great chieffesses.

Yes, Ta-hiti's highest royalty was split wide open, as it were, by the birth of this highest of chieffesses!

From great Pa'ihi-lani himself - probably he was better known by another of his several royal names - ruler of Ta-hiti, who was, perchance, his father, though he may have been an ancestor, was derived this highest lineage. (Pa'ihi, grand, as a chief in full regalia, or, modernly, a ship under full sail.)

6. Kane asked:
7. "Is this the bold one of Kala'i-kapu - Carve the Taboo -
8. Who journeyed over the blue sea (uli, blue, in one sense),
   the whitish sea (white with the foam of wild waves),
9. The night-shade sea (deadly sea of Kane - kai popolohua a Kane) of the land of reddish earth ('omea, of reddish tinge)?"

Often Ka-hiki-lau-lani would dream of her unseen lover Kā-māwae-lua-lani - The Fissure (mawae) (the schism) Separating Two (lua) Royal Ones (lani) - Kaua'i Ka-mawae-kua-lani" is an epithet of the island of Kaua'i - residing in far off Hawaii. Braving the dangers of the deep by sailing the dangerous seas traversed by her noted navigator ancestors, she made her way to Hawaii to join her lover.

Figuratively those seas would refer to the deep dark royal ancestry of her homeland far over the ocean - descent from Uli, and Kea (Wa-kea), and Kane's deep, dark sea of ancestry, with its power over life and death.

Conceived in highest tabu through both father and mother, the chieffess was destined to carve the tabus of Hawaii, to shape them in the form of her own. The tabus of the ancient deified high chieffess Hau-amea, her revered ancestress of the royal red, would be vouchsafed to chiefs of Hawaii.

10. The Heaven-High One (Ka Lani), The Yellow-Ripe Superior (Kā-Haku 'Alamea (pala 'alamea, yellowish ripe)) - arose.
11. His was the water-reclining tabu of the common man
   (offered as human sacrifice).
12. His was the red wreath-stringing needle that should obtain
    (its pandanus drupes, or its flowers)
13. Standing with the pandanus (drupes) of Mapu-ana - Wafting.
14. The fragrance of the noted pandanus grove suffuses the
    cave of Pakaa-lana - Lean Flesh (paka) Lying Extended (?)
   - (the famous ancient sacred heiau (stone-fenced temple) of Wai-pi'o Valley, Hawaii, former seat of Hawaiian royalty).
This superior one, or haku, which term is applied to the first-born or superior child of a family, was like a beautiful yellowing fruit, a young and handsome man. Let us say that he was the long-sought dream-lover Kā-mawā. Probably he was a blood relation (pili-koke) of the chiefess, and of royal rank comparable to hers.

He possessed the prerogative of having human sacrifices drowned in water; for by such a death a victim was undiminished by a wound, and he was more acceptable to the gods. In the Mo'kinley High-School grounds, in Honolulu, it is said, there was formerly a pond in which victims for the temple on Punchbowl Hill, called Pu'oi'ina by most kama'āinas, were drowned. Struggle that might bruise the body was forestalled by the executioner, who said: "Moe mālie i ka wai o kou haku!" ("Lie quietly in the water of your lord!"

The chief also possessed the wreath-stringing needle of royal red, freighted with fragrant hala-drapes. In other words, he was a chiefly descendant of royal ones in a long closely-related line of succession, and seemingly had offspring of his own by his highest official wife, whose place the bold one (ʻeu), the beautiful chiefess from Ta-hiti, may well have usurped.

The reddish needle was made from the hardened midrib of a leaflet of a mature dried coconut leaf. The soft pandanus drapes might be strung by such a needle, or a splinter of bamboo. For fragile flowers like the ilima a softer and smaller needle was used.

The suffusion of the cove of the great temple of Pakaa-lana with the fragrance of the celebrated pandanus-grove of Mapu-ana indicates that the chief's principal wife was most acceptably royal, and that her offspring were of the high priesthood of the temple. The name of the grove calls to mind that of Kā-hala-o-Mapu-ana - The Pandanus of Mau-ana - Wafting- youngest sister of the famous princess Lā'i'e-1-ka-wai (See Beckwith's translation).

It may be that

15. The intertwining current was the royal offspring.
16. She surfed in the waves of Kau-hola - Season (kau) of Stupefaction (hola), the poisoning of fish with 'ahu'ahu or 'akia). The name may also signify a season of opening out (hola), like a flower. It might also be interpreted as arriving in position (kau) in a shallow place (kohola).
17. The umbilical-cord of the chief was cut, and flew into the heavens.
18. Pakaa-lana temple waited, and the royal one was born.

The offspring of the chief and chiefess were of the intermingling royal bloods of both Ta-hiti and Hawaii.

The surf-riding was the uniting of the love-dream stupefied chiefess, and Hawaiitan fish from over the sea, and her love-drugged lover, whose union resulted in the riding of the waves of the waters of birth, called the nalu, by young lives that had lain stupefied in the body of the mother.

The sacred pieces of umbilical-cord, about three inches long, that became detached from the royal babies, were wedged into crevices in the rocks of the sacred temple, or deposited in some other sacred place, to the accompaniment of prayers and ceremonies accorded heaven-high ones, and thus flew into the heavens. A common youngster who had his navel-piece devoured by a rat was called a piko pah i ka 'iole - (umbilical-cord destroyed by rats), and was likely to grow up a thief.
19. The temple-drums beat; the thunder crashes;
20. The lightning flashes; the earthquake shakes the earth;
21. The roving blood-rain descends;
22. The red part-rainbow that rarely stands upon the ocean
    is beheld.
23. The Heaven-High One is given recognition; the royal
    ascender ascends to solid position;
24. The backbones of the great chiefs crackle.
25. The several heaven-high ones (first mentioned) were
    begotten by the Yellow-Ripe Superior One,
26a And were given birth through his union with Ka-hiki-lau-
    lani, being thus begotten.

The beating of the drums of Pakaa-lana, and the wondrous manifesta-
tions of Nature, proclaim the high royal birth of Ka-hiki-lau-lani's
offspring. Through the bearing of royal children with Ka Haku she
climbs high in chiefly recognition, and her progeny become solidly
established in the land. So great is their chiefly line that the lines
of other great chiefs, probably including former offspring of Ka Haku
by his superceded high-chiefess wife, so greatly felt the weight of the
superior rank of the new royal line that it was as if the back-bones
of the former highest chiefs of the land crackled under the strain.
Such were the royal offspring of the heaven-high ones Ka-hiki-lau-
lani and her spouse Ka Haku.

Additional Notes

1. One Uli was a god of sorcery, one manifestation of whom, Uli-
nanana-pono - Uli Who Looks at the Good - acted in accord with his name,
as did another, Uli-nanana-hewa - Uli Who Looks at the Wrong.

Another Uli was the grandmother of the famed legendary characters
Kana nao Hieheu.

Another Uli seems to have been the ancient high-chiefess Hau-mea,
who was a mate of the great father of the Hawaiian race, Wa-kea.

2. Ku was one of the supreme trinity of gods, Kāne, Ku, and Lono, to whom
the great god Kāne-loa was opposed. The gods seem to have originally
been greatest ancient deified ancestors.

3. Kāne's breaking of the heavens could apply to cohabitation of Kāne
with the chiefess, who gave birth. It may refer to the infusion of the
divine Kāne blood into the line of the chiefess.

4. The splitting of Ta-hiti indicates that the superior ranking
chiefess Ka-hiki-lau-lani was born in that land.

5. Pā'ihī, beautifully bedecked ('oh'o'ohu), presenting a grand sight.
(Cf. 'Ihi, sacred ('ihi'ihi kapu).

6. Minau o Kāne, Kāne asked; but a Kane stresses the action.

7. The slicing of the tabu refers to the chiefess' slicing into the
tabu of other chiefs.

8. 'Alamea (pala 'alamea), yellowish-ripe, is defined in the dictionary
as if it meant pala kapule, which is complete ripeness to a soft, sweet,
spotted condition, as in the case of bananas and mangoes.

9. The word hāla, pandanus, may also mean sin, also departed, as in death.
To wear a wreath of hāla drupes (lei hāla) when an important
task was to be undertaken was an omen of bad luck.

The bright-yellow glossy hala drupe with its inner seed sometimes symbolizes the female generative organ. The tree, however, with its short aerial-roots (_uleule-hala_ (slurred with preceding word)), may represent the male. The Hawaiians had no tabu on the subject of sex, but it was generally expressed in beautiful hidden language.

13. _Mamo_ (with a long-drawn), means to waft as fragrance.

14. _Hone_ means to come together, as people for a celebration; to mend as a net (also modernly to patch (hono i ka loli)); a bay or cove formed by the meeting of highlands.

_Pa'a_ with the first a long-drawn means luckless; with medium-length a it means suffused with fragrance (_pa'a i ke 'ala_)

16. Surf-riding is symbolic of sexual union. The woman is the surf-board (_papa-heenalu_) or canoe (_waa_), and the man the paddler.

_Ka-hiki-lau-lani_ was a Tahitian chiefess who came to Hawaii to seek her dream lover _Ka-mawae-lua-lani_, whom she frequently met in dreams. (Mrs. M.).
COLLECTION OF MRS. LILIAN MAKA-'ENA

Gratefully acknowledging information from Mrs. Maka-'ena

Henry E.P. Ke-kahuma, Interpreter and Special Collaborator; Theodore Kelsey, Writer

NA-MAKA-HELU

An ancestral chant for Mrs. Agnes Na-maka-helu Maka-'ena, descended to her namesake, now Mrs. Kau-piko.

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1. O 'oe kā ia,e Na-maka-helu-kau-i-ka-lani-i-na-maka-'a-o-ka-'opua
2. Kau mai iluna i ke ao 'anapana'a,'alohilohi i ka papakua' o Hāili e.
4. Mani Hāili i ke kula lehua a ka manu,e haiāuma 'ana i ka 'ono o ka wai o ia pua.
5. He mau pua ia i mōlimi'iia e ke kupuna,o Wāhine-kapu.
7. O uā ipo aloha la pāha kei'a a'u e 'ike nei.
9. E o' e!

Translation and Interpretation

1. It is thou,forsooth, O The-omen-reading-eyes-directed-upon-the-heavens-at-the-glowing-faces-of-the-'opua-clouds,
2. With eyes fixed above upon the gleaming, shining clouds observed from the permanently established ancestral home of Hāili.
3. Thou art a chieftess, and I but an ordinary human (a personal attendant or kahū) who prepares thy food and takes charge of thy garments, O my Superior, The-omen-reading-eyes-directed-upon-the-heavens-at-the-glowing-faces-of-the-'opua-clouds.
4. Beautiful is Hāili in the lehua-grown plain frequented by the birds tasting with delight the deliciousness of the nectar of that flower,-
5. Flowers fondled by the grandmother,Wāhine-kapu - Tabu Woman (Volcano Goddess Pele's appellation).
6. Being wafted hither, you see, is the love of my sweet-heart,
7. That beloved sweet-heart is this, perchance, whom I now behold.
8. Respond, O The-omen-reading-eyes-directed-upon-the-glowing-faces-of-the-'opua-clouds;
9. O respond (to thy name-chant)!

Notes

1. The counting eyes (ma maka helu) would refer to those of a seeress (makaula), expert in reading omens in the heavens and prophesying therefrom. Na-maka-helu was probably of the high-priesthood order of Naana-lua, a great favorite and advisor in the court of a high chief.

2. The name Hāili may be interpreted asan alighting place of birds, where they flock to enjoy the lehua flowers. Hāili (with shorter a),
may refer to the significance of 'opua-cloud (ka hali'i 'opua). This fact suggests that the present name may well be pronounced with the shorter a.

Hali'i-kulū-manu (long a in Hali'i and in kula (kula a---)) - Alighting field-of-the-birds - is the name of a forested land of Hilo, in the vicinity of Waiakea Mill Co.'s Camp 9, from which timbers for Hali'i Church were obtained.

The word papa-ku' means the lowest solid or bed-rock foundation (ka papa-ku' o ka moana, the bottom of the ocean). In the present case it would refer to a permanently established ancestral homestead.

4. Hainauma (not ha'i), means enjoyment by one or more of something very special. (Kea ke'ia a 'olua e hainauma nei?" "What are you two eating with special enjoyment?").

That flower refers to the lehua flowers collectively.

5. The beautiful and sweet lehua flowers represent the lovely fondled grandchildren of the grandmother Mahine-kapu.

6. Kua i'mo, my sweet-heart, indicates that the kahu, who speaks in the first person, and who seems to be the composer of this chant, was a lover of his mistress. (Pelu-kua is a going backward by mating with one of lower rank.). No offspring is mentioned.

If the favorite child Ha-maka-helu were not referred to in this sense, the word i'mo would not be as appropriate as milimili.

8. The word maka, e'a, may be interpreted as face. (Holoi i ka maka, wash the face. Pa holoi-maka, wash-basin.) The forms of the 'opua-clouds are referred to.

An 'opua cloud grows from small to larger size. A fragment of white 'opua-cloud unites with other fragments till it is good-sized.
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To the ancient Hawaiians sexual relations were a fine art. Maidens who had not had relations with men, and youths who had not experienced sexual union with women (ka moe ana o ko Kane me ka wahine), were carefully taught just how to give the utmost pleasure to the opposite sex, so that partnerships might be happy and life-long.

Definite tactics, each called an 'ai, were special cares to excite greatest sensation, and bodily movements such as rotation of the pelvis by the female, called 'amoi for the same purpose, were practiced. Chanting was a special attraction to the opposite sex.

The language relating to sex, employed in love-chants (mela hooiopoipo), had therein a hidden meaning (kaona (cow'-nuh)), though outwardly expressing the glories of Nature. The composition now to be interpreted would have been improved by such treatment.

He Ma'i no Ke-'eli-ko-lani

I haku 'ia e kekahi o na kahu o ke alii wahine

1. Waiho kāhelo ka ma'i o Ka Lani,
2. Ke ike pono iho ke kāne;
3. Ke pau na 'ono a o loke.
4. Ku ma i ana o He'ei;
5. Noho ma ino o Peu e;
6. N kaa ma i iā lalo;
7. " " "
8. Ku i ka puupuupua, newa 'oe;
9. " " "
10. Ka 'eha ia (a) ka ule ia;
11, 12. " " "
13. He ule waliwati 'e 'o, wali 'o, wali 'e 'e, wali.

Translation

1. Wide open to view lies the private of the Royal One,
2. So that the man may view it fully,
3. May enjoy all the delightful inner parts,
4. (The chiefess' clitoris (i'o'io)) named He'ei - Ridden as the Surf (hee 'ia) (? ) - stands erect.
5. Peu - Thrust - (the private of the man) is staying by.
6. The lower parts (of the chiefess) rotate. (? , Repeat)
7. Struck by the punch, thou art intoxicated with feeling.
(9. Repeat)
10. 'Tis the pain caused by the male private, (11, 12. Repeat)
13. A private now flaccid, flaccid, flaccid, flaccid.
14. This is a chant composed in honor of the name of Ke-'eli-ko-lani.
Notes

1. The term *ma'i*, disease, used of the privates of male and female, probably dates from the introduction of venereal disease. The expression *pae-'opua*, line of 'opua-clouds, or *ka nuu kolu*, the third hill (the two breasts are *na puu lewa*) would have been preferable.

   The word *kahelaha*, lying with the limbs outspread, may in another sense express an unobstructed expansive of the glories of nature, as when one gazes upon a glorious scene of land and sea and sky. The thought of the composer was probably that of appreciation for the great and valued privilege of enjoying sexual union with such a high chiefess. (Ahuwaleka pae-'opua, the line of 'opua-clouds is open to view.)

2. The word *hoa*, companion, would have been preferable to *kāne*, male, or husband, if the sex of the second party were known.

4. The body of a woman was sometimes called a surf-board (*papa heenalu*) or canoe (*waa*). The rider or paddler was a man.

5. *Peu*, to poke, thrust, or butt as the imported goat.

10. The word *ule* is outspoken and commonly used. *'Ope'a*, the male privates, would have been better.

14. The chant might perhaps be more accurately classed as a *mele ma'i* than a *mele hana*, or name-chant, in response the one in whose honor it was composed would give answer, "E o---!"

Princess Ruth Ke-'eli-ko-lani, who lived in an age of free love and free sexual expression was well known for her amours. As a great ali'i an untamed saying of hers became cherished: "Lilii wale kamalii, nunui ka 'ono'o nā pālācs ("Just small youngsters; big loaves of bread (flour) (male organs)." Much in the white man's mode of life and thought including the vulgarizing of sex were abomination to the Hawaiians.

A Few Sexual Terms

*Puupea*, either a virgin or a youth who has not experienced intercourse.

*Mei* (article *ke*) (perhaps the only example in the language in which three *e's* are slurred together in pronunciation), sexual intercourse (*Ke e e mai nei o mea ma, so and so are having intercourse.*).  

*Opuu*, bud, a maiden.  *Pua mōhala*, opened flower, a young woman matured for mating.

*Moe 'ilio*, cohabit like a dog, was said of a man who selfishly sought only his own satisfaction in intercourse.

*Poheo* (or *heo*), the head of the male organ.
A Chant from S. Desha (Rev. Stephen Desha, Sr., pastor of Haili Church, Hilo)
May 3, 1907

1. Kapukapu na maka o Puna i ke akua whine;
2. A'oke 'ike wale iho ia Malii'o i ka huuhi lawe a Uwe'wkahuna;
3. Ke 'ena wale aha no, 'ena i ka pua;
4. Ua hooha Wahawaaha paha ia Ka-lili'u;
5. Pa'i'a 'e la e ka mau i ka lehua.
6. Aia ka heke ilina i Mau-kele a——
7. Ua kele i ka ua Ku-ka-la-'ula
8. I ka noho hala 'ole, a'oke hala.
9. Ua hala ka Puu-lema, sia i Hilo;
10. Lehlevi aku la ia Papa-lau-ahi;
11. Loa kohe no ia Makae-nohi;
12. Ke noho ana me ka la i Ku-kii e.
13. I kiina aku nei e i na la o Kane a——
14. Ke'maiho'oi mai ho'ii e——

The chant refers to two lovers whose love cooled. The woman is attracted to another man. After awhile they meet and the woman takes no notice of her former lover. (A'oke like wale ia Malii'o). When the man sees this he composes their song.

I. Ka lelei 'asau o ka manu o Ki-wa'a,
2. Ka 'asau mai kouana ke koa'e,
3. Ke koa'e nui hulu moa ma.

*Mele a Ke-lii-maika'i*

1. Malie i hu'ihu'i ai kuu manawa,
2. Ke maihihi ko ka hale ua hiki a——
3. Hiki ka Puu-lema ka hala Hilo;
4. Pehi alo'ia la ia Mokau-lele;
5. Pulu ka nae o ka lehua;
6. Malelo ua uka o Malae-lema ia puu;
7. Illoria i ka moani lilo ke 'ala,
8. E ka makani e hauli ke onaona,
9. A waino i ka mauu, noho 'u' no ia la'i o Hana-kahi.
10. Minamina wale ke one i ka hehia e ka maika'i;
11. Maika'i no mai 'Ohele a Puu-koa a——
12. O ke hoa oe i moe a aloha.
13. Na ke aloha i kono, hiki ka maka makake,
14. A he maka meke ia oe.
15. He aloha au a—— (From Mr. J.K. G.)

The story of this chant is about Ka'-ahu-mau and Ke-alii-maika'i. Ka'-ahu-mau was kept in seclusion at Puu-koa. Ka-moamoha II had no less than five women kept for him in a palama at Puu-koa, in Hilo. Among them was Ka'-ahu-manu. She was enamored of Ke-lii-maika'i, who was staying across the Wai-luku River. One day Ka'-ahu-manu swam across the stream and came up to where Ke-alii-maika'i was lying intoxicated from liquor. Her garments were dripping wet, and as she bent over to kiss him the water ran from her over his hand. The people about the chief begged her to go away, pleading that their lives would be forfeit if the affair was discovered.

When he awoke from his stupor he noticed the dampness of his hair and asked about the cause of it. (Malie i hu'ihu'i ai kuu manawa).
Dr. N. Emerson Collection (Mrs. De Fries' Book)

The following old mele was composed while Ku-alii, the king of O'ahu, was still in the womb of his mother Mahulu-a-ka-lani:

Aa kului, kului ai i ka po Newa-lani,
Le'a ka himoe hikilele ai i ke awakea.
Hano 'au'au i ka wai nui o Lele.
Kau ana ka 'opua i e'u hoa,

5 O ka uluna no ka mālama.
Naa ka lau o ka mai'a i ka la,-
Mai'a hili la o Wai-'ānae.
Hili pa-kua, pa ka makani;
Pa Ka Ua Līlī-lehua;

10 Makani nahu o Wena-pali.
Ku'kii e hii ka 'opua i ka la'i.
Aloha na hoa lau makani,
Pae honi 'ala o Lalo-hana.
E hele ana oe e 'ike i ka la ko ana i Lehua

15 Momoe aku paha 'a'uane'i olua
Me kuu ipo hala i ke kai,
Ka hoa alo i ka pali o Ke-'iu la,
O ke 'ala o ke ahi maile.
Nahoa ka lani e aka i ke kai,

20 Ka ua ia e Hono-pu,
Ia a kele, a kele o hina i Mauna-hina.
Hina aku la i ka lepo
Ke 'ula la i Ka Ua Ki'o-wae.
Wai ka nāhele o Ka-'u'u,

25 O na i'a pee lau pālai.
Hilahila moe wai o Lahi,
Ka wai pa'u lau koa,

Hauna lau koa a Maka-welī
Aala lau koa o Maka-welī.

(Aole paha i pau)
Ke, - 1 - Pua Kulua.

1. Wa - about the mother? Woman pregnate? At - seems child forming, moving in womb, starts to kick. Kulua, think child moves. Nua - lane - lanu move in mother's womb. 2. When pregnant woman likes to sleep malole. 3. Think mother goes to the wai lele and takes a bath. 4. Oi hea, maybe husband? Opera is a sign. 5. Month of walelua, pua kulua kua hana. Since had child one or both parents happy. O iwa, a sign, could tell child was boy, today knowledge is gone. All signs and know. It was a boy, glad they had an heir apparent. 6. Woman takes a bath. Aloha i ka la, tea gen. Na maina, child in woman and mother sun bathing in treatment of pregnant woman. Both in sea, anywhere return, take same bath. 

Don't whether this is about malole in womb.

1. Pua Kulua, shunas burns? Ol tramoe pipi ka maka (pipi means your loppy).