

COMMENTARY ON THE GIMBLEE TEXT BY STANZA

1. Line 2. I have accepted Gimblee's transcription bungitarai
3. Nei-o-o seems to be a poetic exclamation. Both Gimblee and I have ignored it.
2. 3. Kinemere seems to be obsolete. The root kinē = excited, furious is extant. Ikamane = adult, warrior etc. figurative use of ika in this & the preceding stanza.
4. ^{the} Ikaneawai, changed by Gimblee from original ^{iti} Ikaneawai, which I have restored. I suspect the phrase is another obsolete equivalent of e oti tai = splendid etc.
3. Line 3. I have read ana kai Na Waititia as a personification of bitanikai = trick, stratagem or play.
4. Line 4. The introduction of Bue and Riranga is anachronistic but serves to emphasize the correlation of the porpoise/whale with the invading.
5. 1. I have translated Ningoniga as Nareau's 'wife' (South).
2. I have attributed to banni = lit. leaf of the coconut palm, the figurative meaning of 'children of' hence the translation banni ni Kananoanga = 'sorrows flood upon our youth'.
4. Tete = tetei = stand.
6. Line 1. Gimblee begins the stanza with the personal pronoun 'I' which is not in the original text.
5. I have read Anamange as a species of ana = mullet.
8. Roko mta = return of time of one's choice c.f. rokomāon.
7. Lines 1/2. Gimblee translates the two lines 'See, I take up the magic spell for I know the charms to appease the fish ...'.
4. Bikeiniku = a large cetacea (Sabatier). I assume Bikeioa (Bikeiewa in Gimblee's transcription) is also a name for whale or porpoise.
8. Gimblee regards the first five lines as a poet's boast which invokes magic and is incidental to the main theme. I have read it literally judging that kai = abane = of course, nevertheless and Kat is the allusion to taberan te kai, the highest pitch of a waka-roof. The last two lines are read by Gimblee as a command for the magic spell to descend upon the ocean.

- 9 Lines 1/2. Grinble translates these lines as 'I, even I who speak, will tell the tale. I, even I ^{who speak,} remember the homeland, Maava! I have read Kavakina in the alternative sense of 'hasten towards'.
5. Grinble's manuscript reads i aba ni Mao, Kita! The original text reads Mackita or, since the writing is damaged, ^{perhaps} Mackita. In the context, it seems that Mackito (maa = scattered; kito = possessions) may be a possibility. In any event, virtually post. post. picturing defeat, and desolate fish.
- 6/8. I have translated these lines freely ^{in (B).} The association of Maava (original homeland) ^{or this word in other traditions} with Bouru and Meineaba (lands of the dead) is interesting.
- 10 Line 1. Grinble translates kainiman as 'rocky places'. I can find no evidence to support this add in (B) ^{It has given it the meaning of 'tree of Custom or 'way of life' on the analogy of Kai a Tikuaa. The modern meaning of 'flagpole' is not apt.}
- 5/6. Grinble treats Abaiti, Atatoo ~~(transcribed)~~ Abaiti and Baba ni Mao as place names and translates the two lines 'from Atatoo or Abaiti — from Baba ni Mao to eastward'. It seems to me that I Abaiti mai Atatoo simply means 'the mighty ones from Atatoo' (B) or that the text should read 'I Abaiti ma I Atatoo' (A). I have treated Baba ni Mao & Tanrake as a reference to mao bush on the eastern shore. (B).
- 12 Line 4. Kainiman. See comment on 10.1
5. Grinble substitutes Kabotamaroa for Kabotamara and translates it 'let us find beautiful ^{in B,} words to tell of it'. I have read Tamara in ^{the same sense (tabara) & ~~tabutemara~~} the normal sense of 'astrology (of seduction)' and Kabotamara here as 'taken by surprise'.
13. Lines 3/4 Grinble's translation reads 'Take up the song; ^{let} ~~let~~ the people ~~not~~ gaze upon the dancers in their beauty'. I have translated more literally and read man he Take simply as 'the Tropic Bird', the symbol of Maui Tituatine.
- 13/ Line 3. According to Grinble, Kamakikina = a magic

spell to conjure fear. Tane in this context a fish which
 sand used on cheeks in certain magic spells.

16. Line 1. I have translated the names of the canoes freely in (B).
 2. Crimble retains the names Aokirikiri and
Tengaogao. I have given a free translation in (B).
~~assuming that a muria (amuria) is Kamuria =~~
~~disparage, reject (Beigham).~~
 3/4. Crimble renders na kain nanon te rawa i eta as
 'the trees at the lagoon passage come in sight' and
 the following line as 'The people go forward to be joined with
 the Atinai and Ikarinibuti'. Atinai is a bonito
 (small tuna or ~~which belongs to the mackerel~~) family and ika ni
kaburic 'a fish taken by moving bait over surface
 with line' (Sabatier). It seems reasonable to assume
 both words refer to the clan with the bonito
 (~~metaphor~~) as their totem.

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These rare & difficult lines and name forms
 from the heritage source of my translations.
 It is possible that the three stanzas
 are a metaphorical description of an invasion
 by sea with keang = ^{green} seaweed representing
 the invaders. On the other hand, ^{they} it may
 just express ~~poetically~~ the gloom of the poet
 evoked by the earlier stanzas.