KUNAA TE BOKUL

iveau TETEKA, kain TABANG, BEKU)

1. E macowa te bong ni goran,
   E rurunga iterani karawa,
   Be a Taiaki bwe ni wana,
   Te Itai-ni- Kurna.

2. E binii; i karani marana,
   Be a kabura a nie;
   Be a rako au bong ni goran,
   Ba ana bong Ro Kaunzi ma Na Futuro;
   Ana bong Na Kaumai.

3. Ba l a tayina te bo te Kaibangaki
   Be Feswa a fanimaiaki iterani karawa
   Be a mana rona, o a basebhe.
   Be amuna karawa maiaki, l flungko,
   I saktinimata te nang.

4. E tsibwene ni tarakudar na a inginca na ni taibobo
   Ba a neke tibea a tabera au neke ni goran.

5. Ko uninga te rao, naa meri uninga ni wau,
   Ma ko na wene iinkam te tari.
   Erasi, ko aki matakuru,
   Ko aki memweuti.

6. Ba ko taka irous kazaa te ts Goran ma te li-tua,
   Ba e ta, maraaki ni karawa,
   Ba e arii rongin abana,
   A Rei ma, a rumu menekone - o.
7. Ba Kakanita nanon au tang ni borou,
Ba N na kabira man ate a vinimo,
Ba kaivo ingaini buka
Ma ingaini mari.

8. Ma kaiiaki na kota moani wau,
Ba N na kikina inanani marawa,
Ba N na kina te nang,
8 nie tijesepet.

9. E kina te ang,
E nikiia na e karakea iken te abe.

10. E bolea rama ni wau ni dinivake;
E tadoke te ango, E nakomai maraen. Nakanaba i nano
Te ang n raimai, ne na rava wau,
Ne N na kebo.

11. N na la i marawa, N na kabira iken au mataak
Ni habak i moani wau,
Ba I kaufi iken te lam.

12. Bi a hakara te lam. E kq urana,
E kei ba te bibitoi i abeia Matang mai Tamea.

13. Bi a kabira angina te ang,
E nakomai Kabintongo ni matuya
Van ano rima Kua ma nei Tebai bure.

14. Ba i a ringa te amin te rikina Kabuara
Ba I a kabira ma ni moaniwena.
15. A kibaraka o! A kibara marachi ni karawa,
Ba a tiku idon te tari,
Bie karaka ni katanga mana te Nguyu na Ike Talka,
A rangi lwe mara,
E na tiku i taberan au muku ni boram.

16. Ko na vinzi ba matoru Tabukara,
Ba a nananga frana ian te tawana
Tak a ko ni kabani.
E buta kacina, e teke frana,
Ma N na teke u sing'ing na te man te tabakaa
Nee, Katihe Roig —

17. Ba, bele iani itevari karawa,
Ba tsabiru au tao ni karaka kawiri.

18. A tuu bari amu sooni karawa,
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26.19 N na Tikia ni; Nataiako iau te tori,
Ku, ni: mua o mauatou
Ko ai, a aha ni Varina, te ko ni 
E, tiiteit ni: mua ni mava, e tikia te ang,
E na he mai Neinaitea.

26.19
Kai, a ngi ni: "We Temitei" na Neinaitea
Ngake a tainake naion: Tarawa,
Kai, bua ni, he te bennua Tautaua
Ro ni mana Tea - Arga - Marono.

26.20
A Hana konia a te ika,
A Kanuia mua kanaka,
E, tinsiga na e kana nga inana mava;
E nahe Nui Kinaiteitaiteke,
A tisinga inana mava;
Atana te bike ma te tabu a mai te maratu
Angi ni karau.
E nei ni a, kainana ma a.

26.21
E, tona te ma,
Ko raua, o te Soava na Soava
E, tona te ma,
Ko a tinaa okina Matangi mai Tomia
Ba a na tisinga ana katoa;
Atau, e aki tiku te mana
A tisinga Matua, Kina, Matuavirae: ba ratia Neinaitea.

26.22
Huna te tori
Kainako ma Sinaiteko,
Ko ai mua mava, i tao mava, Nga. Ba-

26.23
Ko ai, pare inana, te ko Kinaiteitaiteki ni kama,
Tina Tona i tina Kana, i ataia Rinoimata, ma.
N na tabutatu tka 1 a noko ízoni Kinna,
Aku mainiku ni karawa,
ko t Bingo wau te angi ma te kinoro,

N na tiku ni berinako i marawa
Mie a tangi te ariki,
Mie a tangi te kivo i marawa.
A kamacinae Kua ma ate,
A kamacinae beiske !

Ko na maraku ni bireiti ni wau,
Teteue i maruau te nata,
Bie a marake, Bie kana mainiku ni karawa,
Bie karawa te nang uso e unika a tonge

Trukini karawa i obasa Rimutima ma Kamanuka,
Ngina Kua ma nei Tetumaita
Bie tetene rona a kamekame.
Ba Kamaianki ma Kameang !

É toké te nata, ba nho a Tokia na hebwa,
Ma N na kaborao mean atat,
Bie nimakovo iranom te marawa,

Akea wau, Bie kovu ni kabaivara,
Ma ko na maringa i ranon te mai ni titu,
Ma tai ni kamainga.

O, ko na maringa, heiko,
baan te nang uso unikanava,
Mie a bukimangai ni banawa,
Ba nang u te heke ma apaasa.
Kekela kina te wa ba ti a tabaya te tan yaqi,
Te tan ni kalepolekatate,
B' uruake ni kani ngana;
Te toki Baisiman, ba ngwe iban te tani fouwuni
Ma te tani reungu nga,
Tani n aban Timivu ma te tangara - a.

Ko na mene inanoni te ba ma te Fulcanu ma te tabanga,
B' uangangi mirawa, b' aimo ni ngana ka aiwale ni bong.

B' toki tani, ma e a runi bwebone au bong ni borau
Te toki mai te tabaya ni bong, te ranga ni bong.
Ame te wase bongi ariake inanoni karawa;
Te bongina, kibong, lenibong.
E a kana te naa.

G' lai ni mori, e tana mainiku ni karawa
B' kai bibli, wau.
E lubuti, e tangi moa ni ang wua
I Tarawa mai Abaton.
E limbini inanoni mirawa.

Nango banga te kua te ato,
Te ika ze a kasti i moani wau.
E tei ba te ika ni kau ni tabekani kama.

I terina au kai ni kuma maanoni Bilkena,
Te tana fraaka, te ton ni wan ni kaka nga au kai ni kama.
Kiro te kua o, take te kua o
Mafe i kana.

Ko mafe ba ko na nima
Wair a P* -tm- : -

45. Kam reneakina, kam kabinet
Kam aki meni kona waiar 1-ako a ve rangaba a ike;
Tabekani kaina ba te arao;
E ina ba ti kataka, me a bo, me a ma e nako - i.

46. E tabuki akaka, e manta nkiniki,
Be a Tosa kavokaro ni mataw e tabera
Naangi majakiki ni kavewa;
Ba i moariwa. Matangi ma ramu.

47. Ba 1 a roko i dona,
Bibitani, wau ma vairava;
Kaitara nako ania haka.

48. Kavewa iason rangona, nango burgina,
Tae vana ni wau, te iya uza;
Na na rama a iason an kuaro ni moa
Ma au kai ni marawa.

49. Ninuafa wau, ninuafa wau ma e taber wau,

50. E aki bukini, to aki rawarawa ni kabina te ara.
E na isa tano a uma ni kaina.

51. E na ko kaitara ma te buke ni marawa,
Ba lang ramori, ba kai savako a iie.
49.  بِهِ تَرَقُّ الْفَطَرَا،
بِهِ نَوْيَةَ الْقُرْآنِ.
لَّهُ فَتَرَكَ الْجَنَّةَ وَلَمْ يَأْتِهَا.
كَأَنَّهُ فَالْمَانِعَ رَحْمَةَ الْمَلِكِ.

50.  نَرَبِّ فَهَوَّ الْمَنَاعَانَ، وَهَـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِـِ~
The Master Mariner

by

Tee-ee (f)

Tefera o, Tebiang, Benu

1. Make the canoe ready, the time to go has come, low in the sky the waves and thunder roar; Hani ne Kuma is near to raise, lift up And lash into its place the shearing-ooah.

2. It is the season when the croaks upon the beach And fish upon the reef are weather wise; Owe ms to tell me speed across the ocean deep Set course for where my destination lies.

3. I raise my eyes to trace the path which Kama takes, I watch it move across the southern sky; I see it fade away behind those fluffy clouds, I fix it in the corner of my eye.

4. I'll catch fresh fish upon my line And cut them into slices thin Some Injimba and Barakud And Babubue from yellow shoots To be my food as I sail on Closer to my destination.

5. The waves will rise and fall and will your fellow be, The choppy seas may rock my proud canoe; But you will lie asleep as in the ocean bowl, No splash of water will awaken you.

6. You navigator is a master mariner Who knows his way about the southern sky, Can recognize the clouds which gather in a heap Above his lands, and hang there, hoisting high

7. Thus he may know what kind of weather these will be, I'll call upon our knowledge from the past; I'll cast my lot to tell which of the days will bring Fair winds or gales, clear skies or overcast.

8. Let fair weather shadow me, so I do not pass My destination fringed by reef and sand; By miss the water spout that wells up from the deep.
And, in the wind, is carried to the land.

9. Our boat now overs the waves, shorn down we race along 
    Close to the wind. But if it be a stormy 
    From Nabunaka Glosi, its force could capsize us 
    And leave us floundering, sinking in the sea.

10. I'll thread some fish upon a line, 
    I'll cast them off the bar. I'll make 
    An invocation to our gods, 
    When daylight breaks upon our wake.

11. And, as the wave is broken up and basted, the clouds 
    But in the far horizon bunch and soar; 
    They look a light and, like a halo, crown the lands 
    Homes of the folk of Nane from Yama.

12. The wind Ka'i blowing now is sweeping down the path 
    Which comes from Kaburungo far away 
    Beyond the limits of the ebbling tide; beneath 
    The constellation Ku'i and Beidure.

13. I set my course by Ku'i and Urikameven; 
    I seek to fan the flame which burned before 
    Me lit and passed to all by Kaburungo's stock. 
    I want to rest my heel upon their shore.

14. See, they soar in the southern sky! 
    See, now they swoop to scan the sea! 
    The Tropic Birds are searching for 
    Their Mishness, crying plaintively. 
    But she, as they astern descend, 
    Is waiting at our journey's end.

15. You'll take a beating on your land Nebunaka, 
    Dark green and fringed with mangoes swamps, it lies 
    Beyond the western horizon; and we shall chart 
    Our course by stars which shine low in the skies.

16. You'll come across the frigate which Nei Kaburungo, 
    The Krtshe, leaves beneath the midday sun. 
    You'll watch the shrots of karamei swoop down and
Her picked shell; vindictive, every one.

17. But I shall strive a dart at Nei Kalikutans, The turtle, and will pierce her carapace; She who has floated in from the distant skyline And left behind a trail for us to trace.

18. Where are all those stalwart men, my companions! Who'd like to prise my skull away from me? They'd love to stand beside me, smash my skull and pick My brains, reaching every nook and cranny.

19. I'll decrease with charred the base of my cane, I'll sprinkle oil upon the swell and pour A little more upon the white-capped waves; and then Set sail for Bein and Enodea.

20. Recalmed, I lie and wallow on a lazy sea Where streams of currents flow. When drifted from Baitonga Points—the homestead bulo raft— Alas! here upon a Makaraka storm.

21. That same strong wind blew Tautebu and Nséau On their canoe, Te Anga Manono, To Tarava; there Nei Rité-Tenina reed Their anchor rope and would not let it go.

22. They found Nei Kina-tau-te-koka on the rest And rudely weakened her. Away she fled To sea and turned herself into a fierce fish. They caught and fought her and there left her dead.

23. Her home was Poika, land of fire And smoke, of mist and driving rain; Pandanus pines and coconuts Grow there and covered her domain.

24. She turned into a jet and beat Nei wingt, and like a cockerel cired, Cut down, she fell into the Sea Whence Kina-tau-te-koka died.
25. The men of Matang did not want
Har to arise, transferred, again;
So they laid Hakaheka in sanctuary
To make sure no one would remain.

26. That fight was bravely fought and won
By the two sons of Naneau—
To Nareua-kikino and
His brother Nareua-nirao.

27. ‘You’re just a land lubber; I’m the navigator.
Hurry, I tell you, hurry on your way!
Take up your station under Kanahu’s cross, which sets
By Rimunimata and their benefactors.

28. If you wish to raise a dwelling
Up the currents flowing, slowly;
Gate and quest across the green
Promising harmoniously;
You must take the proper station
Underneath the vault of heaven,
You can’t yet tell which night or day
To sail, because my eka stand
Unterrubbed. They will quiver when
The sailing season is at hand.

29. I don’t see the splendid canopy in Kepetia
Far in the distance as you sail along;
The tree which shades the pool of Matang from famine,
The tree of wonder, so renowned in song,

30. And you may be surprised and tossed into the sea
When equinoctial, spring tides flooded the land,
The salty life-blood, swelling along by from the deep,
Fours high towards its limit on the sand.
This is an interesting text that contains a deal of navigational lore in the form.

I can well imagine it being recited with music and being eagerly listened to some generations ago.

Besides being generally evocative of the pleasures and pains of an ocean voyage by canoe, the

stories contain descriptions of portents and omens, of

visiting and fishing, of celestial navigation, of

star signs, of deep sea dangers, of parts of the

storm winds and of magic. Mixed into this

navigational lore are references to Niuean and

his contemporaries, Tamua and Matai, Teinaeira,

"Tamua\textsuperscript{37} from Aute\textsuperscript{38} and the theoretical origins of

the clan Neba\textsubscript{39}. Of special interest in the

reference is Turaga\textsuperscript{37} to 'the aboves of Timuana

and Tamua\textsuperscript{37}', the latter being the pre-eminent

Samoan deity at the time of the slave age,

the Tree of Samoa.
Navigation

The Voyage

(Totora of Tihinga, Beru)

1. It has been decided the time to sail has come,
And lo, the sky the roll of thunder sounds,
A flank of thunder peels itself in the sky.

2. The sturdy steering oar is lashed to the canoe,
The Totora puts out to sea.

3. The crabs upon the beach, the fishes on the reef,
These omens, tell of perfect sailing days;
It is the time to lift sail and clew,
And gales assaid may cause the ocean wide.

4. Our stores include the choice of fish,
Thin as a leaf, of deep-sea fish:
Bara-Kua, Ingimia,
And Teva — yellow in great shoals.
These are the fish that we shall catch
As we speed our sails upon the sea.
Throughout the voyage on our lines.

5. The waves will rise and fall and will your pillow be,
The choppy sea will rock my proud canoe.
And you'll lie down to sleep us on the ocean rolls.
No splashing water will disturb your peace.

6. You may trust your captain, a master mariner
Who knows the signs of the southern skies.
She is a sailor bred, one who can read the clouds
That gather, hovering high, above the land.
He can salute the calm when the stormy breeze.

7. That we may sail away in weather kind and calm,
I'll call upon the knowledge of the post.
I'll cast my lots to tell which of the days to come
Will bring us stormy weather or fair winds.

8. O let the prow of my canoe
Cut through the seas to clearer skies,
And may I keep a knowing eye
Upon the tell-tale clouds above.

9. There's many an omen to behold.
There's one that wells up from the deep
And carried on the wind, their spirals
And dies away, close to the beach.
My float skims o'er the waves before a friendly wind.
But, when winds sweep upon us from the west,
From Nabanabo, then, their force can overturn
danoes and leave us foundering in the sea.

At dusk, I'll cast a magic spell
Above the wake of my canoe;
And, from the ocean, raise my net,
Thread all the fish upon a line
And pile them forward in the bow.

See, on the skyline far away,
In layers the clouds are piling up.
For, as I scatter wide the wake,
It shimmers, glimmers, and it bursts
Into a halo where the lands
Of Motang from Tamoa lie.

Now the wind is blowing, sweeping down the path
That winds from Kabintongo, far beyond
The furthest reaches of the ebbing tide; out there
The Ki'o and Nei Teba'bur'e abide.

My sight is set upon the dark horizon, where
The Ki'o and Urikameren will rise.
I fix the glow of light, whence Kaburara sprang,
And concentrate on steering to its source.

The Tropic Birds take off into the southern sky—
The flock was floating, waiting on the sea—
They cry because the light is but a feeble glow,
But it's still guide me on along.

You will see the heavenly station
Of Tebuhare, my homeland
When the day has turned to darkness.
Set a course beneath the night-sky,
Straight for that celestial station
Low upon the west horizon.

You will see the trail the turtle,
Nei Kututetang, is making;
And the long-tailed swallows swooping
down to scratch her shell, at midday.
She will snap and they will scatter,
Round her smooth shell, pounce and peck her.
I will take my spike and capture
Nei Kututetang, the turtle—
She who drifted down from heaven
Source of all my art and wisdom.

And where are all my rivals now?
0, they are standing at my side.
There, they wait to pick my brains and
Gather up my pearls of wisdom:
Fish for tiny bits of knowledge,
 Pry in every hole and corner.

But I’ll adorn the prow of my canoe with shells
And sail away across the ocean far.
Once, twice, I smack the waves to overcome their wrath,
To reach the lands — Beru and Onotoa.

In idle mood, I ride upon the lazy sea
Where streaky currents flow; and there I watch
A bobbing Buke branch drift slowly past me as
A balmy wind from Nabanaba blows.

I’ll speak of Thutebu and Nareau, and how
On their canoe, Te-Ange-Manono,
They sailed from Terawa, though to their anchor-rope
Nei Katesenu held firm and fast.

They met their quarry on the reef —
Nei Kinetau-tekoka who
In fury, sped away to sea
And to her death, when suddenly
They roughly stirred her from her sleep.
Her home was Biku in the haze
And mists of dribbing rain; and there
Her coconuts and screw-pines stood.

She turned into a fowl and beat
Her wings, and like a cockerel cried:
As dead into the sea she fell,
Her head knocked on the hatea branches.
Cut down by the men of Natonga
From Tamoa who did not want
To have to fight and slay again.
None of her kin were left alive
By the two sons of Nareau,
Bold Matua-kikina and
His brother Matua — riaco.
When two foes meet far out at sea
There will be bitter rivalry.

Hurry, O hurry on that you may follow down
The path the starry cross of Kama takes
Across the night-time sky. Its transit lies between
Riima Riminomata and Nei Tebaiburé.
To mark the courses of the currents, west and east,
And note their limits where the sea divides;
You must be master of the navigator's art,
Which is unknown to ordinary men.

So far, you do not know enough about the sea,
Nor when the weather's fit for travelling.
I've learnt all the stations across the starry sky
And how, throughout my voyage, they will move.

You'll see from very far away
The crown of Tereetia,
That noble tree, that splendid tree,
Which gave its shelter to the folk
Of Matang who from Tamoa came.
To look upon that handsome race
Would dazzle you; and you would turn
And quickly plunge into a pool.

The tide is on the make, the equinoctial tide
Wells up and floods in from the ocean deep,
It's nearly at its peak and forms a shining sheet
Of water cohering up the shallow reef.

Look up into the sky as though it were a roof,
And from the middle rafter take a line
High up to the ridge-pole. On one side is the east
And on the other one there lies the west.

The pillars of the sky are leaning, out of plumb.
I'll push them over, cleave the sky in two.
Thus was the pitcher, filled with glory, split in two
Upon the humbled Matang from Tamoa.

I will be faithful to each one of my taboos
Until I reach my home, Kinae, which lies
Under the southern stars, lest my canoe be wrecked
By tempest and the fury of the deep.

Or, though I have to drift upon a burnished calm
Of azure-blue seas stirring lazily,
Where porpoises and whales jump high and dive below
The surface, rippled by their endless games.
Then my canoe will speed away,
Dip out of sight among the waves,
And rise again as it sails off
Towards the skyline in the east.
Away it scuds to meet the clouds
Low down in the night-time sky,
Where giant Rimimata shines
And Komanuka redly glows.
Then, in the quickening darkness rise
Kua and Nei Tebaraitea
And Komaniaki and Komaeo.

The waves reverberate as mighty Tokto
And Rehua roll on in noisy glee.
The white-caps toss and dance, whipped up on choppy seas,
So shall I calm my ardour to set sail.

If you should take a chance and sail in my canoe
Before the proper sailing season's come.
You'd quickly lose your way and wander aimlessly
About, and then be utterly confused.

Yes, you be deceived by those beguiling clouds
Which float and puff about the sky;
For those that tell you where the shores and islands lie
Look like a Baneawa, pearly white.

Urge on our fast canoe, cut through this matchless sea,
To meet the dawn when Baiman sinks down
Into the surge and rose-red waves that lap
The shores of Timirau and Tongaroe.

"Sit till the season comes, the fifth phase of Nei Auta,
Which ushers in the time for voyaging;
When the waves diminish, and ocean currents flow
Westwards in the day, eastwards in the night.

That is when fair weather invites us to embark,
When storms and dangers to canoes have passed;
And when we read the sky to note each passing phase
That leads up to the time to raise our sails.

Far off on the east horizon
Cutting through the waves, hull down,
My canoe, with rigging shrieking
In the wind, outsails the roving
Terra cotta from Abobou. Ah,
How it flies across the ocean!
There's a certain season in which the sperm-whale runs
And rises on the bow of my canoe;
It leaps and twists and turns then, threshing angrily,
It menaces our safety as it

I dab my cheeks with sand and red pandanus fruit,
I cast a spell upon my fishing spear
From Bikena, and send it, sharp, upon its way
To strike the whale down, dead, deep in the sea.

Before the deadly wake, the wake of the canoe
Of Bu' and Rirongo, which spurts up
Into the sky and clouds, brim-full with rain, to form
A waterspout called Nei Nekiniwae.

Though you may try your best, though you may seek them out,
You'll never catch a sight of their canoe.
Though silly, unskilled sailors chase the waterspout
And think to pull it down — it soars away.

Above, the sky is overcast,
All round, the sea is turbulent,
My dim eyes strain as heavy clouds
Roll in upon me from the south;
For, I am sailing my canoe
Towards the Matang and Tamoa.

So that I may reach there safely,
I'll change direction, turn about
And set my course straight for the land,
Ashore, I'll lay up my canoe
And chock the keel above the ground.
I'll take the strongest, toughest leaves
Of a pandanus tree and tie
Them tight to the outrigger float;
Then thread them through the forward spar
And back and round the outer stay.
So my canoe lies safe and sound.

Do not be faint-hearted, nor fear to make for land,
The magic sand will find its own way home.
I scatter some and watch it while it floats away
Upon the sea ahead of my canoe.

Rirongo, my canoe, well-found and tight sails on,
I am about to run her to the shore;
For my rig is straining, and my sails are shredding
As I confront an angry, raging sea.
And when his senses slip away
In fears and doubts amid the
The mariner cries out aloud:
"I do not know which way to turn
Among the mists o'ershaking me."

50.
I'll chide my coward heart and sweep my fears away
For I have far to go to reach my home;
O magic coconut, let me of courage drink
And clear the cobwebs of my troubled mind.

51.
The clouds above my home are light and thinly spread
Across the sea. They hang deceptively
And o'er the land dissolve. The fleet of Matang sails
In through the threshold of the eastern sky.
Commentary on the Text by Stanza

1. *Itau ni kuna.* Since *kuna* is in the lower-case in the Gilbertese text, the phrase may not be the name of a cause as I have assumed. (2) In this stanza, as in others subsequently, I have named the possessive pronouns (e.g. *wana* = his canoe) to suit English idiom.

2. I have read the sea-creatures as means of good-sailing weather: (a) *Kauki* = a species of crab; (b) *Tutene* (titune) either *Molucca* crab or, less likely, a parasitic crustacean of *Cymothoa* and allied genera; (c) *Kuanai*, uncertain, possibly *Gymbus* identified as the fish, leather-jacket. (2) The last line of the translation anticipates the Gilbertese text of the next stanza.

3. *Te bo te Kaua-banaki* = lit. coming of the cross which I have read as a reference to the Southern Cross (*Kama*, *Kamaialiki*). (2) *Maua*, contraction of *mauna* = disappear etc. (3) *Amanu kanaia* = wispy clouds: crossing the sky.

4. *Bai-biune* = lit. thin slices are used/useful. The Gilbertese text reads *bai-biune*, a common usage substitution before printing became available. *Kame* added = for a long.

   (2) *Bara-Kuna* = fish, genus *Acanthocybium solandri*; *Lingiemen* = fish, genus *Nemipterus macrolepidotus* (*kuna*); *Bai-biune* = *Tume* = fish, genus *Chryscorodon papuanus*, species genus; yellow-looking (*kabobo*) when schooling.

   (3) (N) *Fabevan au veke ni fanau*, translation deemed from *Gumule* who translates the phrase as *Fabevan* (N) *Fabevan*. *Fiki ni fanau* = (at) the proper (short) time for ocean-sailing.
5. In this and other stanzas # may be used with kau (and marawa), conflicting with current usage. (2) Mamweuti's dialect is a compound not in the dictionary.

6. Kuni benebe = semblable, similar in modern usage. May be derived from miri = attract, but plus benebe be means hence my translation 'hunting'. The isu substitution is not uncommon — see notes 2(i) and 4(i) also.

7. Kabira, variant of kura relating to casting of lots, kaqwa now kaqwa.

8. Kikina, I have translated as a derivative of kiki = knowledge obtained from antif.

9. Niniman is in ni may = many a thing. (2) The text seems to be about a watersport — see stanza 13 also.

10. Tari-buki, from Tri-buki/on came to end of (2) Narakaba = unidentified 'home' in the west.

11. The method of deep sea fishing by net (2) Kabira, from live (3) Kauti = spell cast early in morning (on eastern shore, Sabakier).

12. Bakara the Rari, I have translated to include 'glimmer' (bakara) and 'glimmer' (bakara). (3) In this and other contexts Matung is used as the name of the race as well as the place from which they came.
13.17 Kaingaringa, in figurative sense means 'chenish' in (2) Kau's sites of constellations Andromeda, Perseus and Cassiopeia (Sat). (3) Nei Tebaite, five stars in V shape in constellation Regulus (Sat).

14. 13. Unkamanen, not in dictionary. From concept a heavenly body such, in relation to Kua and Nei Tebaite, is likely to be the Andromeda nebula. (2) The Gilbertese manuscript reads ... tiring te aine te aima ... This may be a personification by the light of the stars, but as in te aima seems more likely and does not alter the sense.

15. 14. Te Reka and (Korounguru) Nguru. The red and yellow-tailed Tropic Birds (Phaetornis spp.), symbolizing Nei Tebaite.

16. The line on the Gilbertese manuscript reads ... umau te tataeni ... for which I have been unable to find a satisfactory meaning in the context. I have given it a navigational meaning since the two lines in and on a runauna, I have read to mean the first navigational interval above the western horizon in the description of the moon to west in Grindals's astronomical and navigational astronomy.

17. Nei, Katuna, not in the dictionary but probably from kata/katu = smooth or slippery. The 'swallows' are likely to be the Tropic Birds of strange is. I have had to take some liberty in translation: I think the last two lines refer to Tabakea, representing the original inhabitants, as the source of the narrator's wisdom and knowledge.
This *strange* is an example of the *jollering* with which navigational lore was guarded. (2) *Ina maui he ture* appears to be an unrecorded word from *Maui*. It threatens to smash the skull and make a necklace of pearl shell. (3) *Kāi maka* is obscure; it seems to refer to hunting the *makā* eel, which hides in deep caverns but which is poisonous (Sat). I have translated freely to convey these thoughts.

I have read *namala* in the sense of casting a spell for good weather and the smacking action of the next two lines as part of that spell.

I have assumed that this *strange* refers to *Nui* *Makana* (see p. 118-121 by *Migratings, Myths and Magic* from the *Gilbert Islands*) or, less likely, to *Nui Aroo* (see p. 38 of *Aroko* Karako* bikau*). *Beihōnge*, used as a place-name in the *Gilbertese* first represents the source (or resource) of introduced fruits, trees, etc.

I have read *kāi* in lines 1 and 5 as the interjection of affirmation in common use. The story, which starts in this *strange* and continues in the next two *stranges*, develops from the reminiscence of the previous *strange*. Another version of it appears at p. 118 of *Migratings, Myths and Magic*.

An alternative name is *Nui Tira-Pantekoka*.

I have added words in line 7 of the translation & explain that *Nui Kina-Pantekoka* changed himself into a fox. (2) *Kāra* in line 4 = modern *Korua*. (3) The last two lines are a free translation. (4) In the story referred to in note 21, *Gnible* names the two (or the three) sons of *Namau*.
Makua-kikino and Makua-xenou and the third, Makua-koniken.

24. The three celestial bodies named are Lana = Southern Cross; Reruminta = Antares; Nei tetanibuka = 5 stars in the constellation Regulus.

25. Luma ad bome taboa = lit. house (sky) with closed ends, fig. the newest art (science) by navigation.

26. The translation is free. The idea, which I have translated as "shaping," and the imaginary parallels on & of the night sky, derived from the root construction of the manuscript.

27. Te leveta (w. leneeta), genealogical "Tree of Samoe" (Sub).

28. Lakebake : lakebakabo = very high equinoctial tide (2) Rana seems to be an intensive perhaps in the sense of "lifeblood" (3) I have added the last line to complete the sense in English.

29/30. These two stanzas develop the conceptual relationship of the manuscript root and night-sky. (2) Bontabea may be a variant of bontabea = pillar in middle of manuscript supporting the ridgepole but I think it is a compound of bone and tanea meaning "pillar out of plumb" (3) Neither Dotma nor Katakeke appear in the declination and I have read them as being derivatives of dotu and tanea both meaning "dejected, cast down," etc.

31. The manuscript appears to read N. maia N. mana Kabutome, (2) Kinac is unknown to me.
33. The additional stars are: Kamaruka = Betelgeuse; Kua = a group of stars in the constellations Andromeda, Perseus and Cassiopeia; Nai Tėtavaitoa = Corona Australis; Kamaiaki = Canopus (Alpha Carinae) or, according to Satherley, a synonym for Kana; Kamangi = Capella (Alpha Aurigae) or, according to Satherley, Ursa Major. 2. I am unsure of the translation of the phonetic line — Teteua = Teteua (quickly) and Kamokame = Kamuenui (nose, lift); the meaning may therefore be that Kue and Nai Tėtavaitoa rise as or push up Kamaiaki and Kamangi.

34. The translation is jest. I have read Foki = Fokitoeki is never-ending, roll etc. 2. Totea and Pehua = names of two legendary waves of great size and force.

35. I have had to adapt the stanza to take account of the change of person in lines 1 and 2. 2. Kari a tīnī = state of distraction virtually synonymous with meanings.

36. Unikanaia = lit. a juggling game. 2. Kanawa = milk fish (Charus Charus). (3) Ataara = large, wide (of land or large objects.

37. Barismar = unidentified star but possibly Sirius — see Babarimara. Bingham also gives a meaning 'appearing in the distance'. 2. Timaraou is unknown to me and could be derived from tima or tima and rain with a meaning of 'peaceful place or spiritual'. 2. Tanaroea = name of celebrated Polynesian god. Changed by Grimble in original manuscript which reads Tanaroea, a word which could have the same meaning as Timaraou.
38. **Tukabu**, fifth phase (16 Feb. to March) of the *Puripina* (Gemblé).

Tukabu, Tukabu, the navigator is unclear, ambiguous, and their meanings. I have treated as a navigational term related to Tukabu.

39. A free translation. (2) *Karuka-benehe* seems to imply auspicious weather for sailing and may be a misprint for *Karuka-benehe*.

(3) *Tabava* and *vanga* seem to mean 'ough' (kava) which overturn canoes.

(4) *Bong*, in the compound words in lines 3 and 4, refers to the sailing *braqo* or seasons as in note 38.

(5) *Kana* in line 5 seems to be a verbal use of *kanu* about to or nearby.

40. *Ata-bon*, might land probably meaning 'land of travellers', i.e. *tana-wa* men. It is not evident to me why they showed the Tarawaans unless the reference is to a longa 21.

41. The manuscript reads *Nangabungia* etc. which seems to be an error.

42. *Atkana* is probably symbolic of *beke* = beach. The source of the *tana-beke* = white, granulated sand used in magic over weapons. (2) *Tupa-nu* = lit. pandanus fruit of anger may be a misprint for *Tupa-nu* = chewed pandanus fruit.

43. The various stories of *Bing* tall of his command over wind and rain.

(2) In other accounts, Rei Vakatiniwai is described as a thing rising from a cloud or sleep which can engulf canoes and confuse the manner. Sabatier identifies him as a deity, especially in Bukitani, who uses rap tornados or waterspouts. Gemblé, on the other hand, translates *Mhimahe* to hang as waterspout. See stanza 9 and note also.
Additional stanza. Nevelinga, probably derived from race and used in the sense was attributed to Kenikeni = act vigorously. (2) I have substituted kaba for kaba in the meaning of 'certain kind of person' which is qualified by (3) rangena = silly looking, c.f. kaba = frightened looking. (4) hele = pulling but also = bit silly. (5) I have substituted the text for the manuscript for a fan. (6) Ira ni kaba kana = the look of being able to be pulled down.

Nangi in the manuscript reads again which seems to be an error.

Ira una in line 3 has been translated on the analogy of kaba una =cape = main root. (2) The translation of the last line in largely guesswork. I have assumed that ninaba comes from nini = form and aba = land; and that -aba was added to read e -ebaba uma = my canoe is raised up (in stocks).

Katina to aba = katsina to aba though I see no reason why Katina should not be derived from kati = keel or fig. to ground a canoe.

I have translated line 2 in the dictionary sense of 'put a wedge under the keel of my canoe' i.e. to run ashore. If Katina is a misprint for Katsina the line may mean 'in danger of foundering.' (2) Katsina has been translated as a derivation of katsa = pierced etc. but it might mean 'swiftly' or similar word to describe sailing under heavy winds and seas.

Motu ni maza is not in the dictionaries. On the analogy of motinama = a voluntary or personal decision, I have translated the phrase in the
sense of uncertainty, from me. It may, however, have an idiomatic nautical meaning connected with mana = rope etc.

50. Manawa = heart, in this context (2) Karinara = lit. purify myself but (3) in relation to Karran nanau ... tikolso, with the implication of magic in Karran, the translation I have given seems reasonable.

51. I have translated (1) here as 'deceptively' and (2) I have taken Bingham's interpretation for fa-miman — see note 87.