

Rubric for Cultural Diversity

	Sense of Place (Engagement) <i>Honua Hawai'i</i>	Sense of Humanity (Respect) <i>Kākou</i>	Sense of Others (Empathy) <i>'Oukou/Lākou</i>	Sense of Self (Humility) <i>Au/Mākou</i>
4 Hua (Advanced—the ripening of the full fruit)	<ul style="list-style-type: none"> Demonstrates <i>kuleana</i> (responsibility) for and <i>'ike kū hohonu</i> (sophisticated understanding) of Hawai'i's uniqueness as the home of indigenous people, immigrants and immigrant descendants. <p>EX: <i>"The Pāpa'ikou Mill Beach represents an opportunity for dialogue over the complex convergence of private property rights and public access" or "The telescopes on Mauna Kea present a quandary for various stakeholders, including scientists and indigenous activists."</i></p>	<ul style="list-style-type: none"> Expresses a multicultural approach to describing or interacting with others <p>EX: <i>"I am not a Muslim but I respect a culture's choice in limiting certain types of garments."</i></p>	<ul style="list-style-type: none"> Demonstrates sophisticated understanding of social and cultural complexities in and/or among different groups. <p>EX: <i>"I am straight and I see marriage as a union between man and woman, but I can respect the desire by members of the gay community to undertake such a commitment."</i></p>	<ul style="list-style-type: none"> Critically analyzes how s/he is shaped by diverse cultural and social experiences. <p>EX: <i>"I may be white, but I am a mixture of different backgrounds (my mother was Irish, my father was English)—and these heritages were often at odds with one another over who could rightfully immigrate to America" or "I am a Native Hawaiian who recognizes multiple heritages within my own family, and for this reason, issues of sovereignty are very complicated."</i></p>
3 Kumu (Competent—the forming of the tree)	<ul style="list-style-type: none"> Demonstrates <i>mahalo</i> (appreciation) for and <i>'ike pono</i> (clear understanding) of Hawai'i's uniqueness as the home of indigenous people, immigrants and immigrant descendants. <p>EX: <i>"Hawai'i's beaches need to be protected from greedy foreign developers" or "Given the ancient laws, anyone should have access to any beach at any time they want."</i></p>	<ul style="list-style-type: none"> Acknowledges diversity but still exhibits some bias. <p>EX: <i>"Muslims have a right to follow their religious principles, but they need to respect women's rights."</i></p>	<ul style="list-style-type: none"> Meaningfully expresses social and cultural complexities in and /or among different groups. <p>EX: <i>"Gays and lesbians have recently indicated a desire to engage in straight practices such as marriage."</i></p>	<ul style="list-style-type: none"> Meaningfully expresses how s/he is shaped by diverse cultural and social experiences. <p>EX: <i>"I may be white, but I really am a mixture of different backgrounds (my mother was Irish, my father was English)." or "Being Native Hawaiian means recognizing all of my kupuna, some of whom are Japanese and Anglo-American."</i></p>
2 Mole (Emerging—roots emerge)	<ul style="list-style-type: none"> Exhibits <i>hohoi</i> (interest) in and <i>'ike kumu</i> (basic understanding) of Hawai'i's uniqueness. <p>EX: <i>"Hawai'i's beaches are among the finest in the world but owning one is hard."</i></p>	<ul style="list-style-type: none"> Limited recognition of one's own biases when describing or interacting with others. <p>EX: <i>"I think women need to be liberated from the veil in Iran."</i></p>	<ul style="list-style-type: none"> Identifies (without judgment) differences in and/or among cultures and social groups. <p>EX: <i>"Why New York would allow gays to marry is beyond me."</i></p>	<ul style="list-style-type: none"> Identifies differing views on his/her own cultural and social backgrounds. <p>EX: <i>"Being white in Hawai'i has its challenges because many people see me as just that—a white person."</i></p>
1 Kupu (Beginning—the budding of the plant)	<ul style="list-style-type: none"> Exhibits <i>manakā</i> (disinterest), <i>'ike ihi</i> (superficial understanding) or <i>'ike hemahema</i> (faulty understanding) of Hawai'i's people, history and/or landscape. <p>EX: <i>"If I owned a beach in Hawai'i, I should be able to kick everyone off. It's my private property."</i></p>	<ul style="list-style-type: none"> Expresses a cultural self-centered approach to describing or interacting with others. <p>EX: <i>"Muslims obviously hate women for making them wear veils."</i></p>	<ul style="list-style-type: none"> Descriptions of different cultures and/or social behaviors may reflect some judgmental bias or stereotyping. <p>EX: <i>"Allowing gays to marry would be a disaster for this nation."</i></p>	<ul style="list-style-type: none"> Has a limited understanding of his/her own cultural and social background. <p>EX: <i>"I am just an American, why can't we all just get along?" or other uncritiqued expressions of self.</i></p>

The use of these Hawaiian terms comes from the story of Ni'aupepo'o, as documented by Kawena Pukui. It describes the stages of the growth of the niu (coconut) tree that is found in a mele oli (chant) from that story.

Note that these examples are taken from actual student work and are meant to help teachers and students engage in a discussion on what constitutes "growth" in cultural diversity/fluency.

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THE LEGEND OF NĪ'AUPEPO'O

Hina was the mother of Nī'aupepo'o, Kūalakai the father.¹ Kū came from Kahikinui'āle'ale'a to Māniana in Ka'ū and lived with Hina. At length he said to his wife, "I am going back to Kahiki'āle'ale'a from whence I came. When our child is born, if he asks for me, give him these tokens by which I may know him—my red helmet, my red feather cape, and my canoe with red sails. Send him to me in this canoe and in this only."²

Hina's son was born and named Nī'aupepo'o. As he grew up, he noticed that the other boys had fathers, and he asked Hina where his own father might be. "Alas! He is dead; only we two are left," she told him. He persisted in asking, and at length she told him of his father in Kahiki and showed him the tokens. When he refused to go in his father's canoe, she went to consult her parents about the boy's wish to travel to the land of his father. They advised her to call upon their ancestor Niuolahiki to conduct the boy and gave him two gifts, an arrow and a bow, to take with him to Kahiki. In the morning at daybreak Hina called upon her divine ancestor:

*E Niuolahiki
I kupu i Kahiki,
I mole i Kahiki,
I kumu i Kahiki,
I lau i Kahiki,
I hua i Kahiki
I o'o i Kahiki ē!*

O life-giving coconut
That budded in Kahiki
That rooted in Kahiki
That formed a trunk in Kahiki
That bore leaves in Kahiki
That bore fruit in Kahiki
That ripened in Kahiki!³

Instantly, a coconut sprouted from the ground in front of her door and grew into a tree with two coconuts upon it, in which she recognized her ancestor. Waking her son, she told him to sit among the leaves of the tree

and hold on tight and not to fear. The boy took his bow and arrow, seated himself among the leaves, and held tight. Higher and higher grew the tree until the leaves looked like a mere dot in the sky.⁴ The boy was frightened and called to his mother, “O Hina! Hina! My hands and feet are numb with fear!”⁵

Hina called back, “O life-giving coconut, hold your grandchild fast!”⁶ Then the boy lost his fear through the *mana* of the divine ancestor.

There was now no land in sight. Higher and higher grew the tree, and again fear gripped the boy. He called, “O Hina! Hina! My hands and feet are numb with fear!”

Hina, anxiously listening, heard the voice of her son faintly and called back, “O life-giving coconut, hold fast to your grandchild!”

Up and up they went; then at last the tree bent over toward Kahikinui‘āle‘āle‘a. In alarm the boy cried out, “O Hina! Hina! My hands and feet are numb with fear. I am losing my grip and shall fall!”⁷

Very faintly came the words to Hina’s ears, and she called back, “O life-giving coconut, take care of my son!”

Ever downward bent the tree until its leaves rested on the land of Kahikinui‘āle‘āle‘a. Then, assuming human form, the ancestor said to the boy, “Guard well your grandparents’ gifts; the arrow will lead you wherever you wish to go.”

Nī‘auepo‘o walked along the shore until he came upon a group of boys who were playing and shouting. “Who are you and where do you come from?” they cried.

“I am Nī‘auepo‘o and I live in this neighborhood,” he replied.

“No, you do not,” a few retorted. “We live hereabouts ourselves, and we have never seen you before.”

“Come and join us in our play,” invited others. So Nī‘auepo‘o became one of the merry, shouting boys.

Someone proposed a contest of skill, and they fell to work to make a large mound of sand to mark a course for surfing. They paddled out on their boards to meet the surf and turned shoreward, each trying to keep in line with the mound they had built. Those who kept in line surfed again and again. Those who missed went ashore to watch the others. The game continued until Nī‘auepo‘o alone was left the victor. So it was with every game proposed—boxing, spear-throwing, footraces, ‘*ulu maika*’ (bowling)—Nī‘auepo‘o excelled in all.

One of the boys in the group, named Uhu‘ula, admired his skill and asked Nī‘auepo‘o to become his friend, and the two boys strolled away together. Nī‘auepo‘o now remembered his arrow, and he sent it flying, along with the words, “Cry ‘nē!’ over the bald-head, ‘nē!’ over the drooping-lidded, ‘nē!’ over the one-eyed, ‘nē!’ over the hunchback, and lead me to the place where I belong!”

The arrow sped on, whistling over the bald-head, the drooping-lidded, the one-eyed, and flying over the head of a hunchbacked woman who stood outside of a large grass house. It entered the door of the house, where a young girl caught it quickly, rolled it in a piece of fine *kapa*, and held it firmly in her hand. She looked up as the shadow of the two boys in the doorway fell across the mats.

“Have you seen my arrow?”

“No, I have not seen it.”

“I saw it come in here.”

“Perhaps you are mistaken; there is no arrow here.”

“Let me call it, and it will answer.”

“Call it, then.”

So, Nī‘auepo‘o called, “O arrow of my grandfather, where are you?”

“Here!” answered the arrow.

“Come to me!”

The arrow moved to obey, but the girl held on tight, hoping that the boys would enter the house after the arrow, and finally she invited them to do so. As soon as they were inside, the hunchback, at a sign from her mistress, closed the door, and the girl took Nī‘auepo‘o for her husband.⁸

Now, the girl was the daughter of Kūalakai by another wife, one who lived here in Kahikikū, and the chief had promised himself that when his son came from Hawai‘i, this girl was to become his son’s wife, and he had set two old men to watch at the beach for the coming of the canoe with the red sail. When he heard that the girl had already taken a husband, he was very angry, and proceeding to the house of the girl and addressing Nī‘auepo‘o, he asked, “Who are you?”

“I am Nī‘auepo‘o, son of Hina and Kūalakai.”

“If you are indeed Nī‘auepo‘o, where are the red helmet, the red feather cape for your shoulders, the canoe with the red sail, and my sacred canoe?”

“Those I left with my mother in Hawai‘i.”

“You are an imposter and shall die, both you and your friend here!” The two boys were seized and bound, and when the *imu* was prepared, they were killed and baked therein.

That night a great rainstorm swept over the land, washing away leaves, stones, charcoal, bodies, and all, washing them out of the *imu* into the sea. There Niuolahiki in his eel form took charge of the bodies of the boys and carried them to the gods of the sea, where they came to life again, Nī‘auepo‘o in human form and Uhu‘ula in the form of a red fish.

Three nights later, the two guards watching at the shore for Nī‘auepo‘o to arrive by canoe saw a handsome youth rise out of the sea and come to the shore. Observing a fine paved walk leading to a well-built house by the shore, he called, “O Kahikiloa! O Kahikipoko! For whom was this walk made?” And they both answered, “For Nī‘auepo‘o.”

“First they kill Nī‘auepo‘o, and then they say that the walk is made for him!” And stepping boldly upon the walk, he went toward them.

Seeing the bathing pool beside the house, he said, “O Kahikiloa! O Kahikipoko! Whose bathing pool is this?”

“It is for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say that this is his bathing pool!” Plunging into the water, the youth bathed in the pool. Pointing then to a loincloth suspended from the overhanging bough of a tree, he said, “O Kahikiloa! O Kahikipoko! Whose loincloth is this?”

“It is for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say that this is his loincloth!” And he wound the cloth about his loins.

At the door of the house, he paused and said, “O Kahikiloa! O Kahikipoko! Whose water gourd is this?”

“It is for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say that this is his water gourd!” And he drank from the gourd.

“O Kahikiloa! O Kahikipoko! Whose drum is this?”

“It is for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say the drum is for Nī‘auepo‘o!” And he sat down and continued drumming upon it until it grew late.

“O Kahikiloa! O Kahikipoko! Whose sleeping mats are these?”

“They are for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say that these mats are for Nī‘auepo‘o!” And he lay down on the mats.

“O Kahikiloa! O Kahikipoko! Whose sleeping *kapa* are these?”

“They are for Nī‘auepo‘o.”

“They have killed Nī‘auepo‘o, and yet they say that these *kapa* are for him!” And he drew the *kapa* over himself.

“Wake me early, O Kahikiloa and Kahikipoko, that I may depart before the sun is warm.” In the morning they wakened him early, and he went away into the sea.⁹

For four nights, the father of Nī‘auepo‘o heard the sound of his son’s drum and was uneasy. He called the watchkeepers and heard the story from them. Then he summoned two prophets and asked them to see what being it was who came up each night out of the sea and beat upon his son’s drum, drank from his son’s gourd, slept upon his son’s sleeping mats, and covered himself with his son’s sleeping *kapa*.

The prophets prayed and declared to him that it was no other than his own son, who had come on the back of his ancestor Niuolahiki to seek his father. In order first to appease the ancestor, he must prepare gifts of a pure black pig a fathom in length, black *‘awa* drink, a red and a white fish, and take them to the sea and call upon Niuolahiki. If he was willing to forgive the chief, he would arise in his eel body and eat the offering; then he would not fight against him when the chief endeavored to catch his son. Next, instructed the prophets, when his son had come up into the house, he should take ten long nets and surround the house and then offer to him exactly the same food which had been given to his ancestor, without varying it a bit. If he varied it, there would be trouble.

The chief sent men to carry out the prophets’ charge. The ancestor rose from the sea and ate the offering. At night the nets were laid, and the chief and his men hid in the sand before the youth appeared.

After the sun was set, the boy came up out of the sea, and as his feet touched the land, he called, “O Kahikiloa! O Kahikipoko! I see eyes, bright eyes, staring at me out of the sand!”

“Those are crabs, just sand crabs! Only we two are here.”

“O Kahikiloa! O Kahikipoko! Whose paved walk is this?”

“It is for Nī‘auepo‘o.”

“First they kill Nī‘auepo‘o, and now they say it is for Nī‘auepo‘o!”

The father listened and heard the questions and answers repeated for the bathing pool, the loincloth, the water gourd, the drum, the sleeping mats, and the sleeping *kapa*. The two old men then questioned the youth, and he told them all he knew about his parentage, his journey to Kahiki, and what had happened since his coming. In the meantime, the chief drew near and listened to the story and knew that this was indeed his son Nī‘auepo‘o.

The sun was high the next day before the men awakened Nī‘auepo‘o. The youth dashed out of the house and found himself caught in a net. He tore through it and felt another net about him. As he neared the last net, they brought the girl whom Nī‘auepo‘o had made his wife and placed her within it. She held him with her arms until the men had succeeded in covering both with the net and taking them into the house, where the food was laid before Nī‘auepo‘o with prayer. He ate and became as he was before he was killed. All desire to fling himself into the sea left him, and on the sixth day, he and his half-sister went away to her home to live together. The chief, however, had observed that the red fish had by some mistake been omitted in the offering and knew that trouble was in store for him.

In the meantime, in Ka‘ū, Hina knew that evil had befallen her son, and in answer to her prayer, her shark guardian appeared and carried her over the sea to Kahiki‘āle‘ale‘a. There she fought her son’s father for killing her son and threw him into the sea, where the gods of the sea in pity turned him into the first *kūalakai* fish.

Hina then returned to Ka‘ū and married again, and her first child, a daughter, she named Māniana, Numb, in memory of the brother’s sensations when he went over the sea with his ancestor Niuolahiki. The place where Hina lived in Ka‘ū district is still called Māniana, after the daughter who was born to her there.



This story is a variant of the O‘ahu legend of Kalanimanuia (Fornander, Bishop Museum Memoirs 4:548–550), whose name is related to the place-name in this Hawaiian legend.

1. *Kūalakai* means Kū road (of the) sea. The boy’s name, Nī‘auepo‘o, is problematic. *Nī‘au* is the stem of a coconut leaf, but the etymology of the last syllables is doubtful. *E‘e* means to climb upon, and *po‘o* means head.

2. The parents Kū and Hina and the recognition tokens are standard elements in tales of marriages which take place during the visits of a chief on his travels.

3. This invocation is employed by medicinal herb gatherers as a prayer to Kū and Hina, the patrons of medicine. See *American Anthropologist* 28:202 (1926).

4. The stretching tree as a means of passage to the land of a stranger parent is found in the Kaua‘i romance of the chiefess Laukiamanuiakahiki (ibid. 4:596–598). The preparations made by the chief for receiving his child and the child’s appropriation of them also are found in other sources.

5. *E Hina ē! E Hina! Māniana mai nei o‘u mau lima me o‘u mau wāwae!*

6. *E Niuolahiki ē! Pa‘a ‘ia, pa‘a ‘ia kō mo‘opuna.*

7. *‘Ane‘ane au e hemo a e hā‘ule!*

8. The arrow incident is also in the Hawaiian story “Hiku and Kawelu” (Fornander, Bishop Museum Memoirs 5:182).

9. Handy says, in relation to similar accounts in Marquesas stories of the preparations made for a first-born son, that it is the custom for a Marquesan chief to plant fruit trees and paper mulberry, stock a place with pigs, and build a bathing basin in readiness for the use of his first-born. See *Marquesan Legends*, Bishop Museum Bulletin 69:61 note.