

***Manu* narratives of Polynesia**

**A comparative study of birds in
300 traditional Polynesian stories**

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Appendix 1: *Manu* corpus

Where there exists a variant of a given story coming from a different island or island group than that story (which is the case for 37 of the 300 narratives), the same story number is assigned to that variant but a letter is added to the number for ease of identification. For instance, **5** encompasses all the different versions of a particular Tongan story, **5A** encompasses all the different Tokelauan versions of a story similar to the Tongan one, and the Fijian story similar to the Tongan and Tokelauan ones is classed under **5B**. In some cases it is debatable whether two stories are variants of the same story or should really be separated, but in such unclear cases it is hoped that grouping more or less similar stories under the same number in this fashion will facilitate comparisons between them.

Under the same number, ‘variants’ are texts in which a significant number of elements differ, whereas I have termed ‘similar versions’ the texts in which most of the narrative elements are the same.

As for the stories from outside Polynesia that appear in the thesis (mainly in the footnotes), those have not been assigned a number.

STORIES FROM CHAPTER IV

1. *Creation*

1 **Aotearoa**

Polack (1840:17)

An enormous bird, flying over the ocean, drops an egg which lies on the surface for many days before bursting its shell. An old man and a woman appear, followed by a boy and a girl, each holding a dog and a pig, and they all board a canoe which eventually lands in Aotearoa.

1A *Variant from Hawai'i*

Kalakaua (1888:38)

An immense bird lays an egg on the ocean which is hatched by the warm winds, and the Hawaiian Islands are born from it.

Similar versions

Ellis (1831:I,116), Henry (1928:345)

Similar version

Moerenhout (1837:I,558)

The god Taaroa (i.e., Kanaloa), in the shape of a bird, lays an egg on the waters. The sky and the earth hatch from it.

2 **Fiji**

Pritchard (1866:394)

The great god Degei finds a nest in which a *kitu* (Australasian Swamphen, *Porphyrio melanotus*) has laid two eggs. He hatches them himself. A boy and a girl are born; he takes them from the nest and nurtures them. They become man and wife, and the land is peopled by their progeny; hence Fijians did not migrate from another land.

Variant

Williams (1858:251)

A hawk-like bird lays two eggs, which are hatched by Degei, the Great Serpent, because he likes the appearance of those eggs. A boy and a girl come out of them.

3 Sāmoa

Pritchard (1866:396)

The supreme god Tagaloa sends his daughter Sina down from the heavens to survey the earth, in the shape of a *tulī* (wading bird). All is water, but the bird finds a resting place, a small rock. Every time that the bird visits the rock, it grows bigger and bigger. Tagaloa gives the bird a creeping plant (*fue*) and some earth to cover the barren rock. By and by the withered leaves of the *fue* turn into worms, which become men and women.

Similar versions

Cooper (1880:II,243), Turner (1884:7-8)

Variant

Stuebel (1896:59-61,162)

Tulī, the son of Tagaloa-a-lagi and of a stone, is sent down from the heavens to earth, and lives in a house made from a stone thrown down by Tagaloa. Because the sun annoys Tulī, Tagaloa throws down a *fue* (creeping vine) to protect him from the sun. He then sends down maggots. Tulī reports back to Tagaloa about the maggots in the *fue*, which has rotted. Man is then created from the maggots by an *aitu* (spirit), Gaio. When Gaio instructs Tulī about the names of the different parts of the body that he is making (head, stomach, elbow, knee), Tulī says that his own name should be included in all of them – hence the words *tuliulu*, *tulimanava*, *tulilima* and *tulivae*.

Similar versions

Von Bülow (1895:139), Stair (1896:35-36)

Variant

Lesson (1876:592-593)

Tulī, who is Tagaloa's daughter Sina, is tired of flying all day long without a place to alight, so she asks Tagaloa to give him one. The next day she finds an island covered with sand where she can rest. Tulī then tells Tagaloa that she would like a mountainous island covered with trees, which she finds the following day. But Tulī is still unsatisfied: she wants a man to rule the island. Tagaloa thus creates a man, and calls the man's head *ulu*; but Tulī says the back of the head should be called *tuliulu* so she will not be forgotten (and so on with other parts of the body). Tulī then tells Tagaloa to breathe life into the man.

4 Futuna

Frimigacci (1990:55-56), Frimigacci *et al.* (1995:39,57)

Lupe, the goddess of the *sau* (king), comes to Saufekai (in the high plains of Futuna) from Pulotu, the abode of the gods, in the shape of a *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*). She gives the people their first *sau* and the *kete* 'uli ('black basket'), the symbol of royalty.

5 Tonga

Reiter (1907:438-440,444-445)

In the sky, Tama-pouli-alamafoa, Tagaloa-eiki and Tagaloa-tufuga ask Tagaloa-atulogo-logo, the messenger, to go down to earth and see if there is any land. He travels on the back of a *kiu*.¹ In the end, in the form of the bird, he breaks the root of the creeper (*fue*) in two; a big worm is formed inside it, and he cuts it into two parts with his beak. Two men, Kohai and Koau, develop from the two parts of the worm, and a little fragment hanging from his beak becomes Momo, a third man.

Similar version

Caillot (1914:247-252)

Variant

Farmer (1855:133-134)

Variant

Pritchard (1866:397)

On a sandy island, a *kiu* is scratching about the sand on the beach, searching for food. He finds a *fue*; as he scratches up the sand among its leaves, those turn into worms, which then transform into men and women.

5A Variant from Tokelau Ofiha o na Matakupu Tokelau (1990:15-16; 1991:17-18)

An *uluakata* (giant trevally, *Caranx ignobilis*) is stranded on a beach in Fakaofo, one of the three atolls of Tokelau. The fish rots, and a 'sacred bird' (*manu hā*) flies forth and pecks at it. A few days later, two maggots start to grow where the bird pecked. Those two maggots turn into two men, named Kava and Higano. They go away to Sāmoa, where they marry some women, before returning to Fakaofo to live.

Variant

Burrows (1923:152)

An *ulua* gets stranded on a beach in Fakaofo. A *tālaga* (Red-footed Booby, *Sula sula*) flies down and starts pecking the carcass. A maggot then appears, which grows into a man, Teilo, whose sons Kava and Sigano are the ancestors of all the people of Fakaofo.

Variant

Macgregor (1937:17)

From the maggot pecked open by the *tālaga* a man comes to life, Leua-te-ilo, or Te Ilo ('the maggot'), the ancestor of the people of Fakaofo.

¹ In Tongan, *kiu* designates the Pacific Golden Plover (*Pluvialis fulva*), the Ruddy Turnstone (*Arenaria interpres*), the Bar-tailed Godwit (*Limosa lapponica*), as well as the Wandering Tattler (*Tringa incana*).

Variant

Macgregor (1937:17-18)

In a rainstorm, a great stone is split apart by the thunder. A maggot creeps from the stone before being pecked open by a *tuli* (Pacific Golden Plover, *Pluvialis fulva*). From the maggot grows a man.

Variant

Huntsman & Hooper (1996:331,n.2)

A *tuli* flying down from the heavens pecks the body of the *ulua*. From it grow Kava and Sigano.

5B Variant from Fiji

Fison (1907:161)

When a sandpiper, looking for food, scratches the muddy ground, he uncovers slimy and stinking worms. He does not eat them, but scatters them around with his foot. These worms grow into men after being exposed to the sun for several days. The Tongans gods, who have no slaves, take them as their slaves.

6 Lau Islands

Thompson (1940:106)

In Fulaga, a hen tells her hungry chicks to scratch the ground for food, as she has no food for them. In some places the chicks scratch the bottom out of the land, hence the name of that land, Vanua Seu ('scratched land'), and the hen becomes the ancestor of the people of the island.

7 Pukapuka

Macgregor (1935:8)

Before the creation of land, the god Tamaei lives in Tonga. When Tonga is pulled out of the ocean, Tamaei, together with all the gods living there, flies away, taking the form of a *kākā* (White Tern, *Gygis alba*). He flies over the sea until he sees a white coral head growing at the bottom of the ocean; he flies back to Tonga but then returns to the coral, which is growing and rising. It stops growing when he looks at it; he returns to Tonga, but again eventually flies back to that place. The coral is now very close to the surface. A man, Mata Alikī, springs from the coral and makes the island of Pukapuka out of it; he becomes the progenitor of all the people of Pukapuka. Tamaei goes back to Tonga as a *kākā*, but returns to Pukapuka later in the form of a human being.

8 **Tonga**

Reiter (1907:230-240)

In Pulotu, Limu (seaweed) and Kele (mud) have a child, Touiafutuna, a stone. When the stone cracks, it gives birth to four pairs of twins, one of them being Tukahali (sea-snake) and Lupe (Pacific Imperial Pigeon, *Ducula pacifica*). Unlike the other three pairs of twins, they do not mate. The descendants of the three pairs of twins are the various forms of Tanga-loa, who people the sky, the multiple forms of Māui, who people the earth, and Hikuleo, who dwells in Pulotu. Tukahali is told to go and live in the sea, and Lupe to go and live on the earth (*i uta*), to fly, and to rest on the *toi* tree (*Alphitonia zizyphoides*).

Variants

Farmer (1855:133), Caillot (1914:239-244)

9 **Rapa Nui**

Englert (1939:17; 2006:18-19)

Makemake, the creator, is alone. He looks inside a gourd filled with water and sees the shadow of his face on the surface of the water. As he is greeting his shadow, a bird suddenly perches on his right shoulder. He is frightened at first at the sight of this being with feathers (*huruhuru*), wings (*karā*) and a beak (*ngutu*). He takes the shadow and the bird and leaves them together, before creating man by impregnating clayish earth.

Similar version

Felbermayer (1948:17-18)

2. Mutability

10 **Tahiti**

Marau Ta'aroa (1971:69-70)

Tefatu (who may be Ta'aroa?) meets Hehea, an *ari'i*, in the heavens. He takes her to Opoa in Ra'iātea, and Hehea gives birth to two birds. The birds always perch on Hehea's shoulders. One day, longing for her affection, they start pecking at her nose, which bleeds heavily, and the birds hasten to drink the blood, which colours all their plumage red. Tefatu gives them Vai-tumu for them to bathe. One day, Hehea takes them to Vai-te-manu, and leaves them there. When she comes back, she finds that the water has overflown its banks, and the birds are nowhere to be seen (the *atua* were angry that Vai-tumu had been given to them, and thus provoked the flood). She eventually finds a pile of red feathers. She attaches them

to each extremity of Tefatu's belt, making the belt *tapu*, and names this first *maro 'ura* (girdle made of red feathers) Te Ra'i-pua-tata. She then goes back to the heavens in grief.

11 Sāmoa

Stuebel (1896:145,228-229)

(Story from Savai'i) Sinainofoa, while swimming in the sea, gives birth to a clot of blood which turns into a *sega* (Blue-crowned Lorikeet, *Vini australis*). Tagaloa-a-lagi is the father of the bird. Then she has a daughter who marries the king of Fiji, Tuifiti. Tuifiti wants the bird for himself, so he steals it, which is why the *sega* is now found in Fiji.² The brother of the *sega*, Taeotagaloa, comes down from the sky to find him, lands on Manu'a, and paddles to Fiji. He finds his sister there, and sails back to Sāmoa with the *sega*. But on the way back to Sāmoa he meets Luu Uafato, who has a fast and beautiful canoe, and Taeotagaloa exchanges his canoe and the *sega* for that canoe. Luu Uafato is very happy to get the bird. He wants the *sega* to be buried with him when he dies. After his death the *sega* eats up Luu's body and flutters over the tomb. The *sega* then begins to eat people and to supply sacrificial victims to the cannibalistic demon Savea Siuleo.

Variant

Krämer (1902:I,428-432; 1994:I,575-579)

(Story from Manu'a) Ō and Lua in the heavens are the parents of the *sega*. The *sega* is born as a lump of blood which is thrown away, but Tagaloa-pu'u and Tagaloa-lualua find him and take care of him. In a pool of water named Ai-punalagi the *sega* takes shape, transforming from a lump of blood into a bird. However, Tuifiti's two demons, Olo and Fana, steal the *sega* from under the water, then Tuifiti takes him away from them. Taeotagaloa eventually takes the *sega* back to Sāmoa, but gives him to his friend Lagafua from Tutuila. Lagafua gives the *sega* to Gataalelautolo in exchange for the latter's swift boat, and Gataalelautolo takes the bird to Upolu. He dies after being cursed by his father for having traded his boat in, and his last wish is to be buried with his bird. The *sega* eats the body of Gataalelautolo, and when he smells the cannibal feast of Malietoa he flies away to Malie. There, Malietoa wants the bird for himself, but the *sega* would not come to him. Angry, Malietoa ties up his slaves to send them to Manu'a as human sacrifices. But when Taeotagaloa comes, the bird alights on his hand; Taeotagaloa then gives the *sega* to Malietoa so the slaves can be freed.

² Actually, the *sega* is only found in the Southern Lau Islands nowadays.

Ō, the son of Tagaloa-pu‘u, and Ua, the daughter of Tagaloa-lualua, are the parents of the *sega*, born in a pool in the heavens (*puna-lagi*). They give him taro, breadfruit and fish to eat, early in the morning and in the evening, placing the food on a tray (*laulau*) on a heap of stones at a stream springing from a cave at the end of the pool. When the *sega* is fully grown, he flies down to earth. The Tu‘i Fiti sees him, and wants to secure him, so Olo and Fua steal the bird for him in the heavens. When Taeotagaloa sees the bird, he asks the Tu‘i Fiti to give him the *sega*, and he takes him to Manu‘a. Then Lagafua takes him from Taeotagaloa. Lagafua covets Ngatā-lau-tolo’s canoe, and he gives him the *sega*. The man dies soon after, and the bird is buried with him, but the bird is still alive, feeding on Ngatā-lau-tolo’s body. Then he flies up and moves from place to place, from Upolu to Savai‘i. Malietoa wants the bird. All his priests (*taula aitu*) are about to be put to death when they fail to secure him (the bird would not come down). When Tagaloa-Tui-Manu‘a stretches his hand, however, the *sega* perches on it. He asks Malietoa to spare the priests’ lives.

12 Tahiti

[No author] (1952:409-420)

In the Papeno‘o Valley, a woman gives birth to three eggs. Three red birds, ‘*ura*, hatch. The woman’s husband, expecting her to give birth to a human child, is very angry, and thus the birds decide to move away. Two of them settle in Puna‘auia, and the third one goes to Bora Bora and settles on the mountain Te Ara-i-Paia. There, a man, Tautu, adopts and cherishes him. Tautu’s son wishes to marry Raurea; he goes to Ra‘iātea and asks the bird to give him a crown and a garment for the wedding that cannot be surpassed; the bird obliges him.

13 Sāmoa

Krämer (1902:I,139-143; 1994:I,174-178)

(Story from Savai‘i) Lupe (Pacific Imperial Pigeon, *Ducula pacifica*) is the son of Tafitofau and Ogafau. When his mother complains that he does not look like a human being and says that she would like to have a daughter, Lupe flies away in anger to go and live in the bush. His parents then have a daughter Sina, who goes off to Savavau to marry Tigilau. However, she is mistreated by her husband and his other wives. On hearing about what has happened to his sister, Lupe orders that state mats be gathered, and he sticks a hundred and one of them and other things in his feathers, flies to Savavau and perches on a tree in front of his

sister's house. He shades the whole country, so the people are afraid but Sina knows that it is her brother. Lupe shakes his feathers and all the mats fall down to Sina. Sina sings a song to him, asking to take her and her baby away. Tigilau then comes, sings a song to Lupe, seizes the baby and runs away with him. Lupe spreads his wings and draws Sina to him, and they fly high in the sky. Lupe builds a house for Sina, but in the end Sina goes back to Tigilau to be with her son.

14 **Tonga**

Gifford (1924:62-65)

When Finemee is pregnant, she has a craving for *veka* (Buff-banded Rail, *Gallirallus philippensis*). One day, because there is no *veka*, she eats a *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*), even though the bird is the god of her family. One night, Finemee gives birth to a child with the head of a *lupe*. Her husband Sivao buries the child and the placenta under a rubbish heap. A couple later finds the baby girl, looks after her, and feeds her chewed toasted coconut; 'Ulukihelupe then grows into a beautiful maiden.

Variant

Gifford (1924:31,60)

Vae (Vae-lavea-mata) is born with the head of a *lupe* and abandoned by her parents on the island of 'Atā, near Tongatapu. The baby girl is found by the chief of the island, Ahe, who cares for her and adopts her. She eventually sheds her beak, her head becomes human, and she grows very beautiful and marries the Tu'i Tonga Takalaua.

Similar version

Reiter (1933:365-366)

15 **Nukuoro**

Rudolph (2017)

A pregnant woman goes to the ocean side of the island to defecate. She digs a hole in the ground. She has a miscarriage, and gives birth to an egg, which she buries along with her excrement. A few days later, the egg hatches. The *ngongo* (Brown Noddy, *Anous stolidus*) grows until he is able to fly to the ocean and catch small fish. He finds his parents' home by accident, but he does not want them to see him because he is ashamed of what his mother did to him. However, he secretly sees his sister. When they meet, they cry. She wants him to meet their parents, but he refuses. One day, he tells her to come out to the reef at a certain time to catch fish. He flies out to the ocean side of the reef to lure the fish towards the reef.

She then catches many fish. When she returns home, her parents see all the fish, so they ask her where she got those ocean fish. She remains silent so that they will not find out about her brother. Every day she comes home with ocean fish, and her parents ask her the same question. Finally, one day she cannot hold it anymore, so she tells them the story of her brother. The parents cry a lot, then send her to ask the bird to come home. The *ngongo* refuses. They decide to cook some food and go out to the reef, hoping that he will come. But the bird never comes.

16 **Hawai‘i**

Thrum (1923:164-170,178-184)

Lepe-a-moa (the chicken girl) is born from an egg, the granddaughter of Keahua, the highest chief of Kaua‘i. The egg is looked after by her grandmother Kapalama in O‘ahu. From the egg hatches a beautiful chicken whose feathers are of all the colours of all types of birds. She is fed sweet potatoes, and has a bird-woman, Ke-ao-lewa, as an ancestress. She later changes into a beautiful girl of her own will, and her magical powers allow her to transform into a chicken and back into a girl. Eventually, Lepe-a-moa’s brother Kauilani comes to O‘ahu to find his sister. He sees a huge bird with red feathers flying up and hiding the sun, casting a shadow over the beach. That bird is his ancestor Ka-iwa-ka-la-meha, a *kupua* who can appear in bird or human form. The bird rises from the sea and flies in circles around the heavens, rising higher and higher, before disappearing into the sky. Lepe-a-moa comes into her house and changes into a bird, then she falls asleep. Kauilani jumps on her and catches her. She flies away, with him clinging onto her, up into the sky. When she asks him who he is, he reveals that he is her brother. They then fly back to earth.

Similar version

Westervelt (1915a:205-211,223-227)

17 **Huahine**

Saura (2005:278-279)

The eldest son of the chief Teri‘itepine‘ofe has the shape of a bird. The bird’s younger brother goes to Taha‘a, where he meets a young woman. He wants to marry her but she has been promised to someone else. They flee to Huahine on the back of the bird. The girl’s right hand slips (*mahuti*), however, and she lets go of the bird. That spot, in Huahine, where the bird stops, has been called Mahuti ever since.

18 Tonga

Collocott (1928:21-23)

Lupe Pāngongoa (Pacific Imperial Pigeon, *Ducula pacifica*), always turning her tail to the wind, eventually becomes pregnant. Her child is named Hinaleiha‘amoa. Lupe goes to various islands to acquire many possessions and treasures in anticipation of Hina’s wedding. However, Tangaloa, looking down from the sky, covets them and sends down Heavy Rain, which destroys almost all of Lupe’s possessions. Lupe and Hina are stricken with grief, and Hina goes away to Sāmoa on the back of a turtle where she meets Sinilau and becomes pregnant. Lupe goes everywhere in search of her daughter, and she alights on a tree whose fruit she bites. The fruit falls down where Hina’s son is playing, and he carries it to his mother. This happens twice, and Hina recognises on the fruits the marks of her mother Lupe’s beak. Lupe hears Hina’s voice and flies down to her house, where mother and daughter are reunited. Lupe then flies away to gather presents for her, and she comes back with canoes filled with food and gifts.

Variant

Moyle (1995:1,30-43)

Lupe Pāngongoa longs for a child. So she turns her behind towards the rising sun for many days, until she becomes pregnant. A baby girl is born, Hinaleiha‘amoa. She becomes a beautiful young girl. One day, Lupe spreads all her fine mats and tapa outside to dry in the sun, and asks Hina to watch them while she goes to the forest. The chief of the rains, watching from the sky, sends Teeming Rain (‘Uha Lolo) down to get Lupe’s valuables; all of sudden Teeming Rain pours down. Lupe rushes back home, but it is too late, the mats and tapa are all wet. She takes some of them in her beak and takes them inside the house. Angry with Hina, Lupe scratches her. Much of her possessions get stolen by the rain. Angry with Lupe for scratching her, Hina goes down to the beach and swims away. She reaches Sinilau’s island. Sinilau marries her and she becomes pregnant, but Sinilau’s other wives are jealous of Hina and mistreat her. Abandoned by Sinilau, she gives birth in the shade of a *nonu* tree (*Morinda citrifolia*) in a pigsty. Meanwhile, Lupe searches for her daughter everywhere. She eventually comes to Sinilau’s island, and alights on the *nonu* to rest. She pecks at a fruit, then throws it down. Hina tells her baby to crawl over and fetch the fruit. When she examines it, she notices that the marks look like the beak’s marks of her mother. They eat the fruit, Lupe throws down another one, and again Hina believes the marks on it to be like the beak’s marks of Lupe. The bird then flies down, and Hina embraces her. Lupe tells her that she has been looking everywhere for her, and that she will return to her island to get a boat to take Hina and her child back home. Lupe flies back to her island, and Hina is taken in by Viliami,

Sinilau's younger brother and his parents. Lupe's people come in two boats to fetch Hina. When they drop the anchor, Lupe flies out and spreads fine mats and tapa from the parents' house all the way down to the beach for Hina to walk on. Viliami, Hina and her child board the boats. When Sinilau asks to be let onboard, Lupe chases him away. The boats sail away, but Sinilau follows, swimming beside them; Lupe pecks him, but after much begging Hina decides to let him on board so he will not drown. When they all reach Lupe's island, Lupe spreads the fine mats and tapa from the beach all the way to her house for Hina to walk on. Viliami asks Lupe for her daughter's hand, and they get married. As for Sinilau, in his grief, he turns into coral rock on the beach.

19 Takū

Moyle (2003:90-99)

A *nnō* (Brown Noddy, *Anous stolidus*) sitting in a *fetau* tree (*Calophyllum inophyllum*) turns her back to the wind, which blows successively from the north, the south, the southeast and the northwest, and she eventually becomes pregnant (*haitama*). She gives birth to a girl, Asina. The girl and the bird live at the top of the tree. When Asina asks her mother to go down to bathe, the *nnō* warns her not to go and bathe at the sandy beach at the tip of the island, and tells her to bathe just in front of the tree. After a while Asina decides to go to that sandy beach to find out why her mother forbids her to bathe there. While bathing there, her body oil floats away towards the island where Atui lives. Atui comes in his canoe and takes Asina away. The *nnō* then flies over the canoe and tries to land on it, but Asina repeatedly tells Atui to make the bird go away and to hit her with a pole. When a stingray (*fai*), Asina's father, tries to climb on board, Asina similarly asks Atui to push it away, saying that they are just strange animals (*manu fakallika*). Atui then asks her where her parents are; she replies that the *nnō* and the *fai* are not her parents. They reach Atui's island; Asina lives there with him and his other ten wives. But the wives start mistreating her; so she goes to the beach in search of her mother and calls out to her, crying. She finds her eventually, complains of being treated badly by Atui's other wives, and asks her mother to give her something from herself. But the bird replies that she is not well and she is stuck to the bedrock. She reaches over and gives Asina a shell, and tells her to go and see her father. The *fai* gives her its tail and tells her to place it on top of the shell, sit on the shell, and get on the tail to go wherever she wants to go and live. This is how Asina reaches the island of the chief Nauriaria, whom she marries.

20 Rapa Nui

Felbermayer (1948:75-77)

Two men of the Miru tribe, of royal descent, go fishing at Hotu-Iti, near Poike. On the way, they steal a hen from an old woman. Angry at them for this theft, the god of fishermen prevents them from catching any fish that day. At sunset, furious and tired, one of them retires to the nearby cave where they have hidden the hen and sleeps with her, while his companion lights a fire to try and attract the fish. At dawn he comes to the cave and wakes up his companion. He has not caught any fish, so they have nothing to eat but the hen. They kill her, throw all the waste in a little hole near the cave called Tuki-haka-he-vari, have a feast, and return home unhappy. That morning, an old woman, A-Ure, walks by that place and sees with amazement that in the hole full of blood a child is moving in the hen's intestines. She rescues the child and bathes him in the ocean. As she is childless, she decides to raise him with her husband as their son, and names him Auviri. Later, Auviri goes looking for his real father to be able to marry the woman that he loves, and the man recognises him as his son.

Variant

Métraux (1940:130-131)

Tangaroa sees a hen sitting on a stone at Anavaero, and copulates with her. After going fishing with his brother and bathing in the sea, Tangaroa kills the hen at Vaimangaro; he plucks her before putting her in a basin. An old woman then goes to the basin, and hears the cry of a baby from inside the stomach of the hen. She takes the baby home and looks after him. She names him Tu-ki-haka-he-vari. After a while the child goes looking for his father.

21 Emae

Gardissat (2004:169-178)

Mauitikitiki lives in Emae. He goes to Efate on the back of a turtle. In the bay of Fila, he urinates on a rock; a woman living inside the rock becomes pregnant. He tells her to name her child Tamakaia if it is a boy, and goes back to Emae. Later, Tamakaia plays with children who tell him that he is a stranger because his father is from Emae. At that moment, a 'swamphen'³ crosses the courtyard, so one of them says that the bird is Tamakaia's father. Tamakaia runs after the bird, catches him, and asks him if he really is his father. The bird is offended, and haughtily replies that he cannot be his father since his father is in Emae. Tamakaia then lets the bird go and asks his mother. She tells him that he is indeed in Emae, and Tamakaia goes away to find him. In Emae, he walks up a hill, sees Mauitikitiki walking

³ The 'swamphen' is actually a *veka* (Buff-banded Rail, *Gallirallus philippensis*), or *bwilake* in the Nakana-manga (Nguna/North Efate) language.

down the hill, and turns into a *nawimba* (Pacific Imperial Pigeon, *Ducula pacifica*).⁴ Maui-tikitiki tries to catch the bird; the bird comes to him and alights on his hand. Maui-tikitiki takes him home. In the middle of the night, he turns back into a man and plans to kill everyone on the island, including his father, but Maui-tikitiki's *hoknait* (Eastern Barn Owl, *Tyto javanica*) encourages him to kill them all so loudly that the people wake up, foiling Tama-kaia's plan; he turns back into a *nawimba*. He then plays some tricks on his father before assuming his human shape again.

Similar version

Guiart (1973:116-118)

3. Landscape

22 Aotearoa

Yate (1970:142-143)

Māui lives on a rock in the middle of the ocean; one day, while he is fishing, his line gets stuck into a piece of land that is so heavy that he cannot pull it up. After three months, he catches a *kūkupa* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*), places his spirit inside him, and ties the line to his beak. He makes him fly up, and the islands of Aotearoa are pulled out of the sea.

Similar versions

Thomson (1859:I,109-110), White (1887:II,88E,80-81M)⁵

Similar version

Best (1900:179)

Māui's hook gets stuck in a submarine land so heavy that he cannot pull it up. He transfers his *wairua* (spirit) to his elder brother Rupe (New Zealand Pigeon, *Hemiphaga novaeseelandiae*) and places the end of his fishing line in Rupe's beak. The bird flies upward and pulls up Aotearoa from the ocean.

⁴ In the Emae language, the *nawimba* is a *rupe*, and the *hoknait* is a *ngongo* (however, according to Greenhill and Clark [2011], the *ngongo* or *gogo* is a noddy; *ruru* is the owl).

⁵ Throughout this work, 'E' and 'M' in 'White (YYYY:xE,xM)' refer to the pagination of the English text and to that of the Māori text, respectively.

Mafi and Lū have two boys, Moeamotu‘a and Moealagoni. Lū’s third child is born prematurely. It falls to the ground covered with blood. Marikilagi, a woman living in the sky,⁶ sees this and comes down to earth. There, a chirping *ve‘a* (Buff-banded Rail, *Gallirallus philippensis*), who nods his head, and Marikilagi take the clot of blood, which concealed a living baby. They rear the boy, and name him Moeatiktiki. He is later reunited with his parents. His father Mafi sends him to cut bananas, but the banana plant is guarded by a huge *kaläe* (Australasian Swamphe, *Porphyrio melanotus*). Fearing for his life, Moeatiktiki throws a stick at the bird and breaks one of his wings. The bird falls to the ground, and Moeatiktiki breaks his other wing with another stick. He then cuts a bunch of bananas and hangs the bird and the bananas on a stick across his shoulders. However, he is reprimanded by his father for having injured the keeper of his garden. Later, when he goes fishing for sharks with his brothers, he hides that *kaläe* in his canoe. He ties him to his fish-hook, lowers him, until the bird reaches Moeatiktiki’s grandparents’ house down below in the land of Tonga. When the fish-hook approaches the house, the bird starts to call out, and so the grandparents attach the fish-hook, as they have been instructed beforehand by Moeatiktiki, to a banyan tree in front of their house, before releasing the bird. Moeatiktiki hauls up the land to the surface, until the canoe is aground in front of the house. However, he cannot find his grandparents because they have been carried away by the current when the land emerged from the surface of the sea. The three brothers can only find one man on the island, Tupua’rosi. Tupua’rosi invites them to his house to eat, but he asks a flock of *juli* (Pacific Golden Plover, *Pluvialis fulva*, or Wandering Tattler, *Tringa incana*) to call out the three brothers’ names as soon as they catch sight of the boys. When the brothers approach Tupua’rosi’s house, the *juli* fly up and call out their names, thus giving Tupua’rosi time to run off to hide and to change himself into a *moa* (Red Junglefowl, *Gallus gallus*). Seeing no one, the brothers go back home. The following day, Tupua’rosi tells them that he waited for them, but they reply that no one was home, so he invites them again to come the following day. But the *juli* call out their names again and Tupua’rosi hides, so the brothers, unable to find him, return home. However, on their way back home, the birds screech out their names again, and Moeamotu‘a, finally realising that they have been deceived by Tupua’rosi, orders them to stop calling the brothers’ names, and to start calling their own names instead when flying up. When Tupua’rosi invites

⁶ ‘Mary-of-the-heavens’ is ‘a Christian element in the plot’ (Luomala 1949:212).

them again, the *juli* call out their own names instead of the brothers' when they see the three boys on the beach. Tupua'rosi then has no time to hide, and he thus has to offer them food.

Variant

Macgregor (n.d.)

Moeatiktiki tells his father that he would like to work in the garden, so his father sends him to fetch a kava root. But because of the great black ants surrounding the root he breaks off the branches of the kava instead of getting the root.irate at him for this action, his father then sends him to fetch a bunch of bananas guarded by two great *kaläe*. The birds watch the father's bananas, taro and sugar growing in the garden. As they are sitting on the banana tree, Moeatiktiki kills one bird. He then takes out the bird's *pofo* (gizzard) and puts it in his garment (*taktakai*). His father gets very angry, but Moeatiktiki denies killing the bird. The next day he goes fishing with his two younger brothers, Moeamutua and Moealangone, and, using the *pofo* of the *kaläe* as bait, he fishes up the island of Tonga out of the ocean.

Variant

Russell (1942:243-244)

Moea-tikitiki is born as an aborted foetus and is discarded by his parents, Lu and Mafi. Lu's father, Tangaroa, seeing this from the heavens, sends heavy rain to revive and wash the foetus. A *ve'a* comes and takes him to her nest. The bird cares for Moea-tikitiki, who grows into a healthy boy. She eventually tells him about his parents, and instructs the boy to go to their home and make himself known to his mother Mafi. He does as he was told and is reunited with his parents and his older brothers, Moea-langoni and Moea-motua. Every day Lu goes under the sea down to Tonga where his plantation is, but would not allow his children to accompany him. Curious of his father's whereabouts, Moea-tikitiki follows him one day down to the land of Tonga. He plucks a ripe fruit from a *hahi'a* tree (*Syzygium malaccense*) and pecks it in the manner of a bird, then throws it at his father, who loses consciousness from the hit. When he regains consciousness, he inspects the fruit, and is hit again by a second fruit pecked in the manner of a *ve'a* by Moea-tikitiki. Lu faints again, and when he recovers consciousness he is hit a third time by a fruit, bitten into this time in the ordinary fashion. He realises that the marks on the fruit are those of a human's teeth, looks up and sees his son in the tree. He rebukes him for behaving so mischievously, and then, wishing for him to die, sends him on three errands. Moea-tikitiki must first cut a bunch of bananas guarded by two large *kaläe*. He kills them and takes them to his father, together with the bunch of bananas. He then must bring his father a root of kava. He kills two great bull-ants and returns with the root of kava. Finally, he must get fire from an old man so they can cook their food. He defeats the old man, who gives him his fire log and tells him that one day he

will help him through the *ve'a*, his foster mother. When Moea-tikitiki goes fishing soon after with his two brothers, he catches something and hears the *ve'a* calling from the shore. Remembering the old man's promise, he pulls up the island of Tonga from under the sea. Angry with him, Tangaroa then takes the three brothers up to the skies, where they are turned into stars.

Variant

Luomala (1949:210-211)⁷

Arutuf, Moeatiktiki's father, threw away the abortion. The *ve'a* asked Tangaloa to send down rain to wash it off. The bird raised the baby, and stole food from his mother Mafuaki's oven. The boy was later reunited with his parents.

24 **Hawai'i**

Westervelt (1910:27-28)

When Māui fishes up the Hawaiian Islands with his fish-hook and his mother Hina's sacred *'alae* (Common Gallinule, *Gallinula galeata*) on it, Hina takes pity on the struggling bait and tries to rescue him. She catches a wing, but cannot pull the bird from the hook, so the wing is torn off, and the fish, a large *ulua* (jack), tears the bird in pieces. It is because the bait broke that the Hawaiian Islands came up as separate islands and not as a continent.

Variants

Lyons (1893:164), Fornander (1917:IV,370-371)

25 **Fatu Hiva**

Von den Steinen (1934:199-200; 1988:124-125)

Māui, upon hearing about Hina-te-au-ihi, devises a plan to capture her. He catches a *punake* (Marquesan Ground Dove, *Alopecoenas rubescens*),⁸ because this bird does not exist on Hina's island, Tongareva. He then goes fishing with his brothers. When they are on the open ocean, he looks down and sees Hina's island deep down underwater and Hina putting coconut oil on her hair by a banyan tree. Māui takes the bird, hooks him by the wings on his fish-hook (*Huia-tapatapa*), and drops the hook down. The hook happens to fall just in front of Hina. The girl takes the bird and admires him, before fastening the fish-hook to the trunk of

⁷ From Macgregor's manuscript, 'The native history and society of Rotuma', held at the Bishop Museum, which Luomala consulted. She summarised Macgregor's notes.

⁸ This identification was made by Von den Steinen. According to Gouni and Zysman (2007:84), the Marquesan Ground Dove is called *oputu*, *kataupepe*, *otue* or *kotue* in Marquesan. Dordillon's dictionary (1931:344) has *punake* as a 'species of bird'; figuratively, a 'yelling and shrill voice'.

the banyan tree. Māui and his brothers then pull the submerged island to the surface. After grabbing Hina, Māui thrusts the island away, and he and his brothers row back to their island with Hina.

26 Nukumanu

Sarfert (1931:385)

The Tava Reef, in the middle of Nukumanu's lagoon, used to be an island, the only land at Nukumanu. The *hihitau* (Island Monarch, *Monarcha cinerascens*) takes sand from Tava, where the *kareva* (Pacific Long-tailed Cuckoo, *Urodynamis taitensis*) also lives, and brings it to the reef where the main island of Nukumanu now lies, thus building the island. The bird then fashions all the other islands of Nukumanu in the same way. The people of Tava do not notice that the *hihitau* is taking all the sand, but they realise that Tava is becoming smaller and smaller. They all leave Tava eventually to live on the other islands, taking coconuts and taro with them.

27 Rotuma

Gardiner (1898:503-504)

The Samoan chief Raho, whose granddaughter Maheva has been insulted by the king Gofu, is instructed by two girls named Hauliparua to make a basket, fill it with sand, and leave Sāmoa in his canoe with his *hoag* (clan). When two *armea* (Rotuma Myzomela, *Myzomela chermesina*) flying in the front of the canoe start singing, Raho is to drop the basket of sand overboard. He does as instructed. They travel on for many days, and when the birds start singing, the basket is thrown overboard and the island of Rotuma comes up from under the ocean with the canoe on top of it. When Souiftuga, made king by Raho, dies, the Hauliparua sisters summon the two birds to go and show the people the proper place to bury the king. They fly over hill after hill before stopping at Seselo, where the king is then buried.

Variant

Churchward (1937-1938:249,252)

When the king of Rotuma Tu'iterotuma dies, two birds, Manteifi and Manteafa, are sent by the Samoan chief Raho. They fly in front of the bearers to show them where to bury the king. When they act as if about to alight, but fly on, the people know, as per Raho's instructions, that there is the place to dig the grave.

Similar version

Russell (1942:242)

[The two birds are named Monteifi and Monteafa.]

28 Aotearoa

Best (1917:147)

Ngake and Whātaïtai are two *taniwha* (water spirit) living in a lake (now Wellington Harbour). Both try to force their way out; Ngake succeeds, forming what is now the harbour's entrance, while Whātaïtai fails at Evans Bay. Whātaïtai then assumes the shape of a bird and flies to the top of Tangi-te-keo (Mount Victoria), where his screeches (*keo*) can still be heard.

29 Bora Bora

Millaud & Rattinassamy (2001:47)

The famous 'aito Hiro and his son Marama are playing a game with stones (*timora* 'a 'ōfa 'i) on the *motu* of To'opua in Bora Bora. Marama has tied his *moa oni* (male Red Junglefowl, *Gallus gallus*) to a nearby rock. But when Hiro turns his stones over, the *moa* becomes restless and breaks the piece of string. He flies away to the main island where he crashes on a cliff and turns to stone, leaving a mark on the rock which is still visible on the mountain of Fa'a-nui. Marama is very angry with his father.

30 Tonga

Reiter (1917-1918:1044-1046)

Mauiatalaga and his son Mauikisikisi encounter a huge *moa* (Red Junglefowl, *Gallus gallus*) in 'Eua. Mauikisikisi throws a stone at the *moa* but misses him, and the *moa* flies away towards Tongatapu. He throws another stone, which this time hits the bird's leg and wing. The *moa* falls into the sea, swims away with the wing and the leg that are not injured, but later dies on a beach in Tongatapu.

Similar version

Collocott (1921:50-51)

[The protagonists are named Kijikiji and Atalanga. The excrement of the *moa* makes a hill in 'Eua.]

Similar version

Caillot (1914:292-296)

[The man-eating *moa* is a fierce (*fekai*) creature. He starts to scratch the ground and pushes his head forward to devour the two men before they throw stones at him.]

31 **Sāmoa**

Stuebel (1896:149,232)

The chief Leutele, from the Atua district, has a nine-headed *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*). One day, she flies from Upolu to Savai'i. She alights on a tree. The chief Piliopo, from the village of Aopo, throws a piece of wood at her because she is hiding the sun, which kills her. Piliopo then guts her. A chief from Upolu, Late, then comes searching for the *lupe*. Upon seeing Piliopo's bloody hand, he understands what has happened, and so he kills Piliopo in retaliation. Piliopo then turns into a stone.

Variant

Powell & Pratt (1890:200,n.10)

Piliopo throws a stick at Lupe-ulu-iva, the nine-headed pigeon, and kills him. He cooks him, then throws away the entrails and eats the flesh. The bird's entrails become a rock in Savai'i, which is visible to this day.

32 **Aotearoa**

Ruatapu (1993:48,151)

Pawa (or Pāoa), the captain of the *Horouta* canoe, has a *kāhu* (Swamp Harrier, *Circus approximans*) that he sends out on the ocean near Tūranga (Gisborne). The bird's wings become waves skimming along the shore ('e tipi ana i uta'). Pawa then encounters Rongo-mata-ihu, a giant *kiwi* (*Apteryx* sp.) who cannot be killed by humans, the pet bird of a giant, Rongokako, Pawa's enemy. Pawa sets a snare (*tāwhiti*) for the bird, but it is Rongokako who comes across it, and he deals it a blow.

33 **Aotearoa**

Best (1924:1,208-210; 1977a:918-931)

In Hawaiki, Pou-rangahua is told by Tāne to fetch his ancestor Tawhaitari to take him back to Tūranga (Gisborne) in Aotearoa. However, the bird cannot fly up ('kīhai i tārewa'), probably because of the weight of Pou's belongings: two baskets of *kūmara* and two spades (*kāheru*). Therefore, he fetches another bird, his ancestor Te Manu-nui-a-Ruakapanga. As

the bird shakes himself when they arrive near Tūranga, Pou plucks some feathers from the bird, which fall into the ocean and produce *kahika* trees, called Makauri. The bird complains of being ill-treated,⁹ but Pou plucks more feathers [version given by Tūtakangahau]. [The version given by Paitini Wī Tāpeka continues:] On his way back to Hawaiki, the bird is caught and eaten by Tama-i-waho, the great ogre who lives on Mount Hikurangi.

Similar version

Locke (1921)

Similar version

Best (1897:36-40)

Pou obtains his two baskets of *kūmara* on the summit of Pari-nui-te-rā; those two baskets are Hou-takere-nuku and Hou-takere-rangi. Tāne-nui-a-rangi avenges the death of his bird at the hands of the *tipua* (demon, strange being) Tama-i-waho by sending Taukata to find Tama-i-waho, recognisable by his uneven teeth (*niho tapiri*). When the assembly in Tama-i-waho's house on Mount Hikurangi all laughs, they show their teeth, so Taukata recognises the murderer of Te Manu-nui. He takes him to Hawaiki, where he is killed and eaten.

Variant

White (1887:III,117)

Pou-rangahua goes to Hawaiki on the backs of Ruakapanga's pet birds, named Tiu-rangi and Haro-rangi. He brings back from Hawaiki seven varieties of *kūmara*.

Variant

Fowler (1974:21)

Te Manu-a-Ruakapanga is looking for a suitable place to land at Tūranga, but Pou-rangahua, getting impatient, pulls out one of his feathers to make him fly down faster. This feather sinks in the sea, and takes root on Toka-pūhuru (Ariel Reef). It grows into a *kahikatea* (white pine, *Dacrycarpus dacrydioides*)¹⁰ called Makauri. Some generations later, the chief Māhaki-rau asks his tame shark to bring him a branch of that tree. He then plants it on the shore, thus creating a great *kahikatea* forest.

⁹ Te Manu-nui was often thought of as a *toroa*, or albatross, and the expression *roimata toroa* ('tears of the albatross') may be derived from this tradition. *Roimata toroa* is a '*tukutuku* [ornamental lattice-work] pattern formed with stitches that fall vertically, like albatross tears, representing misfortune and disaster' (Moorfield 2018). The tears of seabirds such as albatrosses, which result in the story from the bird's mistreatment at the hands of Pou, are a 'saline solution secreted from tubular nostrils' that the birds must rid their bodies of, as they absorb large quantities of salt (Orbell 2003:167).

¹⁰ For Biggs (1991:69) however, this *kahika* is not a *kahikatea* (*Dacrycarpus dacrydioides*) but a *pōhutukawa* (*Metrosideros excelsa*).

Variant

Smith (1908:39)

Pou is carried away from Pātea to Hawaiki by a *taniwha*, Ikaroa. He is then carried back to Pātea by Te Manu-nui-a-Ruakapanga. Before arriving there, the bird asks Pou to pull out one of his feathers to enhance his *mana*, which Pou does. That feather is named Te Rau-a-Moa.

34 Tahiti

Cook (1813:153)

A particular species of tree grows in Tahiti, but is destroyed in some accident. The seeds, however, are taken by doves to the moon, and the trees flourish there; the spots seen on the moon are groves of that tree.

Variant

Ellis (1831:1,36)

A bird flies to the moon, where he plucks the berries of the 'āoa (banyan, *Ficus prolixa*). He flies back to earth and drops the seeds on the islands.

Variant

Wilson (1799:335)

A bird flies from Tahiti all the way up to the moon and eats of the fruit of the trees that cover the moon. On his return, he drops some of the seeds; from those a great tree then springs. The bird only eats of that tree.

Variant

Henry (1928:462-463)

Hina sets off in her canoe to go and visit the moon. She stays there with an 'ū'upa (Grey-green Fruit Dove, *Ptilinopus purpuratus*) as a companion. The bird dwells in an 'ōrā (banyan, *Ficus prolixa*) and lives upon its figs. He comes down to earth with a bunch of figs in his mouth, but on the way he meets an 'ōtaha (Lesser Frigatebird, *Fregata ariel*, or Great Frigatebird, *Fregata minor*) who tries to steal the figs from him in order to claim the credit of bringing them to earth. However, directed by Hina, the 'ū'upa holds on to them and escapes from the 'ōtaha. He scatters the figs on the earth, and the first 'ōrā spring from them.

4. Culture: food and fire

35

Aotearoa

Colenso (1881:36-37)

A woman, Pani, stores all the *kūmara* in her stomach. One day, she goes to Mona-riki, a stream of water, sits down in the water and collects the *kūmara* with her hands. A *moho* (Buff-banded Rail, *Gallirallus philippensis*), Pātātai,¹¹ hiding on the other side of the stream, watches her. When he makes a loud startling noise with his lips, Pani is overcome with shame, and returns to the village, crying. *Kūmara* is thus secured for man.

36

Rapa Nui

Knoche (2015:218-219)

Uhi (yams, *Dioscorea* sp.) only grow at Hanga Roa. The people of Hanga Roa jealously guard their *uhi*. They do not allow its cultivation anywhere else on the island. Rapu, a hard-working man living at Poike, owns the most beautiful garden on the island, with sweet potatoes, bananas, sugar cane and taro; only yams are missing. The people of Hanga Roa always refuse to give him any yams in exchange for his products. Attempts to steal the fruit are all foiled, and threats are met with laughter. One day, a *makohe* (Great Frigatebird, *Fregata minor*) flies over Rapu's garden, and hovers there. Rapu eventually tells the bird that he will be a good bird if he brings him back an *uhi* root. The *makohe* hurries to Hanga Roa; in Tahai he spots a man just about to plant *uhi*. He swoops down, snatches the root away from the man, and flies back to Rapu's garden with the root in his beak. There he digs a hole with his beak, drops the root in it, covers it with soil, and flies off. After a while, Rapu notices an *uhi* growing in his garden, and he remembers what he has told the *makohe*. Rapu then shares *uhi* roots with everyone, and so *uhi* becomes the most common food on the island.

Similar version

Brown (1924:181)

Variant

Métraux (1940:374)

Itua-orunga-kavakava-kioe is working in his field when he sees a bird, Haa-rongo, pass by. He asks the bird if he can give him the yam Onaku-o-te-takatore. When Haa-rongo spots a man digging out that yam, he takes the yam by sticking his beak into it when that man is not looking (but as soon as he flies away the noise of his wings attract the man's attention). Haa-rongo flies to the house of Itua-orunga-kavakava-kioe and drops the yam there before

¹¹ Pātātai is one of the Māori names of the Buff-banded Rail.

returning home. The yam germinates and grows, and Itua-orunga-kavakava-kioe notices on it the spot pecked by Haa-rongo. Thus he understands that the yam was brought by the bird.

37 Mugaba

Elbert & Monberg (1965:122-124)

The culture hero Mautikitiki and his party go to the invisible heaven (*tu'aa gangi*) to ask the gods for food. On the way they encounter a leaping and singing *mugikaakoni* (Common Sandpiper, *Actitis hypoleucos*), whom Mautikitiki puts him in the back of his loincloth. The bird begs him not to kill him, because he can help him in the invisible heaven. Then, when they reach the latter, Mautikitiki keeps asking the bird (who is watching the sun) about the position of the sun. When the bird finally answers that the sun is setting, Mautikitiki throws red leech into the eyes of the gods and starts casting down food such as garden fruits, taro and plantain. The bird also tells Mautikitiki the chronology of the sun, that is, the names for each hour of the day, from 6am to 6pm.

37A Variant from Mungiki

Kuschel (1975:187-189)

The *mungikaakoni* is the guardian of the invisible heaven. Whenever Mautikitiki and his father 'Atanganga try to go up there, the bird wakes up, runs back and forth and calls out to them, telling them to go back down ('Ngiu iho!'). After many unsuccessful attempts to reach *tu'aa ngangi*, they catch some lice, wrap it up, and manage to sneak upon the sleeping bird. Mautikitiki grabs him and puts him in his loincloth. Mautikitiki and 'Atanganga thus reach the invisible heaven and throw the lice into the eyes of the eight sky gods. They then throw food (such as taro, yams and coconuts) down to the earth.

38 Aotearoa

Tikao & Beattie (1990:16-17)

Māui goes looking for his *tipuna* (grandfather) Mahuika, who lives in a cave in Raroheka. When he gets there, he asks the pet *pākura* (Australasian Swamphen, *Porphyrio melanotus*) of Mahuika if his master is inside. The bird tells him that he is, so Māui reveals his name and lineage. The bird goes into the cave and informs Mahuika, who is glad that Māui has come and tells his *mōkai* (pet) to bring his grandson in. Māui is ushered into the cave. He asks Mahuika for some fire, so Mahuika gives him a blazing finger. Each time Māui goes away with a blazing finger, he returns saying that it has gone out, until almost all of

Mahuika's fingers have been extinguished. When the *pākura* tells his master that Māui has been putting out the fire deliberately, Māui, angry at the bird, catches him and presses down a spark on his head, hence the red patch on this bird's head visible to this day. Angry at Māui, Mahuika throws fire at him, and the whole country goes alight. Māui changes himself into a *kāhu* (Swamp Harrier, *Circus approximans*) and the fire turns his feathers brown. After Mahuika's death, Māui asks the *tītakataka* (New Zealand Fantail, *Rhipidura fuliginosa*) where Mahuika used to keep his fire hidden. Upon the bird's refusal to tell him, Māui catches him and squeezes him between his fingers, hence the bulging eyes of this bird, his tail projecting out and his erratic flight. The bird then tells him where to find the fire (which has been stored in trees), takes two pieces of wood, and instructs Māui how to produce fire by laying one piece flat and rubbing (*hika*) with the other piece. After making the fire, Māui changes into a *kāhu* and flies back to his mother.

39 **Hawai'i**

Forbes (1879)

The '*alae* (Common Gallinule, *Gallinula galeata*) are the keepers of the fire. Every time that they see Māui-mua approaching them, they put out the fire and fly away. The four Māui brothers can only see the fire when they are out at sea fishing; by the time they reach the shore it has been put out. Knowing that there are four of them, the birds would only light the fire when they can see four men in the canoe. Māui-mua instructs his brothers to put a tall calabash in his place in the canoe. The birds are thus fooled, and they light their fire to roast bananas. Māui-mua leaps on one '*alae* and intends to kill him because the birds have been hiding the fire from him, but the '*alae* promises to let him have the fire if he spares his life; otherwise the secret of the fire will die with him. He then tells Māui-mua that the fire is in the leafstalk of the '*ape* (giant taro, *Alocasia macrorrhizos*), and then in the leafstalk of the *kalo* (taro, *Colocasia esculenta*), but when Māui-mua rubs the leafstalks with a stick no fire comes out. Eventually the bird tells Māui-mua that he will find the fire in a dry stick. Māui-mua then makes a fire, and, angry with the bird for having deceived him, he rubs the top of his head, which becomes red with blood; the red spot remains on the head of the '*alae* to this day.

Similar version

Thrum (1907:34-35)

The guardian of the fire is called ‘Alae-iki (‘Small- ‘*alae*’), and he is the only one of the birds to know how to make fire.

40 Mangaia

Gill (1876:67-68)

Tangaroa-tui-mata, Māui’s grandfather, is the guardian of fire. He gives Māui a lighted stick three times, but Māui extinguishes the stick with water three times. Then Tangaroa rubs two dry sticks together to produce fire, but Māui, who is holding one of the sticks, blows the fire away as it is just igniting. Angry with Māui, Tangaroa summons his favourite bird, a *kākāia* (White Tern, *Gygis alba*), to take his grandson’s place and hold the lower stick, and fire is eventually produced. However, as the bird is still holding the stick with his claws, Māui seizes the upper stick from Tangaroa’s hand and sings the sides of the bird’s eyes with it (hence the black marks visible to this day). The bird flies away, escaping through a hole to the upperworld.

40A Variant from Manihiki

Kauraka (1988:9,16)

Māui-pōtiki asks his grandfather Tangaroa-tuhi-mata (‘Tangaroa-with-the-tattooed-face’) to give him fire so he can cook food. Tangaroa calls two *kakavai* (Black-naped Tern, *Sterna sumatrana*), his pets, to press down the fire-making stick, which he rubs with another stick. When fire is produced, he gives the stick with the fire to Māui, but Māui puts it out and asks for another stick. Tangaroa makes fire again with two sticks, but Māui sings the corners of the two birds’ eyes with the hot end of the stick, so the birds fly away, never to come back again.

40B Variant from Rakahanga

Te Rangi Hīroa (1932:85-86)

Māui secures fire from his grandfather Tangaroa-tuhi-mata in the underworld, Hawaiki-i-raro. When the brand is extinguished, Tangaroa tells Māui to call the birds to come and hold down the fire stick. Māui calls to the birds, and two *kakavai* fly down and stand on the far end of the fire stick to steady it. Māui generates the fire and strikes them on the head with the stick to reward them. One flies north and the other one flies south; they still bear on their heads the marks of the fire stick. Māui then returns to his mother with the fire.

41 Mungiki

Elbert & Monberg (1965:133)

Mautikitiki and the *beka* (young Australasian Swamphen, *Porphyrio melanotus*) kindle a fire, but then the bird runs away and the fire dies. Mautikitiki tells the bird to come back and stand on the hearth, and they kindle a fire again. Again the bird goes away and again the fire dies. Mautikitiki then puts the fire stick in the bird's bill out of anger; hence the bill of the mature swamphen is red. [In another version the bird urinates on the fire to put it out.]

Similar version

Kuschel (1975:120-122)

Variant

Kuschel (1975:122)

[The *beka* plays the part of Mautikitiki.] The *beka* tries to make fire with the help of the *kangae* (adult Australasian Swamphen, *Porphyrio melanotus*), whose bill gets seared in the end by the *beka*.

41A Variant from Mugaba

Elbert & Monberg (1965:133-134)

Mautikitiki tells the *kagae* (Australasian Swamphen, *Porphyrio melanotus*) to stand on the fire-plow while he is kindling a fire. The bird does as he was told, but steps off when it starts burning, so the fire dies; this happens twice. An angry Mautikitiki then strikes the fire stick on the bird's bill, which is seared red.

42 Fatu Hiva

Von den Steinen (1934:197-199; 1988:120-123)

Mahuike swallows Ahi, the fire. He then gives some of it to two *toake* (White-tailed Tropicbird, *Phaethon lepturus*) and some to two women. The birds hide the fire in their beaks. When they rub their beaks their saliva bursts into flames, and that is how they give fire to people (whereas the two women hide it in their anuses, and when they rub their backside their faeces burst into flames). Māui Ti'i Ti'i goes to the underworld, where he is told by his mother where to find the fire. First he goes to the *toake*, and receives fire from them, but, disgusted by the fire produced from saliva, he kills them by cutting off their heads, which he then puts into his bag. The same happens to the two women. He then gets the fire from different parts of Mahuike's body.

43 Mugaba

Kirtley & Elbert (1973:246)

The *baghigho* (Cardinal Myzomela, *Myzomela cardinalis*) and the *maghughape* (Rennell Fantail, *Rhipidura rennelliana*) do not have fire. The *maghughape* suggests to his friend that they go to the invisible heaven (*tu 'aa gangi*); his friend nods. There, while the *maghughape* dances and the people laugh at him, the *baghigho* procures some fire. They go back down and alight on one tree after the other as they go. This is why wood burns now when the fire-plow is worked.

5. Avian settlement of the islands**44 Lau Islands**

St Johnston (1918:31-45)

Left alone on the island of Tuvana (the southernmost island in the Lau Group) by his countrymen from Ono, Tui Liku is repeatedly mistreated and almost killed by demons, when Ligadua, the son of the king of Burotu, appears and scolds the demons for abusing him. Tui Liku then asks Ligadua to take him with him to Burotu. His spirit reaches Burotu, but his body remains on the beach. He visits Burotu, eats with the king, and takes back to Tuvana two red nuts unknown to him to plant there. He returns to Tuvana with Ligadua, but visits Burotu on three more occasions and brings back to Tuvana a coconut tree, an almond tree and the *miji* (Sulphur-breasted Myzomela, *Myzomela jugularis*). However, on his fourth return to Tuvana he notices that a *dilio* (Pacific Golden Plover, *Pluvialis fulva*) has been pecking at his body and that one of his eyes has been pecked out. Since that day the *dilio* of Tuvana have been calling out all day long, 'Tui Liku, Tui Liku!' Angry, Tui Liku does not want to get back into his damaged body, but Ligadua tells him that he has no other choice, so Tui Liku returns reluctantly into his body, goes back home and is thereafter known as Matadua, the one-eyed one.

45 Rotuma

Gardiner (1898:512-514)

Karagfono, a spirit in the shape of a man, is invited by To Noava to have some kava in his home. Then, in turn, Karagfono invites To Noava to visit him in Limari, a dry land under

the sea. To get there, he jumps into the water with him, and they reach Limari. After a while To Noava wishes to go back to earth. Karagfono gives him two *moa* (Red Junglefowl, *Gallus gallus*), a male (*moa fā*) and a female (*moa hani*), as presents to take back to earth. The hen is called Sukivou. He tells To Noava to keep the young for himself when the pair breeds, but to return the two adult birds to him when he finds Karagfono waiting for him at the place where they dived down to Limari. Sukivou then carries To Noava out of the ocean back to Rotuma. Her ten chicks are the ancestors of all the fowls in Rotuma.

46 Rapa Nui

Knoche (2015:217-218)

In the past there were no seabirds on the main island, Te Pito-Te-Henua, or even on the islet of Motu Nui (off the southwestern coast of the main island). A skull guarded by a witch named Hitu lies on a stone in Hanga Nui. One day, when Hitu is not paying attention, a wave comes and takes the skull away. She rushes immediately into the sea to recover it and swims for many days, but the skull keeps floating ahead of her. She finally reaches a small island, all white from the excretion of countless seabirds that nest there. As soon as the skull is washed ashore, it turns into Makemake, the chief of Motu Torema Hiva (Salas y Gómez Island). Makemake is greeted with great joy by Haua, the seabirds' guardian. Hitu too stays on the island, to help Haua in his work. After a while however, Makemake wants to take birds to Te Pito-Te-Henua, so he asks Haua to catch a few birds. Makemake releases them at Poike, then returns to Motu Torema Hiva. The following year, he goes back to Te Pito-Te-Henua to check if the birds have bred, but when he finds out that the people have eaten the birds' eggs, he is furious. He thus catches the birds and sets them free at Vaihu, but, as the same thing happens there, Makemake relocates the birds to Vai Atare. There the people leave one egg be, and from that egg hatches the first *manutara* (Spectacled Tern, *Onychoprion lunatus*, or Sooty Tern, *Onychoprion fuscatus*). That *manutara*, however, does not satisfy Makemake when he next visits the place. He catches all the birds once again and releases them on the islet of Motu Nui, where the birds breed astonishingly well.

Similar version

Felbermayer (1948:64-65)

[Salas y Gómez Island is called Motu Matiro Hiva.]

Similar version

Métraux (1940:313)

47 Aotearoa

Te Maihāroa (1957:6,11)

Te Kāhui Tipua, a race of giants, walks across the sea from Te Pātū-nui-o-āio to Te Ika-a-Māui, via Hawaiki. Their guide is a white bird named Komakahua,¹² who is the size of a chicken. In Te Ika-a-Māui the *tipua* (strange being) quarrel among themselves and start attacking each other. Komakahua decides to take three of the worst *tipua* over to Te Waipounamu, to prevent the race from becoming extinct. He places Kōpūwai (a man with a dog's head) in a cave near the Mātau (Clutha) River, Te Pouākai on Tāwera (Mount Torlesse, in Canterbury), and Te Kārara-huarau (a man with the body of a lizard) in a cave near Tākaka. As the latter is the worst of them, he makes his own home in a hole near that cave to be able to watch what Te Kārara-huarau is doing. Later on, he goes to live in the holes in the cliffs near Cape Foulwind, where he may sometimes be seen flying about.

48 Aotearoa

Te Mātorohanga (1913:114,115,128,130)

After visiting Te Waipounamu, Kupe returns to Aotearoa (North Island). At Kauarapāoa, on the Whanganui River, while looking for *tangata whenua* (people of the land), he hears the voices of a *weka* (*Gallirallus australis*) shouting in the river ('e hō ana mai i roto i te awa'), a *kōkako* (North Island Kōkako, *Callaeas wilsoni*) and a *tīwaiwaka* (New Zealand Fantail, *Rhipidura fuliginosa*), but he returns to the mouth of the river when he finds out that those are only birds, not humans. Upon returning to Rangiātea, he reports to the people what he has found in Aotearoa and Te Waipounamu, and tells them that he saw no one there, only birds: 'ko ngā mea i kite ai au ko Kōkako, e kō mai ana i runga i ngā tau-kahiwi, ko Tīwaiwaka e tītakataka ana i mua i taku aroaro' ('what I saw were Kōkako, singing on the ridges of the hills, and Tīwaiwaka, flitting about before me').

Similar version

Grey (1855:210-211)

Kupe tells Turi that at the mouth of the Pātea River he will encounter Tīwaiwaka with his tail erect and sticking out, and Kōkako, who calls out just like a human being. If Turi calls out to them from one side of the river, the two birds will answer with their cries.

¹² Komakahua may be a shearwater or a petrel; it may be the same as, or a larger species than, the *kōmakohuariki*, 'a small bird, and *tapu*', 'curiously marked and striped' – Best (1918:106) tells the story of one such bird guarding the cod banks in Raukawa (Cook Strait) and holding stationary for one day a canoe crossing the strait because a man on board had broken the *tapu* of Raukawa.

Similar version

Smith (1907:163)

Turi asks Kupe if he has seen anyone; Kupe replies that he has only seen the *pīwaiwaka*, hopping about on the latrine (*pae tautara*), and the *kōkako*, who lives in the woods in the mountains and cries out ‘ko, ko, ko!’

Similar version

Te Whetu (1893:148,151)

Kupe decides to return to Hawaiki. On his way back he meets Turi, who asks him if he has seen remnants of people in the country that he has left. Kupe replies that he has seen no one, but that he has heard grunting noises: ‘ko tētehi i runga i te paepae anō o rāua, ko tana hoa e tītakataka ana’ (‘one was on top of a bar, and his friend was flitting about’).

49

Sāmoa

Turner (1884:11)

When the land is flooded by the sea, only some fowls (*moa*) and pigeons survive. The latter fly away, but the *moa* stay and are made *tapu* (not to be killed) by Lu, the daughter (or grandson) of the supreme god Tagaloa, and called thus the *sā moa*, or ‘preserve fowls’. That is the origin of the name Sāmoa.

Variant

Turner (1884:11-15)

Lu, son of Gaogao-o-le-tai, catches two *moa* (Red Junglefowl, *Gallus gallus*) and goes in his canoe to Upolu. There he lives with his *sā moa* (‘sacred fowls’). One day, two of the supreme god Tagaloa-lagi’s people come down from the heavens to earth to fish, but when the *moa* start pecking at the fish that they have caught and put into two baskets, they seize and kill them, before returning to the heavens. In the morning, Lu goes off in search of his *moa*, because he is missing them. Suspecting the fishing party from the heavens to be responsible for their disappearance, he goes up to the first heaven, where he smells roast fowl. The two men are in the middle of eating the *moa*. Lu chases them through the nine heavens. Upon reaching the tenth heaven, they encounter Tagaloa. Lu then tells him what has happened, but they all make peace when Tagaloa gives Lu his daughter in marriage. Tagaloa tells Lu to name the earth ‘Sāmoa’ in remembrance of his *moa*.

50 Tuamotu

Ottino (1965:24,70-72,112,136)

(Story from Rangiroa) ‘Oio, son of Marama and Ao-nui, is the first man on Rangiroa. The *tāura* (guardian) on the atoll is then Tera‘iefa, a poisonous crab. When he arrives on the island, he gives his name to the ‘oio (Brown Noddy, *Anous stolidus*) that are living there and that were previously called *ra ‘aiva*. He makes one ‘oio, Ohoamanu, his personal *tāura*. This bird, whose shadow covers the land when he flies, leads ‘Oio to the far east of the atoll, Vahituri, where he settles. Ohoamanu perches on the *marae* Ra‘ipu at Vahituri to watch the arrival of enemies, his sharp eyes wandering (*nevaneva*) over the horizon.

51 Hawai‘i

Rice (1923:38)

The *menehune* (small people who lived on the islands before the arrival of Polynesian settlers and were renowned for having built many structures) settle on the plain above the Lumaha‘i River in Kaua‘i. One of them starts to build a *heiau*, but the owl of Kāne (a *pueo*, Short-eared Owl, *Asio flammeus*), large enough to carry a man, comes and sits on the stones. When the workman returns the next day, the owl is there again, flying over the place and croaking. The monster dog Kuilio-loa is also there, running about. The *menehune* therefore gives up his work after seeing those two evil omens.

52 Hawai‘i

Westervelt (1915a:131-132)

The *menehune* (small people who lived on the islands before the arrival of Polynesian settlers and were renowned for having built many structures) build a temple and a fort in the Mānoa Valley in O‘ahu. Pueo (Short-eared Owl, *Asio flammeus*) and the *menehune* become enemies and wage war against each other. Pueo calls upon the other owls from O‘ahu and the owls from Kaua‘i to come and help him in the fight. After a fierce battle the *pueo* capture the temple and the fort, and the *menehune* are thus driven out of the valley.

STORIES FROM CHAPTER V

1. Duality

53 Aotearoa

Beattie (1920:XXIII,5)¹³

The *koreke* (New Zealand Quail, *Coturnix novaezelandiae*) and the *pakake* (New Zealand fur seal, *Arctocephalus forsteri*) are friends. The seal wants its friend to go to sea with it, but the bird wishes to stay on land. The seal insists; it starts to leave, but the *koreke* grabs his friend. The seal then begins to cry (*tangi*) and sings a lament about having to leave to avoid being killed and eaten. The seal eventually goes out to sea, and its friend stays on the shore before heading inland.

54 Aotearoa

Beattie (1920a:72)

The *kākāpō* (*Strigops habroptila*) and the *toroa* (albatross) have a contest to decide who will be the master of the land. They agree to take turns at hiding on a piece of open land with very little cover. The *toroa* hides first, but the *kākāpō* soon finds him because his white plumage is very conspicuous. He hides a second time, but again, before long, the *kākāpō* finds him. The *kākāpō* then hides; he covers his head with a *piupiu* fern and lies down on a bare patch of land. The *toroa* looks everywhere but cannot find the *kākāpō*, until the latter laughs out loud, thus revealing his hiding place. The *kākāpō* hides a second time; he uses the *piupiu* again so as not to be found. The *toroa* flies backwards and forwards over the land but fails to discover him. Because of this shortcoming, he is banished to the ocean by the other birds, who consider him unfit to dwell on the land.

Variant

Drummond (1910)

The *kākāpō* and the mollymawk¹⁴ become friends at a gathering of all the birds. The mollymawk suggests that the new friends exchange places of residence, but the *kākāpō*, who does not like the idea very much, replies that the white and grey plumage of his friend would make him too conspicuous on the land: unlike the *kākāpō* with his green plumage easily camouflaged in the foliage, the mollymawk would not be able to hide from his enemies. The

¹³ In the 'Folk Tales' section of the manuscript.

¹⁴ In Aotearoa, 'mollymawk' is the usual term for some smaller species of albatross.

mollymawk then suggests that they put it to the test by taking turns at hiding. The mollymawk tries to hide, but the *kākāpō* can still see him. When the *kākāpō* hides, however, his friend looks for him for a long time, but in vain. He then goes out to sea, while the *kākāpō* remains on the land.

Variant

Beattie (1920:XXIII,2)¹⁵

The *toroa* would like the *kākāpō* to go out to sea with him, but the latter replies that they are better off on land. The *toroa* argues that they will be found and eaten if they stay on land, but the *kākāpō* believes that this will happen if they go out to sea; so they part company.

Variant

Beattie (1920:XXIII,2)¹⁶

The *toroa* lives on land, but his white plumage makes him very conspicuous, and he is easily seen and killed. The *kākāpō* lives at sea, but his green plumage is not deemed suitable there. Therefore, the two birds exchange places.

55

Aotearoa

Taylor (1855:137)

The *kio*re and the *pōwhaitere* (parakeet, *Cyanoramphus* sp.) have a conversation. The bird tells the rat that they should climb up the trees to eat the fruits of the *miro* (brown pine, *Prumnopitys ferruginea*) and the *kahikatea* (white pine, *Dacrycarpus dacrydioides*). But the rat replies that their numbers are declining because man is coming, who twists their necks and snares them.

Similar version

Best (1977:356,405)

56

Tuamotu

Torrente (2010:78; 2012:71)

(Story from Anaa) The *ngoio* (Brown Noddy, *Anous stolidus*) asks the *kīrarahu* (White Tern, *Gygis alba*) how she lays eggs. The *kīrarahu* replies that she does not build a nest but lays eggs in the hollows in tree branches. The *ngoio* says that she makes a nest, so that when she lays eggs, the wind will not blow them away. The *ngoio* builds her nest and lays her eggs,

¹⁵ In the 'Folk Tales' section of the manuscript.

¹⁶ In the 'Birds' section of the manuscript.

and the *kīrarahu* just finds a hollow in a tree branch and lays her eggs. This is what the two birds have done ever since.

57 **Tuamotu**

Seurat (1906:125-126)

A turtle (*tifai*) swimming in the ocean tells a *moa* (Red Junglefowl, *Gallus gallus*) standing on the shore to come into the water, but the *moa* replies that the turtle should come ashore. The turtle refuses because it does not want to have to eat excrement (*tūtāe*), and the *moa* also declines the turtle's offer because he is reluctant to eat nothing but seaweed (*rimu*). The turtle then says to the *moa* that he is disreputable ('‘aore ōu ro‘o’), whereas it is esteemed ('‘e ro‘o tō‘u’), being a *tapu* animal.

Variant

Henry (1928:380-381)

While visiting the island of Pukapuka (Tuamotu), Tū-moana-urifa and his wife Rifarifa give birth to turtles, which by and by propagate throughout the Tuamotu. Upon returning home to Ra‘iātea, Tū-moana-urifa and Rifarifa produce a family of chickens, who are the ancestors of all the wild fowls on the islands. One day, a turtle and a fowl have an argument. The turtle says that it has more prestige because it will be sacred to the gods, whereas the fowl will be eaten by women and children. The fowl scornfully replies that it is the turtle that will be eaten; the bird will dive into the depths of the ocean and escape from humans. However, at that moment, a man picks up the turtle and takes it to his king to be eaten. The fowl then tries to dive into the sea, but he is caught by a party of women and children passing by and taken to their home. This is how the fowl becomes a domestic animal and food for women and children (while the turtle becomes a delicacy for the aristocracy).

58 **Mungiki**

Kuschel (1975:114-116)

The *taba* (Brown Goshawk, *Accipiter fasciatus*), the *mangibae* (Eastern Osprey, *Pandion cristatus*) and the *ngupe* (Pacific Imperial Pigeon, *Ducula pacifica*) are brothers. They come from the underworld, Tengaangonga. The *taba* catches his food first, and comes back with a string of snakes. However, the *mangibae* is not impressed at all, and he tells his younger brother that the forest is full of pigeons, thus convincing the *taba* to eat his own brothers. The *taba* comes back with a string of pigeons, which he eats raw; he also eats the snakes. Then, the *mangibae* catches his food, and comes back with a string of parrotfish, which he

eats raw. Since then relatives have been fighting with each other, and *mangibae* have been eating fish, and *taba*, pigeons and snakes.

58A Variant from Mugaba

Kirtley & Elbert (1973:248-249)

The *taba* and the *magibae* are friends and make their nest together. One day, they go separately to get their food: the *taba* goes to the bush to catch birds, and the *magibae* goes to the sea to catch fish. The *magibae* is first to return to the nest with some fish, and he waits for his friend. But when the *taba* comes back with his catch of snakes and rats, the *magibae* finds them so disgusting that he stamps on their nest and his fish and flies away. The two friends separate forever.

59 Mungiki

Kuschel (1975:116-117)

A female *taghoa* (Australian White Ibis, *Threskiornis molucca*) waits all day long in her tree for the male to return home; when she angrily reproaches him for coming back so late, he retorts that he has been to the far end of the island. Since then *taghoa* have been going out early in the morning, flying off a long way in search of food, and only returning in the evening. [In two other versions the reproaching birds are the hungry chicks of the *taghoa*, who complain about their parents' delay.]

60 'Uvea

Burrows (1937:165-167)

The *kiu* (Pacific Golden Plover, *Pluvialis fulva*, or Ruddy Turnstone, *Arenaria interpres*) accuses the hermit crab (‘*uga*) of being slow of foot, so the two fight. When the ‘*uga* pinches his leg, the *kiu* cries in agony, and the ‘*uga* declares itself the winner. The *kiu* then races with the *polili* (Wandering Tattler, *Tringa incana*). The ‘*uga* wants to race with the *kiu*, but it tells him that they should sleep first. While the bird is sleeping, the ‘*uga* crawls out of its shell, and when the bird awakens, he sees the shell and, not suspecting that the ‘*uga* is gone, goes back to sleep. The ‘*uga* thus wins the race, and tells the assembly of *kiu* that they cannot live at Nukuhifala (off the east coast of the island), because it is the ruler there now, so the *kiu* fly away to Nukuhione and Nukuteatea. To this day there are many ‘*uga* at Nukuhifala.

Variant

Mayer (1970-1971:130)

The islet of Nukutapu (off the northeastern coast of the island) is contested between the people of Vaitupu and those of Alele. To settle the matter, they decide to organise a race; the former choose the *kiu*, and the latter, the '*uga*'; Vaitupu is to be the starting point, and Nukutapu the arrival point. The two animals agree to start the race at sunrise, but during the night the '*uga* crawls out of its shell and runs away. In the middle of the night the bird awakens, but he assumes that the '*uga* is still sleeping. At sunrise, the bird starts racing, but it is too late: as he is about to reach the islet, the '*uga*, which is already there, tells the bird to go away because Nukutapu now belongs to the people of Alele; ashamed, the *kiu* flies away to Nukuteatea.

60A *Variant from Niue*

Loeb (1926:200-201)

The *kiu* (Pacific Golden Plover, *Pluvialis fulva*) and the *ugamea* (hermit crab) want to race to the ocean to see who is going to own the water. The *ugamea* tells the bird that they should sleep until the next day, and start the race in the morning. But it crawls out of its shell and sets off while the other is sleeping. When the *kiu* wakes up in the morning, he finds the shell empty and flies off to the water, but the *ugamea* is already there, swimming in the sea. The bird is angry, but the *ugamea* tells him to get away as the sea is its home now. This is why the *kiu* has to rest on rocks.

60B *Variant from Mugaba*

Kirtley & Elbert (1973:252-253)

The *sibiu* (Greater Sand Plover, *Charadrius leschenaultii*) challenges the '*unga* (hermit crab) to a race because he remarks that the crab walks like a weakling (*sehu lologi*), whereas he can fly strongly and to distant places. The '*unga* agrees but asks him to wait for it to get ready. It goes and asks all its congeners to help it. When it returns, they start the race. The bird flies away and the '*unga* stays behind. He asks the '*unga* where it is, and it replies, 'Here I am'. He flies away again, and then asks the same question, and hears the same reply, and so on until he exhausts himself, falls down, and dies. The '*unga* then says, 'You have died, you who challenged, but only I am living', before eating the bird's stomach (*tina 'e*).

61 **Niue**

Loeb (1926:195)

The *uga* (coconut crab) and the *kiu* (Pacific Golden Plover, *Pluvialis fulva*) play a game of hide-and-seek. The *uga* hides first; the *kiu* spots its claws before long and goes to peck at it.

Then the bird hides; the *uga* can hear his voice coming from above, but cannot find him. The reason why people cannot find the nest of these birds is that the *uga* failed to find the *kiu* then.

62 Aotearoa

Beattie (1920:xxiii,3)¹⁷

In Rakiura, the *kōkako* (South Island Kōkako, *Callaeas cinereus*) and the *tīeke* (South Island Saddleback, *Philesturnus carunculatus*) agree to have a race to find out which bird flies faster. The *kōkako* thinks that he is leading, but the whistle of his rival sounds away ahead in the bush. Every time that the *tīeke* hears the *kōkako* coming behind him, he flies ahead and whistles. He wins the race and is recognised as the better flyer; thus, he flies to the Tītī (Muttonbird) Islands, where he is still to be found, whereas the *kōkako* remains in Rakiura.

63 Aotearoa

Grey (1872)

The *hōkioi*, a large bird resting on the mountain tops, with black feathers tinged with yellow and green and some red ones on the top of his head, and the hawk both claim to be able to reach the heavens. The hawk says that his sign will be ‘kei’; that of the *hōkioi* will be ‘hokioi-hokioi-hu-u’. As they fly towards the heavens, they are assailed by the winds and the clouds, so much so that the hawk cannot fly any higher, so he calls out ‘kei!’ and flies back down. However, the *hōkioi* continues his ascent, disappearing into the heavens.

Similar version

Best (1982:563)

Variant

Best (1982:564)

The *kāhu* (Swamp Harrier, *Circus approximans*) claims that Hōkioi cannot fly higher than the fernbird. Incensed, Hōkioi challenges the *kāhu* to a race to find out who can fly higher. When the *kāhu* sees a fern plain on fire, he flies down to prey on the animals escaping from the fire, but Hōkioi continues to fly to the heavens, and never returns to earth again.

¹⁷ In the ‘Folk Tales’ section of the manuscript.

64 AotearoaBeattie (1920:XXIII,3)¹⁸

The *kākā* (New Zealand Kākā, *Nestor meridionalis*) is the only bird with red feathers. The *kākāriki* (parakeet, *Cyanoramphus* sp.), longing for his *kura* (red feathers), offers to pick his lice (*kutu*). The *kākā* agrees, but after a time, when he is not looking, the *kākāriki* plucks all the red feathers on his head and flies away. The *kākā* calls out, ‘Whakahokia mai ōku raukura!’ (‘Give me back my red feathers!’), and pursues the little thief, but he cannot catch him. This is why the *kākāriki* has some red feathers on his head, and why the only red feathers that the *kākā* still has are under his wings.

Variant

Best (1982:565)

The *kākā* steals from the *kākāriki* his bright red plumage, procured in Motu-tapu, the sacred island of Tinirau, when he sees how much admiration those red feathers cause. The *kākā* jeers at him to make him confused, then plucks the feathers. He gives his own feathers to the *kākāriki*, and flees.

65 Rimatara

Utia (2010)

The *moho* (Spotless Crake, *Porzana tabuensis*) is the most beautiful bird on the island with his multicoloured plumage. The ‘*ura*’ (Kuhl’s Lorikeet, *Vini kuhlii*), however, is grey and dull, and he becomes jealous of the *moho*, who is admired by all. He waits for the *moho* to take a nap, then stealthily moves towards the sleeping bird. He starts by stealing the green feathers on his wings, then the yellow feathers on his back, then the red feathers on his chest, then the blue feathers on his head. However, as he is in the middle of taking the orange colour of his legs and about to take the red colour of his eyes, the *moho* feels the beak of the ‘*ura*’ on his eyelid and wakes up suddenly. Ashamed of having lost all his colours, the *moho* runs off to the marsh to hide. To this day the ‘*ura*’ flies around showing off his beauty, whereas the *moho* only comes out at night.

¹⁸ In the ‘Folk Tales’ section of the manuscript.

66 Aotearoa

Best (1977:323; 1982:565-566)

The *kōkako* (North Island Kōkako, *Callaeas wilsoni*) wishes he were as beautiful as the much-admired *huia* (*Heteralocha acutirostris*). Thus, he borrows the bill and the plumage of a dead *huia*; but instead of admiring him, the other birds all laugh and jeer at him, saying that although he tries to look like a *huia*, he is still a *kōkako*.

67 Kapingamarangi

Elbert (1948:127-128)

The *moeho* (Micronesian Starling, *Aplonis opaca*) suggests to the *dala* (Spectacled Tern, *Onychoprion lunatus*) that they beautify themselves. The *moeho* paints his friend's feathers white using a mixture made of softened coral stones, then he paints the head black using charcoal mixed with water. The *dala* is now pretty (*hūmarie*). Subsequently, the *moeho* asks the *dala* to paint him, so the *dala* paints him all black with the charcoal mixture. The *dala* then goes away, refusing to add some white spots on his friend's feathers despite his insistence; he says that it is enough and that it will do. The *moeho*, however, finds that he is ugly (*huaaitu*), and complains that his children will be black just like him.

67A Variant from Nukuoro

Rudolph (2017a)

The *moso* (Micronesian Starling, *Aplonis opaca*) tells his friend that they should change the colour of their feathers, because their feathers do not look good. The *moso* gathers black charcoal in a container, pours in water, and starts mixing. They also try to make other colours. The friend asks him to apply white colour on his feathers, so the *moso* paints all his friend's feathers white. Then it is the friend's turn to paint the feathers of the *moso*. Before starting, he tells the *moso* to close his eyes. The *moso* closes his eyes, and his friend picks up the container of black paint and pours it on the entire body of the *moso* before flying away. When the *moso* opens his eyes and looks all over his body, he is not happy at all. He says that if his friend lands on the ground he will beat him up; the friend replies that if the *moso* flies up in the air he will beat him up.

68 Mungiki

Kuschel (1975:111-113)

The *tuu* (Bronze Ground Dove, *Alopecoenas beccarii*) prises off bark every day, which he beats to make a loincloth. The noise greatly annoys the bagworm moth (*tukutuku*), which

decides one day to find the source of this racket. When it arrives at the abode of the *tuu*, it sees the loincloth, puts it on itself and steals it. The *tuu* then chases the moth to get his loincloth back, up and down a tree, but the moth is faster because of its spinning thread, and the exhausted bird just gives up. Since then, the *tuu* has been mourning the loss of his loincloth, weeping every day.

69 **Mugaba**

Kirtley & Elbert (1973:251)

The *baapenupenu* (Moustached Treeswift, *Hemiprocne mystacea*) asks the trevally (*hu 'aa-ika*) to give him its tail, in exchange for some of his feathers. The fish obliges him, but the bird takes it and flies away, and the fish goes out to sea.

70 **Futuna**

Moyse-Faurie (2010)

The *veka* (Buff-banded Rail, *Gallirallus philippensis*) and the *kalae* (Australasian Swamp-hen, *Porphyrio melanotus*) go fishing on the reef. The *kalae* steps further away to defecate, and catches a *moa* (Red Junglefowl, *Gallus gallus*), whose feathers he uses to 'adorn' his own excrement to give it the look of a *moa*. He then tells the *veka* to stop fishing and to go and catch a *moa*. The *veka* runs and finds what he thinks is a *moa*, but in his struggle with it he gets his eyes and his body all covered with excrement. Wild with anger, he goes and washes himself in the shoal. The *kalae* then tells him to stop crying and to forgive him, but when they go back to fish, the *veka* notices a big clam shell (*vasua*). He persuades the *kalae* to put his finger in it so they can take it away. The bird's leg gets stuck as the clam shell closes. The *veka* runs back to the shore and urges the tide to come because he has been humiliated by the *kalae*. The *kalae* implores the *veka* to throw down stones to protect him from the incoming tide, and tells him, crying, that he will surrender many of his own possessions to him. But the *veka* refuses and urges the tide again to come. When the water level reaches his beak, the *kalae* begs the *veka* again, but to no avail. The tide comes in, and the *kalae* drowns.

70A *Similar version from 'Uvea*

Mayer (1976:94-95)

[No mention of the *kalae* dying at the end.]

70B Variant from Sāmoa

Sierich (1904:110)

(Story from Upolu) The *ve'a* (Buff-banded Rail) and the *manuāali'i* (Australasian Swamp-hen) are friends (*uō*). They go fishing together on the reef. A *faisua* (clam shell) bites the *manuāali'i*. He begs his *tei* (younger brother) to break the clam with two stones (*ma'a*), but the *ve'a* replies that the tide is coming and will kill the savage (*fe'ai*) taro plantation (*mau-maga*) raider. When the tide comes the *manuāali'i* drowns.

70C Variant from Niue

Loeb (1926:190-192)

The *kulē* (Australasian Swamp-hen) and the *veka* (Buff-banded Rail) are good friends until the day the *kulē* decides that only he should eat sugarcane, bananas and taro, and that the *veka* should only eat excrement. Very angry with the *kulē*, the *veka* uses a charm so that the legs of the *kulē* get stuck in a clam shell. When the sea rises, only the head of the *kulē* remains above the water, so he has to stretch his legs, which explains the long legs of the *kulē*. However, the clam opens up eventually and the *kulē* chases and catches the *veka*, whose head he scratches open.

Similar version

Smith (1902:101)

The *kalē* and the *veka* have a conversation. The *kalē* mocks the *veka* because he lives in filth, and the *veka* accuses the *kalē* of being a thief. Then the two birds go down to the reef where they find a giant clam. The *veka* tells the *kalē* to prod the clam. When the *kalē* starts to tickle it, it opens its shell, and the *veka* tells the *kalē* to put his legs inside, which the *kalē* does. The clam instantly closes its shell and the *kalē* remains the prisoner of the clam, which greatly amuses the *veka*, until the tide rises and it opens its shell again. However, by then the legs of the *kalē* have become red and quite elongated from all his efforts to free himself.

Similar version

Morris (1919)

The *kalē* lives in a cave, and the *veka* lives nearby. The *kalē* visits the *veka* and tells him that his food should be bananas and sugarcane, and the food of the *veka* should be the filth covered with flies. A quarrel ensues. Angry with the *kalē*, the *veka* plans to kill him, so he goes to the reef, dances and sings a song to the *kalē* to convince him to come down from the top of the cliff where he is sitting to the reef, where a clam lives; he tells him that his feet will be nicely tickled in there. So the *kalē* comes down and puts his feet in the clam, which closes, and the bird cannot free himself. He cries and begs the *veka* to help him, but the *veka* runs up the cliff and joyfully sings a song mocking the *kalē*. However, after a while he feels sorry for the *kalē* and sings another song to ask for the tide to rise. When the clam opens,

the *kalē* repeatedly strikes the *veka* on the head with a tree branch, so that his head is split in several places (the marks are still visible today), despite the *veka* asking for forgiveness and calling the *kalē* Manatafeiki, his honorific name (*higoa lilifu*). He agrees to let the *kalē* eat bananas and sugarcane.

70D Variant from West Uvea

Moyse-Faurie (2010a)

The *veka* (Buff-banded Rail) and the *kalae* (Australasian Swamphen) live together, roasting and eating tubers every day. One day, the *veka* leaves his friend for a moment, but when he comes back he finds that the *kalae* has eaten all the tubers; there is no food left for the poor *veka*. Thus he has to go to the bush where the *kalae* has defecated after eating all the tubers, and he eats the excrements. Since then, the *kalae* has been eating tubers, as well as sugarcane and bananas, which he steals from people's fields, whereas the *veka* goes to find his food where people defecate.

70E Variant from Mungiki

Kuschel (1975:123-128)

The *beka* (young Australasian Swamphen) and the *kangau* (Pacific Reef Heron, *Egretta sacra*) are friends, and eat their food together. One day, when the *beka* is not looking, the *kangau* breaks open his friend's yam (‘*uhi*’) that is being roasted, takes out the mash, and defecates inside. Then he puts the two parts of the yam back together, and eats the mash. When the *beka* returns, he notices that the yam is broken, but the *kangau* tells him that it probably broke because it has been overcooked. The *beka* then eats his yam, and complains about the rotten and putrid taste; but the *kangau* says that his own yam tastes the same. When the *beka* has eaten the whole yam, the *kangau* tells him that he has just tricked him into eating his faeces. Thus the *beka* chases the *kangau*, but cannot catch him. This is why to this day the *kangau* flies to the shore when he is frightened by people at sea, and flies to the ocean when he is frightened by people on the shore, and why the *beka* has been eating faeces ever since. The *beka* is very angry with the *kangau* and looks for a way to take revenge on him. After becoming friends again, they go to the sea together. The *beka* dives down, finds a tridacna (*haasua*), and removes its entrails with his prodding stick (*nao*). The *kangau* wants one for himself and begs the *beka* to teach him how to do it, so the *beka* tells him that he just needs to push his leg into the clam, twist his leg, and pull up the entrails. When the *kangau* dives down and finds a tridacna, he puts his leg inside, but the clam closes up. He begs the *beka* for help, but the *beka* reminds him of his past trickery and flies away. Fish come along

and swim around the clam, but it does not open. Eventually a turtle comes and hits the clam, whose shell breaks into pieces; the leg of the *kangau* is freed.

70F Variant from Mugaba

Kirtley & Elbert (1973:242-243)

The *maghighape* (Rennell Fantail, *Rhipidura rennelliana*) roasts some yams. After eating the inner flesh of one yam, he defecates into its skin, cooks it again, and gives it to the *beka* (young Australasian Swamphen) to eat. When the *beka* remarks that the taste is disgusting, his friend just replies that it is what this food is supposed to taste like. When they have finished eating, however, he tells the *beka* that he has just tricked him into eating his faeces. Later, the *beka* has his revenge when he tells the *maghighape* to put his hand into a tridacna. The *beka* refuses to give him stones to break it, but a turtle comes and smashes the tridacna into bits; the *maghighape* then flies away.

70G Variant from West Futuna

Capell (1958:152-157)

The *matuku* (Pacific Reef Heron, *Egretta sacra*) says to his *soa* (friend), the *veka* (Buff-banded Rail), that they should go fishing when the tide is low. They catch young fish in a pool every day until the fish get angry and ask their chief, the squid (*feke*), for help. The squid agrees to help. It goes to the pool where the two birds are about to catch fish, changes its skin to make it look like the reef, and waits for the *matuku* to come close (the *matuku* is in front of the *veka* because he knows how to walk stealthily). Then the squid seizes the bird's leg and holds it firmly: the *matuku* cannot escape. He begs the *veka* to bring him a stone to hit the thing that is holding him, but the *veka* wants the *matuku* to bring him a fish first. The *matuku* replies that he cannot do that since his leg is stuck. Although the tide is coming in, the *veka* refuses to bring him a stone, and he laughs at him. The tide reaches up to the bird's knees, then up to his thighs, then up to his body, then up to his neck. He keeps begging the *veka* to bring him a stone, but the *veka* refuses each time. Eventually, the *matuku* tells the *veka* to go back to his home, where he will live by himself, and he tells him that he is dying. The *veka* then replies that he will bring him a stone, but the *matuku* says that it is too late, and bids him farewell.

70H Variant from Fiji

Gatschet (1885:204-205)

(Story from Viti Levu) The *teri* (Australasian Swamphen) and the rat are friends. The bird tells the rat to stay down below while he climbs a banana tree, but he eats all the bananas and only throws peelings down. The rat suggests that they go to the coral reef; there they

find a gigantic open oyster. The rat tells the *teri* to go and put his leg in to scrape the meat. When the oyster closes on the bird's leg, he asks for help, but the rat replies that it is payback time for the bananas; the bird will drown and the rat will go back to shore.¹⁹

71 **Hawai'i** Green & Beckwith (1926:66-69), Pukui & Green (1995:51-53,123-124)

The *kupua* 'Iole (Polynesian rat, *Rattus exulans*) and Pueo (Short-eared Owl, *Asio flammeus*) live in Kohala, in the northwest of the island of Hawai'i. Pueo is a farmer who works hard at night; 'Iole is lazy and keeps stealing Pueo's sweet potatoes ('*uala*). 'Iole digs a tunnel to reach Pueo's garden without being seen. When Pueo realises that most of his '*uala* are gone, he is very angry with 'Iole, so he pecks a hole in the gourd that the human keeper has filled with water for 'Iole. However, the man strikes him with a stick of wood and breaks one of his legs. Pueo then calls to 'Io (Hawaiian Hawk, *Buteo solitarius*), and tells him what has happened. 'Io blames Pueo for pecking the *hue wai*, but Pueo cries and says that he is hungry because his '*uala* have all been stolen. 'Io looks at the man and cannot help Pueo because the man is stronger than him. When Pueo's leg is well again, he seeks out an expert in rat shooting, and hears about the *kupua* Pikoi-a-ka-'alala from O'ahu. He goes to O'ahu, befriends Pikoi, and tells him about 'Iole's misdeeds. They sail to Hilo, where, from the top of a hill, Pikoi shoots an arrow that instantly kills a sleeping 'Iole in Kohala.

72 **Aniwa**

Gardissat (2004:255-256)

In Aniwa, a little red hen is bored and would like to go to Tanna. She tricks all the crocodiles into forming a line between one island and the other, under the pretence of wanting to count how many crocodiles there are in Aniwa. She jumps on their backs all the way to Tanna, counting the crocodiles. As she gets there, she starts laughing and tells them that they have been duped as her only intention was ever to go to Tanna. However, she has spoken too

¹⁹ A story from Ureparapara (Banks Islands, Vanuatu) recounts the enmity between the swamphen and the rat: a rat and a rail (an Australasian Swamphen) find a *gaviga* tree (*eugenia*) with ripe fruit. The rat wants the bird to climb up the tree, but the bird wants the rat to do so. Finally, the rat climbs up, and the bird begs the rat to give him some black ripe fruit. The rat, however, eats it and only throws him down the stone. The bird begs the rat repeatedly to send him down some black ripe fruit, but the rat always sends him the stones. Eventually, the bird asks to be given a red ripe fruit. The rat takes the red *gaviga* fruit and throws it down on the bird's forehead, where it sticks fast, hence the red spot on the head of the birds of this species. However, as soon as the rat comes down, the bird thrusts the leaf of a *dracaena* into its posterior, where it stands fast (Codrington 1891:360-361).

soon: the last crocodile on whose back she is still standing opens its mouth and pulls out all her tail feathers. Ashamed and looking ridiculous, the little hen runs to hide in the bush, crying. As for the crocodiles, angry at having been deceived, they all leave the island to go and live further north.

73 Futuna

Mayer (1970-1971:94)

Lo‘ata (ant) and Lupe (Pacific Imperial Pigeon, *Ducula pacifica*) are close friends. The bird flies from tree to tree, and the ant always follows him, crawling on the ground and keeping an eye on him at all times. One day, an eagle (*akuila*) spots the *lupe* and wants to prey on him, but the ant notices the eagle flying above them. When the eagle alights on a tree, the ant climbs up and stings him in the eye; the eagle falls down to the ground and dies. A man then finds the dead eagle, cuts his wings, puts him in a bag, and returns home. The following day, the same man goes hunting. As the ant is telling the *lupe* how it saved his life the previous day and how much it loves him, it spots the hunter and climbs down the tree in which the two are conversing. Just as the man is about to shoot the *lupe*, the ant stings him on his knee, and the shot misses the bird. The ant and the *lupe* then flee together to the forest.

74 Pileni

Hovdhaugen, Næss & Hoëm (2002:120-121)

A *kovā* (Pacific Reef Heron, *Egretta sacra*) is fishing on the reef, when a clam (*paua*) bites his leg. When the rising tide reaches his neck, he asks a fish coming towards him to break open the clam, but the fish tells him to wait for someone else to come and help him. Another fish comes along, and that fish makes a similar answer. A turtle then swims by, and the *kovā* promises the turtle that he will help it in return some day. So, the turtle slams into the clam with its bottom and breaks it to pieces. The *kovā* thanks the turtle, vowing to help it one day, before flying away. Later on, the villagers catch some turtles to have a feast (including the one which has saved the *kovā*), and those are all put inside a fence. The *kovā* comes and pulls the fence up, so that all the turtles run away. The following morning, the villagers try to shoot the *kovā*, but he defecates into a man’s eyes.

75 Pileni

Hovdhaugen, Næss & Hoëm (2002:118)

The chief (*aliki*) of the *kio* (Red Junglefowl, *Gallus gallus*) takes them to the reef at low tide to find food. But one day he steps on a clam (*paua*), which bites his leg. He asks for help, but all the *kio* run back to shore. The tide starts rising; he cries as loud as he can, but he eventually drowns. This is why *kio* are now afraid to go down to the sea.

76 Tuamotu

Torrente (2010:80; 2012:73)

(Story from Anaa) The *kuriri* (Wandering Tattler, *Tringa incana*) and the *tōrea* (Pacific Golden Plover, *Pluvialis fulva*) live on the beach. The *kuriri* asks his friend who should call out when flying along the beach. The *tōrea* replies that the call of his friend is louder; he could not do it because his call is too weak, but what he wants for himself is a startling cry. The *kuriri* agrees, and says that he will live right next to the water, and his friend, a bit more inland.

77 Mungiki

Kuschel (1975:108-109)

The *kangae* (Australasian Swamphen, *Porphyrio melanotus*) and the *taghoa* (Australian White Ibis, *Threskiornis molucca*) exchange their feathers. The *kangae* wants the white feathers of the *taghoa*, who covets the dark feathers of the *kangae*. But while the *taghoa* puts the dark feathers on top of his own tail feathers (on the outside of his rump) to make them visible, the *kangae* puts the white feathers under his own tail feathers. The two birds boast about their new feathers, but the *kangae* has to flutter to show off his. This is a characteristic of the *kangae* to this very day: he flutters and wiggles his tail feathers as he walks to expose the white feathers on his rump.

2. Plurality

78

Aotearoa

Best (1982:561-562)

The freshwater cormorant is given a fish caught in the ocean by the saltwater cormorant, but his throat is wounded by its spines. He tells his friend that in the river eels are much better because they are smooth and slippery. The saltwater cormorant is then given an eel caught in the river by the freshwater cormorant, and he likes it so much that he asks his friend to give him part of his domain, and he will give him part of his in return. But the freshwater cormorant objects. The saltwater cormorant then goes to raise an army to attack all the land-birds and seize their domain. The freshwater cormorant also raises a fighting force to resist the attack. At dawn, the *pītoitoi* (North Island Robin, *Petroica longipes*) cries to awaken all the birds. The freshwater cormorant, the *kawau*, asks who will go as a scout to locate the enemy; the *koekoeā* (Pacific Long-tailed Cuckoo, *Urodynamis taitensis*) volunteers. The *karoro* (Kelp Gull, *Larus dominicanus*) leads the advancing army of the seabirds; he shrieks when he hears the *koekoeā*. The *kawau* then asks who will advance and challenge the enemy; the *pīrakaraka* (New Zealand Fantail, *Rhipidura fuliginosa*) volunteers. He grimaces, glares and dances with his *taiaha* (long wooden weapon) before the enemy, and cries his challenge to them. The *kawau* then asks who will conduct the *karakia* of war over them; the *tūi* (*Prothemadera novaeseelandiae*) comes forward. He tells the *hōngē* (North Island Kōkako, *Callaeas wilsoni*) to start the air of the chant, the *tīraueke* (North Island Saddleback, *Philesturnus rufusater*) to recite the words, Tāne-te-waiora (Tomtit, *Petroica macrocephala*) to do the invocation, the *pīpīwharauoa* (Shining Bronze Cuckoo, *Chrysococcyx lucidus*) to conclude the *karakia*, and the *kūkū* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*) to make the final response; all oblige him. Then, the *kawau* asks who will begin the battle, and the *ruru* (Morepork, *Ninox novaeseelandiae*) volunteers. He rises, lifts his *pouwhenua* (long weapon), and his eyes glare at the advancing army of the seabirds. The *kākā* (New Zealand Kākā, *Nestor meridionalis*) then rises, advances with his weapon, the *ō kākā* stone, and glares at the enemy. Both birds jeer at and challenge the seabird army. Then the battle breaks out, and the seabirds are defeated, so they flee back to the sea, while the *pārera* (Pacific Black Duck, *Anas superciliosa*) laughs. The seabirds never come back to the domain of the landbirds.

Similar version

Best (1924:I,178-181)

A saltwater cormorant and a freshwater cormorant meet on the seaside. The freshwater cormorant imitates the saltwater cormorant and dives ten times in the ocean, but he catches no fish. He then tells his friend that in the river he catches fish on every dive, whereas in the sea there appears to be no food. He offers his friend to come to the river with him and fish there. They dive together ten times in the river, and catch a fish on every dive. The saltwater cormorant then flies home to the sea and sends heralds to tell all the birds of the ocean to come and kill all the freshwater birds and landbirds. When the immense army of the seabirds appears, the fantail (New Zealand Fantail, *Rhipidura fuliginosa*) dances about with his spear and cries 'Ti! Ti!' The first rank of the mighty seabird army is composed of the albatross, the gannet (Australasian Gannet, *Morus serrator*) and the gull (Kelp Gull, *Larus dominicanus*), with other seabirds following closely. They charge, and blood flows everywhere. The land and river birds fight desperately; eventually the seabirds give way and flee in confusion. The hawk (Swamp Harrier, *Circus approximans*) then pursues and kills them; the sparrowhawk (New Zealand Falcon, *Falco novaeseelandiae*) darts in and out among the fleeing seabirds; and the owl (Morepork, *Ninox novaeseelandiae*), who only flies at night, encourages his comrades. In this battle, the *tītī* (Sooty Shearwater, *Ardenna grisea*, or Cook's Petrel, *Pterodroma cookii*) and the *tāiko* (Black Petrel, *Procellaria parkinsoni*, or Westland Petrel, *Procellaria westlandica*) are made prisoners; this is why those two seabirds lay their eggs and rear their young on land, to this day.

79 Sāmoa

Brown (1915:173-176)

In the war between the birds and the fish, the birds are defeated, and the frigatebird²⁰ and the pigeon are captured, but the birds meditate on their loss, whereas the fish boast stupidly. The birds then attack the fish in revenge; the *gogo* (Brown Noddy, *Anous stolidus*), the *matu'u* (Pacific Reef Heron, *Egretta sacra*) and the *tulī* (wading bird) are the pursuers of the rearguard, and the fish are vanquished. This is why birds have the right to go to sea to catch fish. The *inaga* (whitebait), however, blames the large fish of the sea for the debacle, because they attacked the birds without waiting for the *inaga* to arrive and take part in the battle. The *inaga* then fights another battle with the birds, clinging and sticking to their eyes and bodies,

²⁰ *Atafa* is the Samoan name for both the Great Frigatebird (*Fregata minor*) and the Lesser Frigatebird (*Fregata ariel*).

and the birds are defeated. This is why the *inaga* can swim up the river to the mountains, the domain of the birds.

Variant

Lesson (1876:598-599)

The birds and the fish fight with each other over access to food. One of the birds, when diving to attack the fish, catches a pregnant moray eel, which he carries to the mountain. Forced to live in a foreign environment, it changes into a snake. There have been snakes in Sāmoa ever since.

Variant

Pritchard (1866:95-96)

The fish decide to make war on the land animals. After some time, about to be driven back into the ocean, they are joined by the *inaga*, which rally the dispersing fish. They then attack the land animals again and drive them all to the mountains. They take two prisoners, the *gata* (snake), which is transformed into the *pusi* (moray eel), and the *gogo*, captured by a fish (the *tuga*)²¹ in whose skull the bird is now to be seen.

Variant

Krämer (1902:I,358,364-365; 1994:I,486-487,494-495,503,n.305)

(Story from Tutuila) In the war between the birds and the fish, the battleground is the reef flat. When the fish are thrown into the sea, the sea cucumber (*fugafuga*) cheers for the birds. When the birds are thrown onto the land, it cheers for the fish. [In a *solo* (song) it is mentioned that in this war the *gogo* screeches after being struck in his posterior by what Krämer believes to be a *fugamea* (a reddish brown parrotfish).]

Variant

Turner (1884:215)

The *inaga* are offended because the birds do not receive them hospitably on the shore. The birds despise the *inaga* for being so small. They fight, and the fish win. In the end the fish become birds and the birds become fish. Another battle is then fought, won by the birds. This is why they have the right to go to the sea or the river and to pick up fish.

80

Sāmoa

Krämer (1902:I,358-359; 1994:I,487-489)

(Story from Tutuila) The rat (‘*isumu*’) and the hermit crab (*uga*) make a ship out of dry breadfruit tree wood and hibiscus twigs to go on a journey on the sea. The *tulī* (wading bird) then

²¹ This *tuga* may be the *tuganini* (Large-toothed cardinalfish, *Cheilodipterus macrodon*) (Jordan & Seale 1906:252).

comes, wishing to ride with them; they allow him on their ship. When they encounter a great storm, the ship sinks, the *tulī* flies away. The hermit crab sinks down to the reef. As for the rat, it swims towards the shore, but it gets very tired. The octopus offers to take it on its head and carries it ashore. However, the rat defecates on the octopus's head. Very angry with the rat, the octopus sings a lament to the *lulu* (Eastern Barn Owl, *Tyto javanica*). A young *lulu* then catches the rat, hidden in the hole of the sand crab, and tears it to pieces.

Similar versions

Turner (1884:218-219), Sierich (1902:185-186)

80A Variant from Niue

Loeb (1926:193-194)

The rat (*kumā*), the coconut crab (*uga*) and the *kiu* (Pacific Golden Plover, *Pluvialis fulva*) build a canoe together. When the canoe capsizes, the *kiu* flies away. [The rat defecates on the octopus's head but is not killed by an owl in the end.]

80B Variant from Tuvalu

David (1899:99-100)

(Story from Funafuti) The *tuli* (Pacific Golden Plover) is about to sail his canoe, when the *uga* (hermit crab) and the *kimoa* (rat) come along. The *tuli* asks them what they would do were the canoe to sink. Because the *uga* says that it would stick onto a rock and the *kimoa* says that it would swim ashore, both are allowed to go. The wind blows hard and the canoe hits a rock. The *kimoa* sits on the head of the *feke* (octopus) and starts gnawing all the hair from the back of its head. In the end, the *feke* drags the *kimoa* out of a hole in a log and kills it.

Variant

Kennedy (1931:161-162)

(Story from Vaitupu) The *upaitoi* (young of the Lesser Frigatebird, *Fregata ariel*, or of the Great Frigatebird, *Fregata minor*)²² and all the birds say to Manumanu that should his canoe sink they will fly. The crab (*kaipea*) and all the land creatures (*manu katoa o te fenua*) say that they will crawl along the bottom of the sea, except for the rat (*kimoa*) who says that it will swim. In the end, the rat eats all the hair on the squid's head because it is hungry. The squid manages to kill the rat with one of its tentacles.

²² According to Child (1960:16).

80C Variant from Pukapuka

Beaglehole & Beaglehole (1936:32-33)

Various crabs, many birds and a rat go fishing. When their canoe sinks, the birds fly to land; the rat is taken to the land of Tinilau by the generous octopus. The rat defecates on its head, then takes refuge inside a pandanus log.

80D Variant from Kapingamarangi

Emory (1965:351)

The occupants of the canoe are one each of all the birds, the hermit crab and the rat. When the canoe sinks, the birds fly off and the rat is carried ashore on the back of a fish. Later, when the rat notices that men are putting a net to catch fish, it warns the fish, which escapes.

80E Variant from Tonga

Gifford (1924:206)

An assembly of birds board the canoe, together with the rat and the hermit crab. However, the *sikotā* (Pacific Kingfisher, *Todiramphus sacer*) pecks a hole in the bottom of the canoe, which sinks. The birds fly off and the hermit crab creeps to the reef. The rat is taken ashore on the head of the octopus, on which it defecates.

80F Variant from Tokelau

Huntsman (1977:34-39)

The *uga* (hermit crab) is the captain of the canoe. It goes bonito-fishing with its crew, the *tuli* (Pacific Golden Plover) at the bow, the *vahavaha* (Ruddy Turnstone, *Arenaria interpres*) next to the bow, the *kimoa* (rat) in the middle, and the *akiaki* (White Tern, *Gygis alba*) at the bailing place (the *uga* sits at the stern). When the canoe sinks in a storm, the three birds fly away, the *uga* sinks to the reef, and the rat is carried ashore by the octopus. The rat eats the hair on its head. The octopus kills the rat in the end.

80G Variant from 'Uvea

Mayer (1976:92)

The rat (*kuma*), the hermit crab (*foi uga*), the *tala*²³ and the *veka* (Buff-banded Rail, *Gallirallus philippensis*) make a canoe from the leaf of a banana tree and take a trip on the ocean. After the *tala* has repeatedly pecked the leaf, the *vaka* (canoe) starts to sink. The two birds then fly back to shore, the hermit crab sinks down to the bottom of the sea, and the rat swims away, before getting carried by an octopus on whose head it defecates. The octopus kills the rat in the end.

²³ In East Uvean, the *tala* is the White Tern (*Gygis alba*); however, for Mayer the bird referred to in this story told by a woman from Futuna could also be the Pacific Kingfisher (*Todiramphus sacer*), *tikotala* in East Futunan.

80H Variant from Mungiki

Kirtley & Elbert (1973:256)

The hermit crab (‘unga), the *kataha* (Lesser Frigatebird, *Fregata ariel*), the dog (*kungi*) and the rat (*kimoa*) are in the canoe. After the hermit crab farts and makes holes in it, the canoe sinks. The *kataha* flies away, the hermit crab sinks, and the dog swims to shore with the rat in its ear. In the end the dog kills the rat when the rat reveals that it has come from its ear.

Variant

Kuschel (1975:84-86)

The *ligho* (Pacific Kingfisher, *Todiramphus sacer*), the needlefish (*aku*) and the hermit crab (‘unga puungou) meet and become friends. They go away in their canoe to visit islands; the bird paddles at the stern, the fish, in the bow, and the hermit crab, in the middle. When ocean spray starts filling the canoe from all their paddling, the bird tells the hermit crab to start bailing out the water, or their canoe will sink. But the hermit crab does not pay attention. The water in the canoe does not bother the needlefish either, being a sea creature; they keep on paddling. When the canoe is completely filled with water, the bird is frightened and again urges his companions to bail out the water, but they do not listen and just go on. The bird urges them a third time, but the canoe is already sinking; it sinks to the bottom of the ocean. The bird then flies away and perches on a rocky coast; the fish swims; and the hermit crab sinks down to the bottom of the sea, where it lives to this day.

80I Variant from Mugaba

Kirtley & Elbert (1973:257)

There is no bird in the canoe, just the rat, the octopus and the hermit crab. A *ligho* (Pacific Kingfisher, *Todiramphus sacer*) hits their canoe and smashes it, and it sinks.

80J Variant from Pileni

Hovdhaugen, Næss & Hoëm (2002:116-117)

The pig, the dog, the *ube* (Pacific Imperial Pigeon, *Ducula pacifica*), the rat and the hermit crab go fishing; their canoe is made of a leaf of giant taro. While they are fishing, the *ube* suggests that they all sing a song; the others tell the bird to sing first. The *ube* sings, and his voice sounds very good (‘na leo e lavoi karoa’). Then the rat sings, then the dog sings, and their voices sound good too. But when the pig sings, the others laugh at its voice; angry, it stamps on the taro leaf, which sinks. The pig, the dog and the rat swim away, the *ube* flies away, and the hermit crab sinks down to the bottom of the ocean. When the rat gets exhausted from swimming, it enters the dog’s ear and they reach the shore. [No defecating or killing of the rat in this story.]

80K Variant from West Futuna

Keller (2017)

A ship is built by the animals under the leadership of the crab. A dove, then a pigeon, then a flying fox, then a rat all hear the noise and come to enquire; the crab tells them all to come and help. Just before the launch of the ship, a kingfisher²⁴ comes and asks the animals to take him with them, but they spurn him, asking him where he was when they were building the ship. Angry, the bird flies to the top of a mountain and watches the ship as it reaches the open sea; he flies after the ship and cripples it. When it sinks, the birds fly away and the creeping animals sink to the bottom of the ocean. The rat is carried back to land on the back of a turtle (which eventually gets eaten by the rat).

80L Variant from Ifira

Gardissat (2004:208-209)

Many birds and a rat go from Efate to Ifira on a large banana tree leaf. One of the birds warns his friends not to leave any food scraps or crumbs in the canoe when they all have their lunch, in the middle of the passage to Ifira. However, a bird drops some yam crumbs, and when he tries to peck at them with his large beak, he makes a hole in the canoe, which sinks as a result. The rat is carried back to shore on the back of the octopus.

80M Variant from Nukuoro

Rudolph (2017b)

The birds (*manu llele*) and land animals (*manu dolodolo*) prepare food for a trip on the ocean. The rooster (*gaago*) packs excrement in a basket for his lunch. When they are out at sea, the rat becomes hungry, so it starts tearing open the basket of excrement, and eats it. It spills into the canoe; the animals ask the *gaago* to bail it out, but he refuses to do it, arguing that it is the rat that has torn the basket open. The rat says that it will not bail it out either because that food belongs to the *gaago*. They keep arguing until the canoe begins to sink. All the birds fly up and head back to Nukuoro. The rat hops on the back of a turtle, which carries it back to shore. When the turtle crawls onto the beach, the rat screams out loud to the animals, telling them to come and kill the turtle. They rush down to the beach, kill the turtle, cook it in an *umu* (earth oven), then go look for taro and bananas. While they are gone, the rat uncovers the *umu*, eats the whole turtle, and defecates around the *umu*. It goes to hide itself under a coconut shell on the beach. When the animals come back, they realise what has happened and decide to kill the rat. The *dilidili-dogi* (Grey-tailed Tattler, *Tringa brevipes*) finds it under the coconut shell, but the rat runs away.

²⁴ Probably the Pacific Kingfisher (*Todiramphus sacer*).

81 Tuvalu

Kennedy (1931:217-219)

(Story from Vaitupu) The birds prepare a feast and a stone oven (*umu*), and the *gogo* (Brown Noddy, *Anous stolidus*) volunteers to guard it while the birds go to bathe. But a monster (*tupua*) comes, threatens to eat the *gogo* if he does not open the oven, and takes the food away. When the birds return, they chase the *gogo* away and prepare another feast. The *upaitoi* (young of the Lesser Frigatebird, *Fregata ariel*, or of the Great Frigatebird, *Fregata minor*)²⁵ then volunteers to guard the oven, but the same thing happens with the monster. The third time around, it is the small *tala* (Greater Crested Tern, *Thalasseus bergii*) who comes forward, so despite his size the birds leave him in charge of guarding the oven. When the monster comes, it is killed by the *tala*, whom all the birds have since then treated with respect.

82 Nuguria

Hadden (2004:261)

The leader of the *hiko* (Beach Kingfisher, *Todiramphus saurophagus*) calls all the *hiko* to a meeting on an island away from their homes. The meeting starts, and after a while all the birds become hungry, so their leader asks other birds if they would go and find some food for them so they can continue their meeting, but all decline his request. He then sends some young *hiko* to gather nuts. When they reach the island where the nut trees grow, they play and swim until sunset instead of gathering nuts. Because the other *hiko* get hungrier and hungrier, they send some parrots (possibly the *heena*, Coconut Lorikeet, *Trichoglossus haematodus*) to find the young *hiko*. When they find them and tell them that all the *hiko* are waiting for their food, the young *hiko* grab some hermit crabs because looking for nuts would take too much time and they would get punished for being so late. Thus, they fly back to the island where the meeting is held, carrying hermit crabs instead of nuts. All the *hiko* then realise that no nuts have been brought, only hermit crabs, which they refuse to eat; so their angry leader tells the young *hiko* to eat all the hermit crabs themselves. That is why *hiko* still eat hermit crabs today.

²⁵ According to Child (1960:16).

3. Human and bird

83

Aotearoa

Keene (1963:132)

Tāwhaki, on his long journey up to the heavens, meets the *pūkeko* (Australasian Swamphe, *Porphyrio melanotus*) coming down. The bird brushes against him with his wings in a very rude fashion. Outraged, Tāwhaki seizes him by the beak (of a dull, nondescript colour), which he pinches so hard that it has been a brilliant red colour ever since.

Variant

Best (1977:190; 1982:566)

The *pākura* (Australasian Swamphe) and the *matuku* (Australasian Bittern, *Botaurus poiciloptilus*) meet Tāwhaki on their way down to earth. They are looking for a cooler place to live as the heavens are dried up by the sun. Tāwhaki, who is ascending to the heavens, notices that the forehead of the *pākura* is stained with blood, so the *matuku* explains that the bird has been struck by Tama-i-waho for pilfering and eating his food (shellfish).

84

Aotearoa

Best (1977:190; 1982:566)

Punga is the father of the *pūkeko* (Australasian Swamphe, *Porphyrio melanotus*), but Tāwhaki asks to be his foster-parent. He cuts his hand with an adze while building the house Rangī-ura, then smears some blood on the bird's forehead to mark the fact that the bird is now his foster-child.

85

Aotearoa

Ariki-Tama-Kiniti (1927)

While she is bathing in the sea, Māui's wife is sexually assaulted by Tuna-rua, a giant eel. She tells Māui, who decides to kill it. She goes back to the spot where she was assaulted, and lures the creature to the shore while Māui hides nearby. As soon as it is out of the water, he rushes out upon it and attacks it with his *toki* (axe), Mātoitoi. He cuts off its tail and throws it into the forest; he cuts off its head and throws it into the sea; he rolls its huge trunk into a stream. A *pūkeko* (Australasian Swamphe, *Porphyrio melanotus*), frightened at the noise of the fight, runs away, but in passing, his beak and legs get splashed by the monster's blood. The blood also splashes onto a *kākāriki* (parakeet, *Cyanoramphus* sp.) sitting in a tree nearby. Some of it settles on his head, which has remained red to this day.

86 Taumako

Davenport (1968:193-195)

Taumako is home to Vailape, a man-eating pig, and a *pakola* (ogress), who eat so many people that the survivors decide to leave the island altogether. One woman, Kahiva, is left behind, however. She digs a hole to be safe from Vailape and the *pakola*, gives birth to twin boys, Lauvaia and Hemaholuaki, and raises them in the hole. The two boys eventually venture out of the hole, and they kill the *pakola*, and then the pig. They butcher the pig and carry its meat back home for their mother to cook. Then they call all the birds of Taumako. They want one of them to fly to Pileni and tell the people of Taumako who live there that Vailape and the *pakola* are now dead. First, they choose the bat (*peka*), put bristles of the pig on its back so that it will be recognised, and asked it to fly right inside the men's house and answer the people's questions by fluttering its wings if the answer is yes, and by staying still if the answer is no. However, before being out of sight of land, the bat gets tired and returns to Taumako. Then, the two boys choose the *miki* (probably the *mihi*, Cardinal Myzomela, *Myzomela cardinalis*), whom they smear with the pig's blood; they give him the same instructions. He goes further than the bat, but tires and returns. Next, they select the *lenga* (probably the Palm Lorikeet, *Charmosyna palmarum*), whose legs they paint black with the pig's cooked blood. The *lenga* goes further than the *miki*, but he also tires and returns. The same happens with all the different species of birds of Taumako. Finally, Lauvaia and Hemaholuaki ask the *vili* (probably the Coconut Lorikeet, *Trichoglossus haematodus*), and smear his beak with dark blood. He flies straight to the men's house belonging to the Taumako people in Pileni. The people know that the *vili* has come from Taumako, for only on that island are there birds of the pale yellow-green variety, and that he has come for a special reason, on account of his black beak. They ask him if Kahiva has been eaten by the *pakola*; the bird does not move. They ask if she is still alive; he flutters his wings. They ask if she has given birth; again he flutters his wings. They ask if the *pakola* is still alive; he does not move. They ask if Vailape is still alive; he does not move. They realise that both the *pakola* and the pig are dead and that Kahiva wants them to return to Taumako. Thus, they all go back to their island.

87 West Futuna

Keller & Kuautonga (2007:98-145)

An ogre (*ta pasiesi*) eats all the people on the island but for a few children that he saves for later meals. Led by the culture hero Majihjiki, the children eventually escape and are pursued

by the ogre. As he tries to climb up a tree to reach his victims high in the branches, the ogre falls to his death. The children, however, are too scared to climb down, so they send various animals to check if the ogre is really dead: a black ant bites him on the legs, arms and eyes, but the ogre does not make a move; a fly buzzes in his ears, but again the ogre stays motionless. Still unconvinced, the children send all the other animals, until only one animal is left, the *manumea* (probably the Cardinal Myzomela, *Myzomela cardinalis*). The black bird tells the children that he will find out for sure whether the ogre is dead or still alive, and he flies into his mouth, then emerges from his anus. The ogre's red bottom colours the head of the bird when he gets out, hence the red colour of his head today, whereas the rest of his body is still black. The children now truly believe that the ogre is dead, climb down the tree, and resettle their original villages.²⁶

88 Sāmoa

Powell & Pratt (1891:107)

Le-fanonga, the son of Tangaloa-a-ui, is very unruly. He prepares an oven for his father, and puts some yams on the hot stones. He goes surfing with his brother La'a-mao-mao. They enjoy themselves so much that they do not come back in time to open the oven, despite their father's repeated injunctions. The yams are all spoilt and burnt. Tangaloa is so angry with his sons that he takes a burning yam and throws it at Le-fanonga, whose body is burnt in several places; he turns into a *lulu* (Eastern Barn Owl, *Tyto javanica*), hence the reddish spots on that bird. Tangaloa throws a blackened yam at La'a-mao-mao; the yam hits his neck and La'a-mao-mao turns into a black heron, hence the long neck and the blackness of that bird. Le-fanonga flies to Upolu, and La'a-mao-mao, to Manono. They become war-gods.

Variant

Krämer (1902:I,214-215; 1994:I,276-277)

[The father beats up Matu'u until his neck is long, and hits his brother Le-fanoga in the face so that his eyes sink in. The boys transform themselves into a *matu'u* (Pacific Reef Heron, *Egretta sacra*) and a *lulu* respectively, and run away.]

²⁶ Another version of this narrative, recorded in West Futuna by Capell (1960:26-28), does not mention any birds; neither does the version recorded by William Gunn and published by Ray (1901:148).

89 Aotearoa

Phillipps (1963:52), Saunders (1968:41)

A *rangatira* catches in his snare a beautiful female *huia* (*Heteralocha acutirostris*). He plucks two of her tail feathers, which he places in his hair. He casts a spell on the bird, commanding her to come to him whenever he desires, then he lets her go. However, one day, the bird is nesting when she is summoned, so she comes with her tail feathers all ruffled, which makes the *rangatira* very angry. He asks her why the feathers are in such a bad state, and she replies that it is because she has been sitting on her nest. He then tells her that he will remedy the situation, takes hold of her, and bends her beak into a circular shape. Thus, when sitting on the nest, she will be able in future to pick up her tail feathers with her beak and lift them clear of her nest.

90 Niue

Loeb (1926:199-200)

A father leaves his three children to go to the bush, after telling them that if a bird comes, they should not jeer (*amuamu*) at him. While he is away, however, a *lulu* (Eastern Barn Owl, *Tyto javanica*) comes, and the children taunt him, so the bird snatches one of them away. When the father returns home and discovers what has happened, he covers his house to conceal it from view and tells his two children to mock the *lulu*, while he himself is hiding. The children do as they are told: when the bird comes, they call him ‘lulu mata popoko’ (‘hollow-eyed owl’). When the *lulu* rushes towards them (after having asked whom they are with), the father seizes him and cuts his beak so that it is short up to this day.

91 Sāmoa

Krämer (1902:I,124-127; 1994:I,158-160)

(Story from Savai‘i) Sina’s husband Tulau‘ena is murdered by his older brother Tulifauaiave while they are out at sea to catch bonito, because Tulifauaiave wants to make Sina his wife. Fearing that her husband might be dead, Sina asks the *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*) if he has seen him, but the bird answers that the ‘pig’ has just left after talking to him. Angry at the *lupe*, Sina puts a rock on his nose, which is how the bird got the cere on his bill. She then asks the *manuāali‘i* (Australasian Swamphen, *Porphyrio melanotus*) the same question. When the bird replies that Tulau‘ena has just left, Sina puts her mat’s feathers on his nose as a reward. Then she encounters the *manumaā* (Many-coloured Fruit Dove, *Ptilinopus perousii*), who says the same; Sina gives him her white mat for his breast. Then she

comes across the *manutagi* (Crimson-crowned Fruit Dove, *Ptilinopus porphyraceus*): she gives him her red feather tuft and her red mat for his nose, and her white short-haired mat for his breast. Finally comes the *sega* (Blue-crowned Lorikeet, *Vini australis*), who tells her to strike a woman named Matamolali in the face with her coconut frond. Sina gives the *sega* her red feather tuft for his chest, a whale tooth necklace for his beak, and her brown mat for his tail feathers.

Variant

Moyle (1981:254-263)

Sina's husband 'Ulafala-manogi-sasala-'i-tausala is murdered by two *sau'ai* (ogre) on his boat, and his body falls into the sea. Sina goes looking for him. She sings twice to a *lupe* sitting in a tree, asking him if he knows her enemy (*fili*). The *lupe* tells her to keep going, and says that he does not know any of her enemies. Sina then sticks on his beak the food that she has been masticating, so he can be identified among all the other birds by that lump on his beak. She continues her journey and comes across a *sega* sitting in a tree. Again, she sings her song twice to the bird, and the *sega* replies in a song that he has seen a man with a starfish-tipped spear in his back and a string of beads, and that it might have been her husband. As a reward Sina gives him her crimson kilt for his back, so he can be identified among all the other birds by his red back. The bird then tells Sina to go and slap her parents' aunts' faces and to ask them to go and search for her husband, whom they will be able to recognise by the spear in his back and the string of beads. Sina does as instructed, and her husband is eventually brought back from the dead.

92 **Mungiki**

Kuschel (1975:110)

Mautikitiki observes the birds and notices the strong beak of the *ligho* (Pacific Kingfisher, *Todiramphus sacer*). Thus he decides to make that bird his servant. He uses him to get firewood. The *ligho* pecks it with his beak, which becomes very hard. It is like this to this day.

93 **'Uvea**

Burrows (1937:168-169)

Pokume is married to a *veka* (Buff-banded Rail, *Gallirallus philippensis*). He tells her to go with him and work on the plantation. She first says that she cannot work, but her husband insists; so she goes to the chief of the *veka* and begs him to summon all the *veka* to help her,

because she cannot possibly do all that work alone and she fears that she might be beaten up by her husband. The chief of the *veka* accepts, provided she prepares an oven of food for him. The tribe of *veka* works on the plantation, but in the afternoon a violent storm arises. Pokume tells his wife to help him set up a house, but she refuses, arguing that her wings will shelter her from the rain. However, heavy rain starts falling and she gets very cold. She then begs Pokume to let her into the house that he has just put up, and where he has lit a fire. Once inside the house, wrapped up in bark cloth blankets, she falls asleep, but Pokume takes her over to the fire, and she wakes up because of the heat and cries. Pokume then hits her and breaks the ends of her wings. She escapes and disappears into the bush. *Veka* have been running on the ground ever since, instead of flying up in the air.

Similar version

Mayer (1970-1971:41)

94 Aotearoa

Gifford (1948)

Kiwi (*Apteryx* sp.) have strong wings and a beautiful plumage. They are the friends and servants of the *patupaiarehe* (fairy folk), who help the birds in their search for food; the birds in return act as messengers between the various clans of *patupaiarehe*. One day, the chief of the *patupaiarehe* asks his personal *kiwi* messenger to deliver invitations for a great gathering of the fairy clans. But the *kiwi* refuses to go, arguing that he is tired. As he goes to sleep, the chief waves his *taiaha* (long wooden weapon) over the *kiwi* and the *patupaiarehe* recite a powerful *karakia*: the wings and tail feathers of the bird drop off, and his feathers become dull. When he wakes up, he cries. The chief then decides to give him strong legs so he will continue to be the messenger of the *patupaiarehe* – but he will have to run instead of fly.

95 Luangiua

Sarfert (1931:434)

The culture hero Naleau goes to the island of Keloma where Hakuve dwells. Naleau steals Hakuve's food, but his bird, the '*ivi* (Pacific Golden Plover, *Pluvialis fulva*), witnesses the theft. Naleau asks Hakuve what kind of bird he feeds, and Hakuve replies that he feeds a black *heli* (Pacific Reef Heron, *Egretta sacra*). Hakuve tells Naleau to let their birds fly, and Naleau replies that Hakuve should let his bird fly first. The *heli* takes to the air and calls, 'kau, kau, kau!' In turn, the '*ivi* flies away, crying out, 'Naleau steals, Naleau

steals!’ Angry with his bird, Naleau transforms himself into a sandworm to lure the ‘*ivi* into pecking at it. When the bird gets close enough, Naleau grabs him, holds him firmly, and turns his tongue. The ‘*ivi* then flies away, calling, ‘kivi, kivi, kivi, kivi!’ This is still his call today.

95A Variant from Tuvalu

Kennedy (1931:188,193)

(Story from Vaitupu) The trickster Naleau (born as a lizard from a boil on his father’s head) and his friend want to make a feast of soft coconut mash (*pōi*), but Naleau must steal from other people because he has no land. As he is climbing up a coconut tree, a *tuli* (Pacific Golden Plover) cries out, ‘Tuli, tuli, Naleau ko kaisoa ki te niu o tino’ (‘Tuli, tuli, Naleau is stealing people’s nuts’). Naleau then catches the bird, and twists his tongue so that from now on he will cry out his own name instead of Naleau’s. Naleau climbs up the coconut tree again to take some nuts.

96 Aotearoa

White (1887:II,120E,114M)

Māui asks the birds, one after the other, to fetch him water. The *tīeke* (North Island Saddle-back, *Philesturnus rufusater*) refuses, so Māui throws him into the water. The *hihi* (Stitch-bird, *Notiomystis cincta*) would not obey either; Māui throws him into the fire, and his feathers are burnt. The *tōtōara* (North Island Robin, *Petroica longipes*), however, fetches him some water: Māui rewards him by giving him white feathers on his forehead. The *kōkako* (North Island Kōkako, *Callaeas wilsoni*) too goes, fills his ears with water and gives it to Māui, who drinks it and then pulls the bird’s legs to make them long.

Similar version

Taylor (1855:30)

[In this version, however, it is because the *tōtōara* refuses to bring Māui some water that the latter places white feathers near his nose, for being uncivil.]

97 Hawai‘i

Westervelt (1910:112-114)

Originally, only Māui can see birds; ordinary people can only hear them. They would hear the flutter of their wings, and the beautiful and mysterious music of their voices. Māui himself has painted the bodies of the birds, but those are invisible to the people: he keeps the

delight of the birds' colours to himself. One day, however, he decides to make these colours visible to the people. They have been able to see and admire the birds ever since.

98 Mugaba

Elbert & Monberg (1965:152-153)

Sina, a *kakai* (culture heroine), is rubbing her turmeric (*ango*) when the birds come to her, wanting to get some colours. The *suusuubagu* (Rennell White-eye, *Zosterops rennellianus*) is the first one, but Sina does not give him any colours. He just stands there and some turmeric spills on him, so his skin turns yellow. Then comes the *baghigho* (Cardinal Myzomela, *Myzomela cardinalis*); Sina takes him in her hand, so he becomes red. She takes hold of the legs of the *gupe* (Pacific Imperial Pigeon, *Ducula pacifica*), and they become red as well. She grabs the abdomen of the *higi* (Silver-capped Fruit Dove, *Ptilinopus richardsii*), and it turns red. After grating her turmeric, Sina rubs a *tapa* with the cord of the turmeric. The *sibigi* (Yellow-bibbed Lory, *Lorius chlorocercus*) comes and has his body rubbed with it by Sina. She removes her morinda flower necklace and puts it on the bird's neck. Then, she mixes water with resin and tattoos the *ligobai* (Barred Cuckooshrike, *Coracina lineata*) with it. She also tattoos the *manutangionge* (Shining Bronze Cuckoo, *Chrysococcyx lucidus*), the *kaageba* (possibly the Pacific Long-tailed Cuckoo, *Urodynamys taitensis*) and the *taba* (Brown Goshawk, *Accipiter fasciatus*). Finally, the *ghaapilu* (Rennell Starling, *Aplonis insularis*, or Singing Starling, *Aplonis cantoroides*) comes, but Sina does not tattoo him, putting instead some black on him; so, he turns black. Each bird flies away after being coloured by Sina.

98A Variant from Mungiki

Kuschel (1975:106-107)

The *hingi*, the *sibingi*, the *ngupe*, the *katongua* (MacKinlay's Cuckoo-Dove, *Macropygia mackinlayi*) and the *baghigho* get their red colours from Sina's turmeric. The *lingobai* gets his stripes from splashing around in the residue of Sina's turmeric gratings. When she pushes the breast of the *ligho* (Pacific Kingfisher, *Todiramphus sacer*) aside, it becomes yellowish from the turmeric. Finally comes the *ghisua* (Song Parrot, *Geoffroyus heteroclitus*). He gets his mixed colours from being touched by Sina with various things.

A man asks several birds where the sun rises. The *misi* (Polynesian Starling, *Aplonis tabuen-sis*) and the *motuku* (Pacific Reef Heron, *Egretta sacra*) reply that they do not know, so the man makes the legs of the *misi* much thinner, and the beak and the legs of the *motuku* much longer. The *hega* (Blue-crowned Lorikeet, *Vini australis*) replies that it is the *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*) who knows where the sun rises; the man gives him some green and white feathers. The *lupe* replies that it is the eagle²⁷ who knows; the man makes his legs red and his face pale. The eagle then takes the man on his back and flies to the sun, where the man finds a cure for his sick father.

²⁷ There is no eagle in Futuna, but the Swamp Harrier (*Circus approximans*) is an accidental visitor (Thibault, Cibois & Meyer 2014:31).

STORIES FROM CHAPTER VI

1. Carriers

100 Aotearoa

Drummond (1910)

A chief sets out to find Manu-nui-a-Tana (for Tāne?), a giant bird, to obtain some of his beautiful feathers, because the women of his tribe want to hang the white downy feathers (*awe*) of the *kōtuku* (Great Egret, *Ardea alba*) in their ears, but no *kōtuku* is available. The owner of Manu-nui-a-Tana, however, declines his request for feathers, but he lets him take one of his birds to carry him home on his back. The chief notices on the bird's back some *kura-awe* (red feathers), so he pulls them out just before getting to his destination. The bird cries and reproaches him for doing this, but the chief replies that he was just trying to smooth down his feathers. When he gets home, he gives his wife and daughters the precious plumes.

101 Lau Islands

Fison (1907:82-83)

(Story from Lakeba) The Tongan chief Longa-poa, fleeing his ferocious and cruel wife Fekai, the king's daughter, sails away with his men. His canoe, together with Fekai's canoe who has been chasing him, is swallowed by a whirlpool, and Longa-poa alone survives and makes it to a strange island. There, a god, taking the appearance of a little old man with a big head and big eyes, lends him his giant bird to take him back to Tonga (the trees look breast-high against that bird). The god tells Longa-poa not to be afraid, and to tie himself to the bird above the bird's knee. In the middle of the night the bird spreads his wings and flies away. Longa-poa travels safely and comfortably because the bird has drawn up his legs, so Longa-poa is held tightly to the bird's breast. At daybreak, the bird alights on Tongatapu, and Longa-poa unties himself.

102 Hiva Oa

Von den Steinen (1934:217-218; 1988:158-160)

Hina takes her grandson Fai to live with her in the heavens. When Matuku (Pacific Reef Heron, *Egretta sacra*), Hina's husband, brings Hina fish to eat, he can smell the presence of a human (Fai), but Hina denies it (probably for fear of having Matuku eat her grandson). However, Hina later asks Matuku to take Fai back to his land because he is missing his daughter. She places a wooden board on Matuku's back and attaches it with bark ropes to

his wings. Fai climbs on the bird's back with his five bags (containing saffron, *hiapo*, or banyan tree figs, pigs, cane sugar and kava). Matuku flies in the wind and the rain. He alights on a mountain in Hiva Oa. Fai gets down, unfastens his bags, cuts off the bark ropes, and thanks Matuku, who then flies away. Fai later breeds the pigs and plants the saffron, the *hiapo*, the cane sugar and the kava that all come from the heavens.

103 Tuvalu

Roberts (1957:371-373)

Sinafakalua and Sinafofolangi, the daughter of the Sky and the Sun, who lives in the heavens, are good friends. Sinafofolangi comes down to earth to play in the taro gardens with her friend, but one day she is eaten by Alona, Sinafakalua's father, a cannibal god. As Sinafakalua is filled with grief, after a while Alona vomits the half-healthy, half-rotten body of the girl. The reunited friends play again in the taro gardens, picking flowers and singing, until a flock of frigatebirds²⁸ arrives, hovering over them. The birds seize Sinafofolangi, and take her back to her parents in the heavens.

104 Hawai'i

Westervelt (1915:120-123)

When Hina gives birth to Paliula, Ke-ao-melemele's sister, the gods Kāne and Kanaloa send two girls to Hina to fetch the baby girl. The two girls are carried on the back of the great bird 'Iwa (Great Frigatebird, *Fregata minor*). 'Iwa takes them to the door of Paliula's parents' house. The baby is given to the two girls, who take her on 'Iwa's back to Kāne and Kanaloa, who in turn send her on 'Iwa's back to Hawai'i, where she is to be raised by the great priestess Waka. Waka then instructs her pet birds to build a house for the girl. She also sends 'Iwa to a far-off land to fetch two magical trees (one that attracts fish and one that produces food). When the bird has completed this task, he flies back to Kāne and Kanaloa and tells them all about his journey.

²⁸ *Katafa* is the Tuvaluan name for both the Great Frigatebird (*Fregata minor*) and the Lesser Frigatebird (*Fregata ariel*).

105 Sāmoa

Sierich (1900:233-237)

Vi and Vo have ten albino daughters, all named Tetea, and another daughter, Sina. After the parents' death, eight of the albino sisters start to treat Sina very badly, and one day they push her into a swamp to kill her. Sina survives, marries Tuialemu, and they have a son, Matilaa-lefau. The child spends his time flying on the back of hundreds of birds. Seeing one day a black thing lying in the West, he wants to go and find out what it is, so he sits on the back of the birds and goes to the land of the albinos. He asks the birds what those white things are; they reply that those are albinos. He expresses the wish to take them back to his homeland, so the birds catch them and carry them back to the child's home. There he treats them very badly, cutting their arms and legs.

106 Tuvalu

Kennedy (1931:204-207)

(Story from Vaitupu) The ogre (*tupua*) Lupelupetua captures Tasi, the youngest of ten brothers, and fastens his leg so that the boy cannot run away. One day, Tasi says to the ogre that he needs to go and defecate. He then unties his leg and attaches it to a tree. When a *matuku* (Pacific Reef Heron, *Egretta sacra*) flies by, Tasi tells him to come so he can jump on his back. They fly away, and when the ogre pulls the cord to drag the boy back to his home, he finds that it is tied to a tree. He swallows the tree and dies. The order of the names of the ten brothers is then inverted so that Tasi (which means one in Tuvaluan) becomes first.

106A Variant from Pukapuka

Beaglehole & Beaglehole (1936:41-42)

Vaetuaniu and other children are carried away by a cannibal spirit to the land of the spirits where children are eaten. Vaetuaniu asks the spirit to be allowed to go to the beach to defecate, because the spirit is going to eat him up, and surely, the boy argues, the spirit does not want to have to eat his faeces. On the beach Vaetuaniu instructs a coconut shell to answer the spirit if the latter should call. He hurries away, and calls on the seabirds to carry him to the land of Tinilau, but only the *matiku* (Pacific Reef Heron, *Egretta sacra*) agrees. The spirit then calls three times, and the coconut shell answers three times, telling the spirit to wait until the child has finished defecating. The impatient cannibal spirit, however, comes looking for Vaetuaniu. When he sees the *matiku* flying away with the child on his back, he makes the bird shake him off. Vaetuaniu falls down to the ground, but as the spirit tries to

seize him, the child kicks the spirit, severs his head, and then smashes his body and head to pieces with a stick. After that no more children are eaten by cannibal spirits on the island.

106B Variant from Tokelau

Huntsman (1977:48-53)

The ogre (*hāuai*) Nautoa captures five brothers and imprisons them in his house. Hape, the youngest, has a clubfoot (*hape*). They manage to get out of the house one night, climb up a huge tree, and sit at the top of the tree until the following morning. Nautoa thinks that he can smell humans in that tree, so he starts chopping it down. The tame birds (*nā manu fāgai*) of the five brothers then come one by one. The bird of the eldest is a *tālaga* (young Red-footed Booby, *Sula sula*); the other birds are a *fuakō* (Brown Booby, *Sula leucogaster*), a *katafa* (Great Frigatebird, *Fregata minor*) and a *takupu* (mature Red-footed Booby, *Sula sula*). The bird of the youngest is a *matuku* (Pacific Reef Heron, *Egretta sacra*). Each bird wants to take one of the brothers, but Nautoa tells them all to leave, so the frightened birds all fly away one after the other. However, the *matuku*, Hape's bird, does not go away, but calls out 'kaō!' and fetches all the children at the top of the tree: one of them clings to his neck, two of them cling to his underwings, one clings to his back, and Hape clings to his tail feather. The *matuku* flies off, but his tail feather comes off and Hape falls to the ground. Nautoa snatches him and takes him back to his house. He fattens the child up because he wants to eat him. When Hape sees his *matuku* wandering on the edge of the reef, he tells Nautoa that he wants to defecate and suggests that the ogre tie a line around his leg to allow him to go to the beach to relieve himself. Nautoa agrees, but on the shore Hape ties the line to the branch of a *tauhunu* tree (*Heliotropium foertherianum*), and his bird takes him back home. Nautoa waits a long time, then ends up swallowing the *tauhunu* out of anger, which kills him; now the bark of the *tauhunu* is the skin of Nautoa.

106C Variant from Mugaba

Bradley (1956:336)

Three orphaned brothers are running away from an ogre. They climb up a big *pingipingi* (lantern tree, *Hernandia nymphaeifolia*) to hide in the branches. When they see a *kataha* (Lesser Frigatebird, *Fregata ariel*), they sing to him, asking him to help them get away. The bird tries to carry the brothers on his wings, but they are too heavy, so he flies away. The same happens with a *kanapu* (Brown Booby, *Sula leucogaster*, or Red-footed Booby, *Sula sula*). Finally, the *gopiti* (Black-naped Tern, *Sterna sumatrana*) carries one child on his wing, another on his other wing, and the third child jumps on his back as he flies off. Although he is small, he carries the three brothers home.

Similar version

Elbert & Monberg (1965:88-89)

[Sa'opunuasee and his two younger brothers are running away from the ogress Sikingimoemoe. The older brother sings to the *kataha*, the middle brother, to the *kanapu*, and the younger brother, to the *gopiti*.]

107 Aotearoa

Davis (1855:184-187), Orbell (1992:133-139)

Tū-te-amoo covets Hine-i-te-kakara, the beautiful wife of his younger brother Wai-huka, so he decides to kill him while fishing at sea, near Marokopa. As they are about to return to land after catching *hāpuku* (groper), Tū-te-amoo tells his brother to dive down to get the anchor. He then cuts the rope and sails away, leaving Wai-huka floating about in the water. Wai-huka asks the *toroa* (albatross) to carry him to land, but the bird ignores him, as do the *karoro* (Kelp Gull, *Larus dominicanus*), the *kawau* (cormorant), and all the other birds (*ngā manu katoa*). The fish do not listen to him either. Eventually, a *tohorā* (whale) takes him back to the shore. Believing that her husband is dead, Hine-i-te-kakara goes along the shore looking for his body. She asks the *toroa* if he has seen a pile of decaying things heaped up, but he replies that he has not. The *kawau*, the *karoro*, all the other birds and all the fish also reply that they have seen nothing, but the whale tells her where to find him, and husband and wife are reunited. Wai-huka kills his elder brother in the end.

108 Rapa Nui

Knoche (2015:219-222)

Uho is the most beautiful young woman on the island. She lives on a hill near Anakena with her father. One day, her belt is stolen by a turtle. She swims after the turtle and begs it to return her belt, but the turtle keeps on deceiving her, and Uho eventually reaches an island. The chief of that island, Mahuna-te-raa, marries Uho, and they have a son. But Uho is sad because she misses her island. She tells her son that he will grow feathers and become a bird. One day, a *kiakia* (White Tern, *Gygis alba*) flies over her head, so she asks the bird to take her back to Te Pito-Te-Henua. But the *kiakia* replies that she is too heavy for him. After a while, another bird flies by, a *makohe* (Great Frigatebird, *Fregata minor*). Uho makes the same request, but the *makohe* replies that her island is too far for him. So, Uho asks every seabird flying nearby, but she always receives similar negative responses. Eventually, a turtle comes by, and agrees to take Uho back to her island if she lets it touch her. She returns

to Anakena, where she is happily reunited with her father and her people. A big feast is held. When a huge bird comes by, Uho calls to him with gentle words. A man throws a stone at him as he is about to alight on the ground, but the bird rises again and dodges the stone. He eventually alights and embraces Uho. Everyone present is astonished when he sheds all his feathers and transforms himself into a handsome boy. Uho then tells her people all about her adventures.

Variant

Métraux (1940:372-373)

Variant

Englert (2006:242-251)

After stealing her belt, the turtle carries Uho from Anakena to Hiva. Uho bears a son to Mahuna Te Raā. On the shore, at sunset, she first asks a *taiko* (Herald Petrel, *Pterodroma heraldica*) to take her back to her island, but the *taiko* says that she is too heavy, so she sits down again and cries. Then she asks a *kiakia*, a *makohe*, and the next day a *kena* (Masked Booby, *Sula dactylatra*), a *ruru* (Southern Giant Petrel, *Macronectes giganteus*, or Northern Giant Petrel, *Macronectes halli*) and a *tuvi* (Grey Noddy, *Procelsterna albivitta*), but they all decline her request. On the third day, she offers her vagina to a turtle so it will carry her to her island. Before leaving, she tells her son that he will be a bird, fly to her island, dodge all the stones thrown at him, land in front of her and shed his feathers. She then copulates with the turtle and is reunited with her parents in Anakena. Her son comes in the shape of a pretty little bird. People try to stone him but they miss him. He lands in front of Uho and sheds his feathers. She sits the little boy on her shoulders and returns home.

109 Tuvalu

Kennedy (1931:167-168)

(Story from Vaitupu) The brothers Talingapopo and Popo go fishing. The *kailopa* bird (*te manu kailopa*) comes, lifts their canoe into the air, and carries it away to the top of a high tree. The two men tie their canoe to the tree and to the bird at night. The following morning, when the bird tries to fly away, the tree and the canoe sway, and the bird sheds a tail feather. That feather carries the two men to the island of Paolaola, an island inhabited by women, whom the two brothers teach how to give birth.

110 Mungiki

Kuschel (1975:170-171)

A man from Nikiua (an unknown island) goes fishing. The *tongounuunu*, a large eagle-like bird, comes and lifts up his canoe, which he carries away with the man in it. The bird places the man in his nest, but the man jumps out of the nest and sleeps under it. When dawn comes, the man grabs the bird's leg as he is about to fly away. The bird flies on and on, until he reaches Nikiua. Then, the man pulls out one of his tail feathers (*hungumungi*), lets go of the bird's leg, falls into the ocean, and swims ashore. He then cuts the feather into seven pieces, which he uses as sleeping plank beds.

111 Lau Islands

Fison (1907:3-5)

The king of Lakeba asks his daughter Langi (or Sina-te-langi) to keep an eye on his great piece of cloth left outside on the grass to bleach, while he goes to bathe. As there is not a cloud in the sky, she goes to sleep. But the rain comes, and when she wakes up, it is too late. Her father is very angry with her, so he hits her repeatedly before driving her away. She goes to the beach and makes a raft out of old coconuts. The wind carries her on the ocean. After two days, she spots a huge bird in the sky flying towards her, so she hides among the coconuts. The bird, however, lands on the raft, and Langi, fearing for her life, ties herself to one of the bird's breast feathers. When the bird soars into the sky, she is carried away. The bird flies all night, and just before dawn he reaches Kaba, an empty land, and alights there. Langi then unties herself, and the bird flies away.

Similar version

Hocart (1929:204-205)

On the island of Lakeba, Sina-te-langi is told by her mother to keep watch on the mats spread outside while she is out fishing, but Sina falls asleep and all the mats get wet when it starts raining. Her mother then strikes her and drives her away. She goes to the beach, makes a craft out of coconuts and drifts away. A great bird, obscuring the sun, then swoops down to swallow her, but she takes hold of the bird and clings fast to him. The bird flies up and cannot devour her. When they reach Leleuvia, she lets go of the bird and falls down into a wood. The bird unsuccessfully tries to snatch her, then flies away.

112 Sāmoa

Brown (1917:95)

Kae gets stranded on an island where the gigantic, man-eating bird Kanivatu (Peregrine Falcon, *Falco peregrinus*)²⁹ lives. When Kanivatu flutters his wings to fly away, Kae clings to his breast without the bird noticing. Kanivatu carries him away from the island and flies over the ocean. When Kae sees the islands of Sāmoa, he lets go of the bird and lands there.

112A Similar version from Tonga

Gifford (1924:141-142)

[Kanivatu feeds on sharks and whales (whose carcasses Kae sees lying on the shore). Kae is awakened by the bird preening his feathers, and he clings to the bird's leg.]

113 Tuamotu

Stimson (1937:100-108)

Vahi-vero, Kui's son, is abducted by two wild ducks.³⁰ The ducks take him on their backs to the land of Hiva-ro-tahi. Later, when Kui catches sight of the birds circling overhead, he climbs to the top of a tree and manages to seize them. Fearing for their lives, they confess to taking the boy away to their mistresses, the witches Nua and Mere-hau, and they tell Kui that the only way for him to see his son again is to release them. Kui lets them go, believing that they will return his son to him. The ducks promise to do so, but never come back. After a year, Kui decides to go in search of Vahi-vero. He goes to Hiva-ro-tahi, captures the two witches, and finds his son. When he rubs his nose against Vahi-vero's face, the boy, his eyes stuck together because of his constant crying, believes that the ducks are pecking him, so he starts whimpering. Kui washes the boy in a pool of water, as he is covered with bird droppings, having been used as a privy by the ducks. On their way back to Vavau-nui, Kui spots the birds, and devises a stratagem to kill them. Kui and Vahi-vero swim energetically to create a disturbance on the surface of the sea that the birds believe to be a school of mullet. But Kui's friend, the bill-fish (*totoviri*), is hiding beneath the waves: when the two ducks dive into the water, the bill of the fish pierces them both, killing them. Kui then takes their bodies back to Vavau-nui as food for his son.

²⁹ *Gānivatu* is the Peregrine Falcon in Fijian. The bird breeds only in Fiji but has been recorded in Sāmoa (Watling 1982:71).

³⁰ *Mokorā* is the Tuamotuan name for the Pacific Black Duck (*Anas superciliosa*).

Vahie-roa and his wife are seized by the great black bird Matutu-ta'ota'o while they are fishing by torchlight on the reef, on the night of their son Rata's birth. The bird gives the woman to Puna's wife, Te Vahine-hua-rei, who places her downwards with her head in the ground and her feet up, to serve as a stand from which to hang food baskets. Matutu-ta'ota'o swallows Vahie-roa's head, and the man's body is devoured by the great Tridacna. Rata goes away to find his parents. He runs into Matutu-ta'ota'o, hides in the water, and throws his spear out of the ocean to break the bird's right wing. The bird tries to kill Rata, but spins around on his axis and falls; Rata then breaks his other wing with his spear. Matutu-ta'ota'o vomits Vahie-roa's head, then Rata slays him. Both of his wings are set up as great sails for the canoe, and his immense shining black feathers are plucked to be fastened on its masts, sails and ropes. When Rata reaches Hiti-marama, Puna's island, he throws out his hook, and Puna's sacred rooster (a large, fat white bird) draws the line and swallows the hook. Rata takes the rooster and cooks him. The bird would thus no longer crow to announce the approach of day to the king and act as an oracle. Rata then kills Puna, rescues his mother, and the island of Hiti-marama sinks forever.

Variant

Henry (1928:469-494)

An 'ōtu'u (Pacific Reef Heron, *Egretta sacra*) named 'Ōtu'u-ha'a-mana-a-Ta'aroa lives on the island of Hiti-Tautau-Mai (Moruroa). When the *ari'i* Tū-i-hiti approaches the atoll, the bird flies to his canoe and starts pecking furiously at the bow. But when Tū-i-hiti reveals his name and orders the bird to let him pass, the 'ōtu'u flies back to his lagoon in search of fish. Later, Tumu-nui, the father of Tū-i-hiti's wife, longing for his daughter, whom he has allowed to leave Tahiti to go and live with her husband, sails away to find her and Tū-i-hiti and convince them to return with him to Tahiti. But he sails unintentionally into Pahua-nui-api-taa-i-te-ra'i, the great Tridacna, which swallows him and his crew. 'Iore-roa (Tumu-nui's brother) and his brother-in-law Vahie-roa then go on an expedition to avenge the death of Tumu-nui. As 'Ōtu'u-ha'a-mana-a-Ta'aroa is about to swoop down on them, 'Iore-roa speaks and the bird flies away. However, they are later swallowed by the great Tridacna. Rata, Vahie-roa's son, avenges the death of his father by killing the great Tridacna. Rata and his men then set out to slay all the other 'monsters of the deep'. When they encounter 'Ōtu'u-ha'a-mana-a-Ta'aroa, they exchange kind greetings, and the 'ōtu'u flies back to his lagoon. Later, they run into an immense black bird, Matutu-ta'ota'o, the bird of the ogre king of Hiti-marama, Puna. As the bird swoops down on him to kill him, Rata darts his spear into

the bird's throat, and his men break the bird's wings with their spears before piercing him through the heart. The bird dies, and out of his mouth falls a human skull. The skull speaks, and reveals itself to be the skull of a relative of Rata, whom he urges to go and rescue his wife held captive by Puna. Rata's men then chop the bird into pieces.

114A Variant from Tuamotu

Te Aipitaroi-a-Nui-a-Parara (1910)

Rata's parents, Vahie-roa and Tahiti-to'erau, from Papeno'o (in Tahiti), are attacked while fishing by torchlight on the reef by a bird, Mātu'u-ta'ota'o ('Very-dark-mātu'u'), one of the 'aito of Puna, ari'i of Makatea. The bird swallows Vahie-roa, and carries his wife off to Makatea, where she is hung upside down on the *fata mihamiha* (altar for offerings) of Puna's daughter. Rata is raised by his grandfather 'Ui. He makes a canoe to go and find his parents (the first time around, the tree is re-erected by a fairy, Tava'a, and his companions, the *to'ohiti-mataroa*). On their way to Makatea, Rata, his men, Tava'a and the *to'ohiti-mataroa* vanquish all of Puna's 'aito (which are monsters of the sea), before encountering Mātu'u-ta'ota'o. Rata strikes the bird with his spear, and cuts off one wing; the bird can still fly and attacks him again, but Rata strikes the other wing, killing him. The bird is taken into the canoe, and from his mouth the bones of Vahie-roa's head fall out. The bird is then eaten up by the *to'ohiti-mataroa*, and his feathers are used to adorn (*fa'a'una'una*) the canoe. In the end, Rata kills Puna, rescues his mother, takes Puna's daughter as his wife, and returns home.

Variant

Stimson (1937:134-136)

Rata, on a mission to avenge his father Vahi-vero slain by Mātuku-tangotango³¹ at Puna's request, is sailing on the high seas when a *taketake* (White Tern, *Gygis alba*)³² comes flying above his canoe, swooping down and ascending suddenly. Rata asks the bird who he is. Though the bird does not reply, Rata knows that he is none other than his grandfather Kui, who has come to protect him from Puna's retinue. He instructs the bird to fly to the land of Puna, to find all of Puna's sea monsters, and to learn the fate of his parents. The *taketake* flies away and Rata sings a chant about the bird. On his way to the land of Puna, Rata is shown by the bird the dwelling places of all the sea monsters.

³¹ According to Stimson (1964:296), in Tuamotuan *mātuku* is an obsolete and poetic synonym of *kōtuku*, the Pacific Reef Heron (*Egretta sacra*).

³² Stimson, however, translated it by 'tropic bird'.

115 Fiji

Williams (1858:114-116)

In the land of the gods, the god Rokoua gives his sister Tutuwathiwathi in marriage to the god Okova, but as she accompanies her husband to the reef, she is seized and carried away by a huge bird, Gānivatu (Peregrine Falcon, *Falco peregrinus*) (or Ngutulei).³³ Okova and Rokoua set off in their canoe to find her, and when they reach the Yasawa Islands they are directed to a cave in Sawa-i-Lau. The bird is not in his cave, but they find Tutuwathiwathi's little finger there, which is proof that she has been devoured by the bird. After a while the bird returns to the cave, his shadow covering the face of the sun. He is carrying five turtles in his beak and ten porpoises in his talons. As the bird begins to eat the creatures in his cave, Okova prays to the gods to cause the wind to blow. The wind spreads out the tail of the bird, and Rokoua spears and kills him. Okova and Rokoua then take out a feather, which they use as a sail for their canoe, and they sail back home after throwing the dead bird into the sea (which causes a flood).

116 Kapingamarangi

Elbert (1948:62-64,66-67)

Aparē cuts down some poles with an adze. When he encounters a *moua* (Great Frigatebird, *Fregata minor*) carrying a bonito in his beak, he throws stones at him, but the bird does not fall. He then throws the adze at the bird, who lets go of the fish and catches the adze. The *moua* then flies away with the adze in his beak. Aparē gives the fish to his older brother Aparī, but Aparī scolds his younger brother, refuses to eat the fish, and orders him to go and find the adze as it is his. Aparē then goes away to recover it, and meets an old woman who gives him some tasks to perform. He obeys, and the old woman gives him two pretty girls and the adze, which he brings back to his brother.

117 Huahine

Saura (2005:32)

Two ducks,³⁴ a male and a female, come from Mount 'Orohena (in Tahiti) to 'Uturoa, in Ra'īātea, to steal a precious object belonging to Hiro's daughter. Hiro pursues the two birds, and on his way to Tahiti, hits Huahine with his double canoe, cutting the island in two. In

³³ *Ngutulei*, or *gutulei*, is a booby (*Sula* sp.) in Tongan, East Futunan and East Uvean.

³⁴ *Mo 'orā* is the Tahitian name for the Pacific Black Duck (*Anas superciliosa*).

Tahiti, he goes to the Nahoata River, where the ducks are resting on two rocks to dry between two dives. Hiro catches them there, and forces the male bird to return his daughter's treasure to him.

118 Huahine

Saura (2005:161)

Two ducks³⁵ from Mount 'Orohena (in Tahiti) try to steal Mou'a-tapu, a mountain near Maeva, in Huahine, by towing it at night. However, their plan falls through when the sun rises.

119 Tupua'i

Saura (2002:132-133)

A bird, irritated by the people's warlike behaviour, steals the *pito* (navel) of Tupua'i to punish them. He places it in the ocean far away from Tupua'i, in the form of a rounded mountain or a rock: Mai'ao, 700 kilometres away. Because of this theft, the people of Tupua'i have lacked energy ever since.

2. *Humans and gods entering or turning into a bird*

120 Aotearoa

Taylor (1855:69-71)

In Hawaiki, Monoa, son of Whiro, is requested to go to the *whare kura* (house of learning) to act as a *tohunga*, but the men of the *whare kura* secretly want to kill him. When he arrives at the *whare kura*, he follows his father's advice and does not enter the house, but climbs upon the roof and looks through the *pihanga* (window). He sees the lungs of his two brothers, who have been summoned to the *whare kura* before him and killed. He utters a *karakia* allowing him to escape as a bird and flees. He runs into the middle of a flock of *kawau* (cormorants), then a flock of ducks, then a flock of *kuaka* (Bar-tailed Godwit, *Limosa lapponica*), then a flock of *tōrea* (South Island Oystercatcher, *Haematopus finschi*, or Variable Oystercatcher, *Haematopus unicolor*), then a flock of *karoro* (Kelp Gull, *Larus dominicanus*). However, none of them can conceal him: he cannot hide himself among any of those

³⁵ *Mo 'orā* is the Tahitian name for the Pacific Black Duck (*Anas superciliosa*).

flocks. Finally, he runs into a flock of *tara* (terns), which completely covers him, so that his pursuers cannot see him.

121 Mangareva

Te Rangi Hīroa (1938:370)

Teiti-a-toakau, born from a clot of blood in the shape of a lizard and brought up in the underworld, becomes a famous warrior in the upperworld. A spirit named Teiti-a-pie, taking the appearance of a *totara* (spot-fin porcupinefish, *Diodon hystrix*), wants to challenge him, so he submerges Mangareva, the sea being in his power. To escape drowning, Teiti-a-toakau then turns into a *kotake* (White Tern, *Gygis alba*).

122 Rotuma

Churchward (1938-1939:335-339)

Lalatäväke and her younger sister Lilitäväke are orphans. One morning, Lilitäväke wakes up and finds that her sister has changed into a *kura* (Red-tailed Tropicbird, *Phaethon rubricauda*)³⁶ and has just flown out of the window. The bird flies to the abode of the king's son, Tinrau, to lure him to the girls' place. Tinrau chases after the beautiful bird, comes to Lilitäväke's house, and, forgetting all about the bird, asks the younger sister to marry him. They get married at Tinrau's place, but soon thereafter, the king decides to have her put to death to eat her. Lalatäväke, as a *kura*, then comes to her sister's rescue: after shaking out her feathers in her sister's house she puts them into a basket, covers her sister up with a mat in her bedroom, and hangs up the basket above her. When Tinrau comes home, Lalatäväke pretends to be his wife. The following morning, as the oven to cook Lilitäväke is ready and Tinrau's men are coming to the house to seize her, Lalatäväke pulls the basket of feathers and sprinkles them over her body, thus turning into a bird again. She then pecks at the mat covering her younger sister, who instantly turns into a *täväke* (White-tailed Tropicbird, *Phaethon lepturus*). The two birds fly away from Tinrau and his men.

³⁶ *Phaethon rubricauda* was never actually recorded in Rotuma (Cibois & Thibault 2019:10). The species, however, may have nested in the past on the islets west of Rotuma (Thibault, pers. comm.).

123 Aotearoa

Grey (1855:86-88)

Māui-mua (the elder brother of the culture hero and trickster Māui-pōtiki), after being told by Rehua in the heavens that his long-lost sister Hinauri is at Motu-tapu, the island of Tinirau, changes himself into a *rupe* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*). He alights on the window sill of Tinirau's house. Hinauri gives birth the same day and recognises her brother. The people of Motu-tapu try unsuccessfully to snare Rupe. The bird then flies away with Hinauri and her child.

123A Variant from Mangaia

Gill (1876:94)

Ina, who has fled from her parents after being mistreated by them for having let the thief Ngana steal all their treasures, reaches Motu-tapu and marries Tinirau. Her younger brother Rupe, longing for her, asks a *kāra 'ura 'u* (Blue Noddy, *Procelsterna cerulea*) to take him to Motu-tapu. The bird agrees, so Rupe enters the bird and flies away. Ina sees the bird on a bush near her house one morning. She gazes at him, and the bird turns into Rupe. Rupe flies back to his parents to tell them that Ina is alive and well. Ina's mother wishes to go and see her, so she and Rupe enter two birds³⁷ and fly to Motu-tapu. There three days are spent in festivities.

123B Variant from Kapingamarangi

Elbert (1948:69-78)

Hina, a one-legged girl, and her brother Ruapongōngō put their possessions outside to dry in the sun while their parents are away, and they go to sleep. A heavy downpour comes, and when Hina wakes up some of the mats (*kahara*) are missing. She is scolded by her parents, so she goes away. A turtle carries her to the island of Tinirau, where she is mistreated. But Ruapongōngō misses his sister, so he hews out a bird of a *bingibingi* tree (*Hernandia sonora*), and paints his body with charcoal and coconut oil so it becomes black and shiny. Then he enters the bird, flies away, and looks for his sister. Eventually he reaches the island of Tinirau. The people there find him very pretty and give him food, however he does not eat their food. They ask him if he likes bonito (*atu*), and when he answers that he does, all the people decide to go fishing for bonito. Only Hina stays in the village. Ruapongōngō comes out of the bird, and tells his sister to pack her favourite belongings. Hina then enters the bird with her belongings, and they fly away. The people in their canoes throw a bonito at the bird as he flies over them. The bird catches it, so they throw another one, and the bird

³⁷ Gill called them 'linnets'. They may be *kereārako* (Cook Reed Warbler, *Acrocephalus kerearako*).

catches it too. But he does not catch the third one as he is full. Ruapongōngō tells Hina to let her leg down for the people down below to see. They think that the bird is bringing Hina's leg, so they all go back to shore. The bird then comes back and fetches the priest. Ruapongōngō and Hina take him home and treat him as badly as he has treated Hina.

124 Mangaia

Gill (1876:59-60)

Ru, from Avaiki, raises the sky with some stakes to allow the people on the earth to stand up straight. One day, when surveying his work, he is interrupted by his son Māui who disrespectfully asks him what he is doing. Angry with Māui, Ru threatens to kill him, so Māui challenges him to try. Ru then seizes the small Māui and throws him up in the air, but when falling down Māui turns himself into a bird and lightly touches the ground uninjured. He resumes his human form but becomes a giant, and he throws Ru high in the sky, thus raising the sky to its present-day height, and Ru is killed.

125 Aotearoa

Grey (1855:26-31)

Māui turns himself into all kinds of birds to fly down to the underworld in search of his parents, but not one of those transformations pleases his brothers, until he takes the shape of a *kererū* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*): only then does he look very beautiful to them. His white breast is the belt of his mother Taranga, and his black throat is the fastening of the belt. He flies down to the underworld and perches on a tree. He drops a berry on his father's head, then some more on both his parents' heads. People then pelt the bird with stones. He is hit by the stone thrown by his father, falls down to the ground, and turns back into a human.

Similar versions

White (1887:II,67), Te Rangikāheke (1992:34-36,60-63),
Ruatapu (1993:20-21,80-81,120-121,184-185)

Variant

Best (1977a:937-938)

Māui descends to the underworld, then transforms into a *miromiro* (Tomtit, *Petroica macrocephala*). He alights on the upper part of a *kō* (digging stick), and sings a *tewha*, the first *kūmara* planting ritual song, which people have been singing ever since when planting crops. People start throwing stones at him when he finishes his song, so he transforms into a *kererū*,

flies to a *karaka* tree (*Corynocarpus laevigatus*), and drops a berry on Taranga's head. He is then hit by a stone, falls to the ground, and returns to his human form.

Variant

Tikao & Beattie (1990:15-16)

Māui wants to follow his father Te Raka to Raroheka, the underworld, from where he brings back fire to his wife and children. His mother Hine-aroraki tells him that through the power of his *maro* (loincloth) he will be able to fly like a bird. She weaves him a *maro* in the shape of a *kāhu* (Swamp Harrier, *Circus approximans*). He gets into it and flies. She then makes him one in the shape of a *kererū*. Māui flies down the hole through which his father disappears every day, in the shape of the *kererū*. He sits on a tree and watches the men sowing *kūmara* seeds. They attempt to snare him, but he alights on his father's *kō*, and turns back into a human. Te Raka then tells him after much persuasion from his son's part where to find his *tipuna* (grandfather) Mahuika.

Variant

Wohlers (1874:11,37)

125A Variant from Anuta

Feinberg (1998:37-38)

Metikitiki climbs to the top of a *nonu* tree (*Morinda citrifolia*). He bites into a fruit the way a rat would do, then throws it down at his father. The second time around, his father looks up and sees a *rupe* (Pacific Imperial Pigeon, *Ducula pacifica*) eating, whom he curses.

125B Variant from Tuamotu

Henry (1928:352)

Māui, in the form of his own pet bird, flies down to the underworld to find his parents. There, the bird is taken up by his father Tangaroa, who feeds him so much that he has indigestion, which makes him lose all his feathers: he thus turns into a man again.

Variant

Stimson (1934:18)

(Story from Fangatau) Māui-tikitiki-a-Ataraga follows his father Ataraga down to Havaiki, where the latter gathers food. After passing the gate, he sees a *tūtururū* (Polynesian Ground Dove, *Alopecoenas erythropterus*) and enters that bird. When Ataraga and his wife Hava see the bird, she asks her husband to strike him on the wing so that their children can play with him. But when Ataraga approaches him, Māui comes out of the bird.

Similar version

Stimson (1937:16)

[Story from Anaa. It is his mother Huahega that Māui follows.]

125C Variant from Mangaia

Gill (1876:51-58)

Māui wants to follow his mother Buataranga to Avaiki, so he goes to see the god Tāne, who owns beautiful pigeons. But the pigeon that he is first given does not please him, so he returns it to Tāne, and the same happens with the second pigeon and all the others until Tāne agrees to lend him his specially prized red pigeon, Akaotu. Māui has to promise to Tāne to return Akaotu to him uninjured. Akaotu is a tame pigeon who knows his name and can fly back to his master Tāne from anywhere. Māui enters the pigeon and descends into the netherworld. But two demons at the passage down to Avaiki catch Akaotu by the tail: he thus loses his beautiful tail. Akaotu then alights near where Buataranga is beating her cloth. She knows that the bird comes from the upperworld because there are no red pigeons in Avaiki. She asks him if he is her son Māui, and the bird nods and flies to a breadfruit tree. Māui then resumes his human form. After fighting with the fire god Mauike, he secures from him the secret to make fire, then hurries to the breadfruit tree where Akaotu is waiting for him. He restores his tail to avoid Tāne's anger, re-enters the pigeon, and flies back to the upperworld. He alights in a secluded valley, henceforth named Rupe-tau. He resumes his human form and returns Akaotu to Tāne.

125D Variant from the Marquesas

Lesson (1881:II,233-234,244-245)

Māui pretends to be asleep, so his parents set off for Havaiki. As they reach the entrance to the path to Havaiki, the father spots a *pati'oti'o* (Marquesan Monarch, *Pomarea mendozae*). He tells the bird to go away, before throwing (together with his wife) stones at him. They then recognise that the bird is none other than their son Māui, who reproaches his father for hitting him.

126 Aotearoa

Taylor (1855:26-27)

Māui's brothers go fishing in their canoe, but they will not allow Māui on board because of his mischievous conduct. He thus takes the form of a *tīrairaka* (New Zealand Fantail, *Rhipidura fuliginosa*), flies to the canoe, and perches on its prow. Because of his constant twirling, however, his brothers recognise him immediately, so he resumes his human form by shedding his feathers one by one, before fishing up Te Ika-a-Māui.

Similar version

White (1887:II,115E,108-109M)

[Māui assumes the form of the *riroriro* (Grey Gerygone, *Gerygone igata*) to reach his brothers' canoe.]

127 Mungiki

Kuschel (1975:152-154)

Two sky gods, Tepoutu'uingangi and his sister Nguatupu'a, admire the *tiangetaha* flower (*Gardenia leucaena*?) armlets of the goddess Patikonge. When Patikonge tells them that she found those flowers on the shore, they go there. They find the flowers, but their reflection is coming from the underworld. Patikonge tells them to dive down and take some. They thus take the form of two light (*tea*) *lingobai* (Barred Cuckooshrike, *Coracina lineata*) and dive down, but Patikonge pulls up a large net that is lying in the ocean and catches the two birds. She roasts them, but when the birds pretend to be cooked, she goes away to get some leaves, and the birds fly away. They perch on a tree and sing. The god Tehainga'atua, embodied in a dark (*'ungi*) *lingobai*, hears their call, and searches for them. When he finds them, they all fly away together, Tehainga'atua in front and Nguatupu'a and Tepoutu'uingangi behind him – *lingobai* fly this way to this day. The three gods, as they fly about, may eat people; that is why people pray to them so they will go away.

Variant

Elbert & Monberg (1965:78)

127A Variant from Mugaba

Elbert & Monberg (1965:76-77)

128 Aotearoa

White (1887:II,37-40E,37-39M)

Tama-nui-a-raki is an ugly man. His wife Rukutia goes away with the handsome Tū-te-koropunga because of his ugliness. Tama then travels down to the underworld to ask his ancestors to make him look handsome. When he meets a beautiful *kōtuku* (Great Egret, *Ardea alba*) there, he decides to transform himself into that bird. He thus flies away and alights on the shore of a lake in Te Rēinga (place of departed spirits). He catches a fish by stretching his long neck, and eats the fish. But he is caught by his ancestors who suspect that the bird may be Tama on account of the eight bends in his neck, and Tama then turns back into a man.

Similar versions

Wohlers (1875:110-112), Tremewan (2002:259,267)

129 Aotearoa

Grace (1907:85-90)

Kōrako-iti ('Little-albino') is the son of a chief of the island of Mōtītī. The child becomes sick, and dies. His father goes fishing, but a storm arises. He swims ashore, and lands on a strange beach, barely alive. Meanwhile, some boys of the village find a white *tūi* (*Prosthemadera novaeseelandiae*) in a tree and throw stones at him to kill him, but the bird calls out, 'How dare you try to kill Kōrako-iti? Go home to your mothers and tell them to whip you.' The children are very afraid, so they run away. The people of the village then hear a voice from the spirit world, telling them that it will guide them in the form of a white *tūi* to where the missing man has been cast ashore. Indeed, the bird leads the people to him the following day.

130 Manihiki

Kauraka (1988:39-42)

Fonoia and his wife Matuanui have a daughter, Kahumarama, whom Matuanui does not care for. It is Fonoia who looks after her. One day, while Matuanui is at the beach collecting clam shells, Fonoia packs all his belongings and leaves home with his daughter. They settle on an islet far away. Matuanui is devastated when she finds out that they are gone, so she digs a deep hole in their house and lays herself in the hole, crying and preparing to die. After she dies, her spirit (*mauri*) enters a *tōrea* (Pacific Golden Plover, *Pluvialis fulva*). The bird flies to Kahumarama's islet. When the girl sees the bird on the beach, she asks the *tōrea* twice if her mother is still alive, but the bird does not reply. When asked for a third time, however, the latter shakes his head. Fonoia then lets Kahumarama go back to their former abode, where she finds her mother dead in the deep hole.

131 Hiva Oa

Lavondès (1975:171-172)

Mapuni's nine brothers are seduced on the beach one by one by a sea ogress whose vagina hides moray eels. Those eels eat the brothers' genitals, and they all die before being devoured by the woman. Mapuni then has sexual intercourse with her, but it is so intense that he manages to get her to fall asleep. He lures the moray eels out of her vagina with some fish, then he catches them with a noose. However, the ogress wakes up and kills him when she discovers that her moray eels are gone. She eats him whole but for his genitals, which turn into two *outa'e* (White Tern, *Gygis alba*). The two birds later play a few tricks on her

in order to starve her, causing the fish that she has caught to escape, attaching her fishing net onto a coral outcrop, as well as stealing and eating her pig. [The story is incomplete.]

STORIES FROM CHAPTER VII

1. *Power of speech and song*

132 Aotearoa

Taylor (1855:119-120)

Turi, the captain of the *Aotea waka*, places a *matuku* (Australasian Bittern, *Botaurus poiciloptilus*) in his *pā* (fortified village) near Pātea, because the cry of the bird ('hu, hu, hu!') will make any enemy approaching the *pā* believe that Turi is inside. The enemy will then turn back and flee. Thus, every time that Turi leaves the *pā*, all his people are able to go with him. He also utters a *karakia* to strengthen the bird in his defence of the *pā*.

133 Aotearoa

Gudgeon (1906:44)

Tāne-miti-rangi, the pet *tūi* (*Prothemadera novaeseelandiae*) of Iwi-katea, a chief from Te Wairoa, has an extensive knowledge of *karakia*, and he can kill people by *whaiwhaiā* (witchcraft). A neighbouring chief, Ngarengare, covets the bird. He has him stolen in Iwi-katea's absence. When Iwi-katea realises that his precious *tūi* is gone, a war ensues, and Ngarengare and his people have to go and live in another area.

Similar versions

White (1887:III,122-123), Best (1977:314-315)

134 Aotearoa

White (1887:II,173-175)

When Tau-tini-awhitia's mother is pregnant, she has a longing for birds. Her husband comes back with a *huia* (*Heteralocha acutirostris*) and a *kōtuku* (Great Egret, *Ardea alba*), but the woman keeps them as pets and does not eat them. The man then goes away to live elsewhere, and she has her baby. The boy eventually wants to know his father, so he goes away and catches two birds in the forest, a *huia* and a *kōtuku*. He teaches each one a particular phrase. One night, he sneaks into his father's house. When the two birds speak their phrase, the man recognises Tau-tini-awhitia as his son.

Similar versions

Colenso (1880:53-55), Orbell (1992:82-88)

135 Hawai'i

Fornander (1919:v,600-601)

Kahuoi is planting bananas, when an '*elepaio* (*Chasiempis* sp.) comes and tells him that he has chosen a good place to plant bananas, and that his field will be famous.

136 Hawai'i

Kamakau (1992:38-40)

Two birds, Kani-ka-wi and Kani-ka-wa,³⁸ delay the building of the double canoe destined for the chief Keawe-nui-a-ʻUmi (who is pursuing his personal attendant Pakaʻa who has run away) by calling out from the top of the trees being felled by the chief's men that the logs are rotten. The two birds keep causing the logs to decay, so Keawe-nui-a-ʻUmi eventually hires Maʻi-lele to shoot them. But it is Pikoi-a-ka-ʻalala who is successful. His arrow goes through the neck of one bird into that of his friend. The two enemies of Keawe-nui-a-ʻUmi do not die, however: they fly up to the sky.

Variant

Fornander (1917:iv,458-463)

[Pikoi looks at the reflection of the birds in a basin of water under the tree, and shoots his arrow; it hits both birds, who fall dead to the ground.]

Variant

Rice (1923:77)

Two birds fly upon the branches of the first tree that is cut, thus showing that it is hollow, so the tree cutters go from tree to tree, but the birds do the same thing every time. The king of Hawai'i sends for sling throwers, net catchers and gum catchers, but none of them can catch the two birds. Pikoi shoots both birds, but cannot find their bodies. Two beautiful canoes are then made for the king, and others for his retainers.

137 Kapingamarangi

Elbert (1948:115,119)

The people of Tamāna find a stranger lying in the fish weir that they have built. They kill him, but when they come back to the weir the next day the man is still alive. They intend to beat him up again, but an *agiagi* (White Tern, *Gygis alba*) intervenes and tells them to spare the life of the man: 'Take him ashore,' the bird says, 'and care for him – he will be your

³⁸ The birds in question may be '*elepaio* (*Chasiempis* sp.).

leader.’ They follow the instructions of the *agiagi*. The man later takes a wife, and they have a son, Uta-matua.

Similar version

Elbert (1949:241)

138 Hawai‘i

Thrum (1907:200-202)

Kapo‘i finds some eggs and intends to roast them when the *pueo* (Short-eared Owl, *Asio flammeus*), perched on the fence by his house, begs him three times to give him back his seven eggs. Kapo‘i first replies that he will eat them, but eventually he tells the bird that he can come and take them. Then the *pueo* instructs Kapo‘i to build a *heiau* to be called Manua. Kapo‘i does as instructed, and then he sets *kapu* (consecrated) days for the dedication of the *heiau*, thereby breaking the laws of the king of O‘ahu. He is thus seized by the king’s men, and the king, Kakuihewa, intends to have him put to death. However, that *pueo* gathers all the *pueo* from Lāna‘i, Maui, Moloka‘i and Hawai‘i, and at daybreak all the birds, covering the sky, fly away to Honolulu. There they peck the king’s men with their beaks and scratch them with their claws. The *pueo* are victorious, and the king recognises the power of the *akua* (god) of Kapo‘i, who is released.

Similar versions

Westervelt (1915a:133-137), Kamakau (1991:23)

[The *pueo* befouled the men with excrement, hence the name of the place where the battle happened, Kūkae-unahi-o-pueo, ‘scaly excrement of owls’.]

139 Tuamotu

Stimson (1937:46)

Māui falls ill. His mother Huahega summons flocks of every type of bird to come and tell her how to cure her son. The first flock of birds tells her that Māui will never recover because they cannot cure his sickness. The same thing happens with the second flock of birds, and so on until a flock of *takatahiara* (petrel) arrives. Those birds tell Huahega that Māui should obtain the first shell (*kiri mua*) of a *tupa* (land crab), and dwell within it to recover. They explain to her how Māui is to proceed, before flying away. Māui does as per their instructions, and recovers from his illness.

140 Futuna

Burrows (1936:48)

At Keu, in Alofi, a bird comes at night and, sitting on a branch, cries and wakes up a woman. The bird calls out that a war party from Tonga is on the way. The woman wakes up her husband and tells him to listen to the bird crying. The husband then goes down to the beach, and he sees the Tongan canoes on the water approaching the island.

141 Lau Islands

St Johnston (1918:86)

On a hillcrest on the island of Cicia, the two villages of Na Vuwai and Watika are in conflict with each other. One day, the villagers of Na Vuwai make their way by stealth to Watika, where they kill everyone but for a tribe who is out fishing on the reef. A *lātui* (Fiji Goshawk, *Accipiter rufitorques*) then lets the tribesmen on the reef know of the attack (*lātui* are the ancestral gods of that particular tribe): he flies in circles above the burning houses, swoops down to the people, and cries out to draw their attention to the smoke rising from the village on the hill.

142 Rarotonga

Gill (1876:131-133)

Ngaroariki is the beautiful wife of Ngata, the king of Rarotonga. The god Tangaroa comes to her rescue twice when she is attacked by men and by demons. On a third occasion, when she goes to bathe in a spot not far from the abode of the sorceress Moto, who is jealous of her charms, Tangaroa tries to warn her of the danger by sending out his messenger, the *kuriri* (Wandering Tattler, *Tringa incana*). The bird calls to her two or three times, ‘Teuteuae, rue-rueae, e tū ra, e oro ra, ‘aere ra!’ (‘Haste, haste, arise, flee for your life!’), but she does not pay attention to the *kuriri*. Moto then assaults and disfigures her.

143 Mangaia

Gill (1885:99-102)

On the way to a meeting on the top of the hill Maungarua with a relative of his (who has decided to put him to death), Itieve comes across a *kau‘a* (Bristle-thighed Curlew, *Numenius tahitiensis*),³⁹ darting suddenly out of the bush. The bird calls out ‘kau‘a!’ over his head.

³⁹ This *kau‘a* may, however, be a Pacific Long-tailed Cuckoo (*Urodynamis taitensis*); see Clerk (1981:266-268).

Itieve then says to the bird, ‘Āo, Tāne koe e karanga nei?’ (‘Tāne, is it you who are calling?’). But he keeps going. He starts climbing the hill, but the *kau‘a* comes back, calls out again, and Itieve repeats the same question, but keeps going. Half-way up the hill, he meets the *kau‘a* for the third and last time, but then again ignores the warning. When he finally reaches the top of the hill and meets his relative Kekeia, he is slain in an ambush by the warriors of an enemy tribe.

144 Nukuoro

Rudolph (2017c)

A woman named Moso joins a group of women working in a taro patch. It is very hot and she becomes very tired, so she goes to Guduma, a little island right in the middle of the taro patch, and falls asleep while the other women are working. When evening comes, the women start heading back home, not knowing that Moso is being left behind. A group of *moso* (Micronesian Starling, *Aplonis opaca*) flies over her and starts singing. They tell her to wake up and hurry back to the village. When she tries to open her eyes, she cannot move them. The birds fly over her again and sing the same song. She finally wakes up. It is getting dark. Because a ghost has been holding her for a long time while she was sleeping, she is very weak and sick when she returns to the village, and so she eventually dies.

145 Kapingamarangi

Elbert (1948:82-85)

Timutoko comes back after his death as a ghost. He climbs onto the roof of his house, and intends to eat his two wives. The two women, however, are warned by two *agiagi* (White Tern, *Gygis alba*) of his deadly intentions. The birds advise them to wrap their mat around a stick and to run away to their own land. The women follow their instructions. The *agiagi* then take the women’s place and start singing. The ghost comes down from the roof and opens his mouth wide to swallow them, but the birds fly above him, shouting ‘aki aki aki!’ The ghost then looks down at the mat, and he swallows it. The stick pierces his mouth, and Timutoko dies.

Similar version

Emory (1949:236-238)

A young man is going to Atualu to court a woman. On the way he meets a *kiu* (Ruddy Turnstone, *Arenaria interpres*, or Pacific Golden Plover, *Pluvialis fulva*) who keeps on crying. The bird follows the young man and does not want to go away. The young man ignores the persistent *kiu* at first, but he eventually asks him what he wants. The bird tells him that a woman is about to spring up from under the ground, but that she is from another world, and that he should run away from her. The young man thus runs away as fast as he can. When the woman springs up from the base of a tree and sees the *kiu* there, she wonders why the young man is not there. The bird tells her to wait for him: he is probably late. After a while, however, the woman starts pursuing the young man. The latter throws two coconuts at her, which hit her head. Because of her injury she is not able to catch up with the young man, who arrives safely at his destination, after having discarded on the way the food basket that he was carrying. The *kiu* finds the basket and is thus rewarded.

Ulukena, the son of the chief of Vailala, visits the daughter of the chief of Lausikula. Upon leaving, he promises her to come back in three days. When he breaks his promise, the girl dies of heartbreak. One day, Ulukena comes back to Lausikula, not knowing that she is dead. The girl is in her bed, she tells him to wait until nightfall, and she will give him a nice meal. She instructs him to go and bathe in the sea and gives him buckets of fresh water to wash the salt off afterwards. However, Ulukena notices that this is not fresh water, but blood. The girl invites him to stay with her, and asks him several times if the sun has set yet. He will just have to wait for a while until sunset, and then she will give him the meal. However, a little bird urges Ulukena to flee: the girl is dead and the spirit will kill him at sunset. Ulukena thus runs away. Believing that he is still at her side, the girl asks again about the sunset, but the little bird replies in his place. He then flies up to the top of the roof of the house to see if Ulukena and his servants are gone, but they have not reached the reef yet, so he starts whistling to let them know that they must hurry. After Ulukena has arrived at Nukulua, the girl climbs on the roof, but she cannot see Ulukena's canoe on the shore at Utuleve, and the house collapses with her on it.

148 Futuna

Mayer (1970-1971:112)

Hina, from Tavila (in Sigave, Futuna), and Mele, from Alofi, are friends. The two young girls promise each other that they will never marry, or misfortune will befall them. Hina, however, breaks the promise: she gets married, but then she dies and becomes a man-eating demon. Unaware of her passing, Mele decides to go and visit her friend in Tavila with her family. Hina, hiding under a mosquito net and waiting until sunset to eat the visitors, talks to them from her mosquito net and invites them to stay and have a meal. But after the meal, a *veka* (Buff-banded Rail, *Gallirallus philippensis*) urges Mele to run away at once, or Hina will eat them at sunset. He also offers to take her place in the conversation with Hina. Mele and her family flee, and the *veka* comes and sits down to converse with Hina. Just as the sun is setting, Mele's canoe arrives back at Alofi. Hina rushes out from behind the mosquito net, and the *veka* goes away with a laugh. Hina then eats up all the leftovers and the waste.

149 Tonga

Moyle (1995:1,68-79)

Sinilau and Hina-kili-toto get married, but on their wedding night Hina is kidnapped by a spirit, Talingamaivalu. Sinilau visits a few islands to find her. On one of them, he sleeps with a woman, who becomes pregnant. She gives him her two *sikotā* (Pacific Kingfisher, *Todiramphus sacer*) to protect him on his journey. He reaches Talingamaivalu's island and finds Hina. Hina tells him to go and hide to avoid being seen, killed and eaten by the spirit. Talingamaivalu comes and tells Hina that he can smell a live human, so she introduces Sinilau to him as her brother, who has come looking for her. After the spirit has gone away to prepare a welcome feast for Sinilau, Hina places a bunch of plantains on her bed. She covers it up to make the spirit believe that it is her. She then orders the two *sikotā*, hidden in her bed's mosquito net, to reply to Talingamaivalu if he were to call her. Sinilau and Hina flee in his boat. When Talingamaivalu calls Hina, the *sikotā* reply, 'here I am'. He tells Hina to come out of the house with Sinilau and eat the feast; the birds reply, 'thank you'. As no one comes out, he calls Hina again and asks her to come out twice, and twice the birds reply in the same fashion. Tired of waiting, he enters the house and pulls back the covers. Realising that Hina is gone, he tears down the walls of the house to use them as wings and go after Hina and eat her. But as he flies off, the two *sikotā* fly up to his face and each pecks out one of his eyes; Talingamaivalu falls dead. Meanwhile, Sinilau and Hina reach the birds' woman's island; she has given birth to a boy, but she tells Sinilau to go and live with Hina.

149A Variant from ‘Uvea

Mayer (1970-1971a:244)

Mele, Sione’s sister, is abducted by a demon. Sione finds them on an islet, and asks the demon to go and get him some *pulapula* (yam seeds). Mele places two birds in her bed, a *motuku* (Pacific Reef Heron, *Egretta sacra*) and a *sikota*,⁴⁰ and the couple runs away. When the demon comes back and starts dancing, the two birds sing that Mele has run away with Sione.

149B Variant from Sāmoa

Abercromby (1892)

Sina wants to marry Tingilau, but her parents want her to marry Talingamaivalu. So Sina and Tingilau flee to Fiji. Talingamaivalu eventually finds Sina and takes her away. Tingilau looks everywhere for her. His canoe is beached on an island where a woman named Sina-sengi cooks him food. They get married, and she has a child. He continues his journey nonetheless, and finds Talingamaivalu’s island, under the sea. Sina tells Talingamaivalu that the man is her brother, Pinono, from Savai’i, and she gives him some very specific instructions on how to gather food for her brother (because he is a chief). While Talingamaivalu obeys her instructions, Tingilau and Sina place a mallet to prepare cloth and a kingfisher⁴¹ under the mosquito screen, before running away. When Talingamaivalu returns, he lifts up the screen, believing that Sina is sleeping. The kingfisher then strikes one eye, then the other, blinding him. Furious, he bites the mallet, which breaks his teeth, and the kingfisher cries out that Tingilau and Sina have run away. [No mention of Talingamaivalu dying.]

149C Variant from Tokelau

Huntsman (1980:32-43)

The ogre (*hāuai*) Loiloihavaiki abducts Hina. Her two brothers Lautihuluiaiaia and Lautitupeiaiaia leave in their canoe and look everywhere for her. They eventually find her in the ogre’s house. When the ogre realises that they are Hina’s brothers, he asks for a meal to be prepared, and goes away to gather some food. But the brothers tell Hina to ask him to get some very specific food (such as a one-legged pig and a one-legged chicken) because her brothers are chiefs (*aliki*). Loiloihavaiki follows all her time-consuming instructions. Meanwhile, the two brothers seek for a pair of *tikotala* (Flat-billed Kingfisher, *Todiramphus*

⁴⁰ Pacific Kingfishers (*Todiramphus sacer*) are absent from ‘Uvea, but probably lived on the island in the past (Thibault, Cibois & Meyer 2014:32). In Futuna (where they occur) they are known as *tikotala*.

⁴¹ A Flat-billed Kingfisher (*Todiramphus recurvirostris*), *ti‘otala* in Samoan.

recurvirostris),⁴² return to the ogre's house with them, and place them in Hina's and Loiloi-havaiki's bed, together with coconut graters with sharpened scraping edges, which they cover with the mat. They then leave in their canoe with Hina. When Loiloi-havaiki comes home, he notices that his sleeping mat is jumping up and down, so he suspects that Hina is in bed with the two boys. He wants to kill the boys, so he jumps on the bed. But the scraping edges of the graters pierce his neck, and each *tikotala* plucks one of his eyes out. Loiloi-havaiki dies. [In another version (Huntsman 1980:108-109), the two birds are placed under a mosquito net – there are no grating benches. Their movements lead Loiloi-havaiki to conclude that the two boys are not Hina's brothers after all; the birds pluck his eyes; he tries to cry but cannot, and consequently dies.]

150 Tahuata

Lavondès (1975:234-235)

Kena, after the death of his wife Tefio, sets off to the land of Mauhepo. The chief of Mauhepo, where daylight and darkness both last seven days, is Tē'ikiotepō, the lord of the night. On the way, a woman instructs Kena to equip himself with two roosters, two fleas and two *kōma* 'o (Southern Marquesan Reed Warbler, *Acrocephalus mendanae*). When he gets there, it is night. The fleas sting Tē'ikiotepō and his daughter Kape'u, the song of the *kōma* 'o awakens the people of the land, and the roosters sing three times, thus triggering the early coming of light. Tē'ikiotepō then comes out of his house and gives Kena his daughter in marriage. On the way back, Kape'u complains about the stony path, so Kena orders his roosters to carry them on their backs.

151 Hiva Oa

Von den Steinen (1933:39-41; 1988:53-56)

Vehie-Oa (Rata's father) goes down to Havaiki to find his wife, Tahi'i-Tokoau, who has fled there after seeing him kiss another woman. He equips himself with various insects, a *kōma* 'o (Southern Marquesan Reed Warbler, *Acrocephalus mendanae*) and a rooster, which

⁴² There are no kingfishers in Tokelau. The teller of the story, Manuele Palehau, said, 'the pair of kingfishers very probably are understandable to us, eh – fierce birds not with us here but in other islands, some dangerous birds with thick beaks like the tropic bird' ('te avātikotala atonu foki kua malamala i ki tātou, ni – manu fekai e hē ia ki tātou nei kae i nā motu, ni manu fekai e vē ko nā ihu o nā tavake te mafiafia') (Huntsman 1980:40-41). According to Huntsman (1980:110), 'there seems to be some difference of opinion about what a *tikotala* is.' 'Tellers of other versions described the *tikotala* as "a fierce bird with a beak like a reef heron [sic], but larger in size" and "a bird in Samoa almost like a plover only larger". Palehau said it is found in Samoa and is blue in colour, but "in the tale it is a large bird, while the *tikotala* in Samoa is not large."'

he puts in a bag. Thanks to their singing the night gives way to daylight in Havaiki, and Vehie-Oa returns home with his wife.

152 Mo'orea

Carlson & Bordes (1994)

Te Remu 'Ura is the queen of Mount Rotui. One night, three warriors come in a canoe to steal the mountain with a noose. The queen sees them approaching the island, so she asks her *noha* (Tahiti Petrel, *Pseudobulweria rostrata*), named Noha 'Ura, to wake up all the birds. When the three warriors start to steal the mountain, the queen asks Noha 'Ura to tell all the birds to make a great noise. All the nocturnal birds, like the petrels, make a terrible racket, so much so that the three warriors, believing that it is dawn already, stop pulling the mountain.

2. Messengers

153 Mugaba

Kirtley & Elbert (1973:250-251)

The 'atua (gods) hold a party (*hakatahinga*) at their home in Nukuahea (the legendary island settlement of the gods lying to the east of Mugaba). The birds gather there and are presented with the *papa*, the sounding board.⁴³ They discuss who is going to beat the *papa*, and after deliberation they appoint the *ghou* (Black Bittern, *Dupetor flavicollis*). The bird comes up and beats the opening chant ('*ugu*). All the birds wave their arms and dance, watched by the gods. The 'atua like the dance of the *kataha* (Lesser Frigatebird, *Fregata ariel*), and thus decide to make him their medium (*eketanga*). They like the fine voice of the *peka* (flying fox), and make it hang upside down [according to the storyteller, because they were jealous of its voice].

154 Hawai'i

Beckwith (1919:468-481)

Aiwohi-kupua, a young chief of Kaua'i, wants to abduct the beautiful princess Lā'iekawai, who lives at Pali-uli, to marry her. He has bird messengers: the swiftest are 'Ūlili

⁴³ The *papa* is the gods' 'only musical instrument', a 'plank beaten with wooden clubs for chants and dances'.

(Wandering Tattler, *Tringa incana*) and Akikeehiale (Ruddy Turnstone, *Arenaria interpres*).⁴⁴ They tell him of the terrible battle between two *kupua*, his man-eating dog and the great lizard, guardian of Pali-uli, who defeats the dog. Aiwohi-kupua then decides to forget about Lā'iekawai, and to marry Poli-ahu, a high chiefess living on Mauna Kea. Thus he sends 'Ūlili and Akikeehiale to tell Poli-ahu that she has three months to prepare for their marriage. However, the two bird messengers fly by mistake to Hina-i-ka-malama, a chiefess of Maui whom Aiwohi-kupua met before meeting Poli-ahu, and who has fallen in love with him. They deliver their message to her. When an angry Aiwohi-kupua realises that the two birds have found Hina instead of Poli-ahu, they cease to be their master's favourites. The quick Koa'e (White-tailed Tropicbird, *Phaethon lepturus*) is then dispatched to Poli-ahu with the same message as before. When he reports back that the demand has been accepted, Aiwohi-kupua is pleased. Three months later, just before the marriage, Koa'e is sent again to Poli-ahu to get the bride to come and meet Aiwohi-kupua. The bird comes back to his master with a message from the chiefess telling him where and when the marriage is to take place. But, out of revenge, the dismissed 'Ūlili and Akikeehiale then fly back to Hina-i-ka-malama to tell her of Aiwohi-kupua's impending marriage with Poli-ahu.

Variants

Kalakaua (1888:466-468), Fornander (1919:v,414-415)

155 Hawai'i

Fornander (1917:IV,540-547)

Ka-pua-o-ka-ohelo-ai, banished by her parents (two chiefs of high rank) from Hilo with her attendant for having slept with her brother, sails to Kuai-he-lani.⁴⁵ There, the king wants to marry her. However, he wishes to know his daughter's opinion about the young woman, so he sends some bird messengers to his daughter (as she is living away from her father) to come and meet Ka-pua. When the two women go to a sacred bathing place, Ka-pua slips, which is a sign that she has lost her virginity. Angry with her, the king's daughter then sends some birds to her father to tell him what has happened and that she should be put to death. Eventually, a priest nonetheless finds that Ka-pua is of the highest rank, so she is not killed.

⁴⁴ The common Hawaiian name of this bird is 'akekeke.

⁴⁵ Kuai-he-lani is 'the name of the cloudland adjoining earth and is the land most commonly named in visits to the heavens or to lands distant from Hawaii'. It lies to the west of Hawai'i (Beckwith 1970:78-79).

Niheu is the eleventh son of Haka, king of Hilo, and Haka-lani-leo. He is much shorter than his brothers, but very wise: he can count the hairs on his head. Kana (born as a piece of rope) is their twelfth and youngest son. Keoloewa, king of Moloka'i, who lives in a fortress on the hill named Haupu, has three messengers: Kōlea (Pacific Golden Plover, *Pluvialis fulva*), 'Ūlili (Wandering Tattler, *Tringa incana*) and 'Akekeke (Ruddy Turnstone, *Arenaria interpres*). Keoloewa sends them one day to find a wife for him. They look everywhere for the most beautiful woman on earth, but cannot find her until they fly to Hilo, where they see Haka-lani-leo bathing in the sea at night. They then fly back to Moloka'i to tell the king that they have found a woman whose skin is like the 'ō 'ō (*Moho* sp.). A double canoe is prepared for the journey to fetch her, and the birds fly ahead of the canoe to show the way to the queen's abode. She is abducted. However, Mo-i, Keoloewa's *kahuna* (priest), knows that Niheu's and Kana's party is on its way to come and rescue Haka-lani-leo, so he sends Kōlea to warn Keoloewa that, should he not return her to Haka, a disaster will befall him. The bird flies to the palace and delivers the message, but the king dismisses the prophecy of the *kahuna*. Soon after, while Mo-i is dreaming, Kōlea sees his lips move, so he wakes him up and asks him why he was mumbling in his sleep. Mo-i then sends Kōlea to the king again to warn him of the impending danger if he does not set the woman free. Angry with Mo-i, Keoloewa sends his messenger to advise the *kahuna* to stop dreaming, or he will be punished. He then sends his body guard of *kōlea* to find out if a war party is coming to take the woman back to her husband. The birds fly everywhere, but they cannot see any soldiers on the move. Angry with the birds, the king has a fire built to put them all to death. However, one *kōlea* eventually comes back with some news: 'I flew to Hilo,' he says, 'I ran along the beach, drank from a stream because I was thirsty from running, and I flew back to the beach. But there I saw on the sand the footprints of a giant.' Keoloewa then puts out the fire and spares all the birds. In the meantime, Mo-i has another dream about a flying giant, and he sends Kōlea again to warn the king, but Keoloewa refuses again to release the woman. Niheu and Kana land on Moloka'i. Niheu climbs up the steep cliff, enters the fortress, strikes the soldiers with his spear, and rescues his mother. But Mo-i tells the *kōlea* that to destroy Niheu's strength they just have to pull some hairs from his head. As Niheu is going down the cliff with Haka-lani-leo on his back, one brave *kōlea* flies down and pulls five hairs from his head. Niheu then stops to count his hairs, finds that five are missing, and in his anger drops his mother, who is taken back to the king's fortress by the soldiers. Niheu then sends

his spear to find the culprit, and the spear soon comes back at his feet with the bird pinioned on it. Niheu eventually rescues his mother with his brother Kana's help, and the people of Haupu all die, except for Mo-i and his sister.

Variant

Fornander (1917:IV,444-449)

Kana's and Niheu's mother Hina is carried away by the chief Kapepe'ekauila, who sends his messengers Kōlea and 'Ūlili out to find the two brothers. The two birds fly over Kana (a giant) and call out to him. Kana reaches up into the sky with his gigantic hands, causing a wind that almost kills them. They return to Kapepe'ekauila and tell him what has happened. He then sends them to ask his warrior Keauleinakahi, a fish, to attack the brothers' canoe and to kill them; but Niheu kills Keauleinakahi with his club. Niheu climbs to the top of Haupu (a hill) to rescue his mother. However, she has told Kōlea and 'Ūlili that her son's strength resides in his hair, so when Niheu carries Hina away, the two birds hold him by his hair, which they start pulling. Niheu lets go of Hina and strikes the birds. Hina runs back to Kapepe'ekauila, and Niheu goes back to this canoe. In the end, however, Kana conquers Haupu thanks to his magical powers, and Hina is brought back to live with her first husband.

Variants

Forbes (1882:40), Thrum (1907:71-72)

[Kapepe'ekauila sends the *kōlea* squad to desecrate the *kapu* (sacred) hair of Niheu by just brushing against it. Out of shame, Niheu lets go of his mother. He then strikes all the birds' tail feathers with his rod. The *kōlea*, who remain tailless to this day, carry off Hina in triumph.]

157 **Tuamotu**

Audran (1917:57-59; 1918:26-32)

The great navigator and warrior Moeava lives on the island of Takaroa. While he is in Napuka with his wife Huarei and their son Kehauri, Moeava's enemies from the western and central islands of the Tuamotu Archipelago enter into a league and attack Moeava's island, Takaroa. They murder three of Moeava's nephews, whom he adopted after his elder brother's death. However, Reipu, the youngest of his nephews, escapes the massacre together with his sister Tu-tapu-hoa-atua. They hide in a tree covered by a creeping plant, where they stay for many days. Then Reipu catches two *taketake* or *kīrarahu* (White Tern, *Gygis alba*), and he sends them off to Napuka to inform Moeava of the attack on Takaroa and his brothers' murder. When dispatching them he sings them a *pehe* (song). Upon receiving the message, Moeava returns at once to Takaroa.

158 Sāmoa

Sierich (1900:231-232)

Le-malu-o-sāmoa fights with Tigilau and breaks Tigilau's arm with his club. Tigilau begs for his life, and Le-malu shows him mercy. He then takes him to his house, and Tigilau offers Le-malu to bring all his people under Le-malu's authority in exchange for his life. Le-malu accepts. Tigilau's *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*), named Nonu, thus flies into the house of Le-malu. Tigilau tells his *lupe* to go and instruct all his people to come because he has been defeated by Le-malu, and to bring his sister Sina-le'u'uni as well. The bird flies to Savavau, Tigilau's land, and does as he was told.

159 Ātiu

Large (1913:70-71)

At a dance, Inutoto attracts the attention of a man who covets her. When Paroro, her husband, learns that they have slept together, he beats her up badly. She then runs away to a cave in the *makatea* (raised formation of dead coral), Te Ana-taketake. Paroro searches everywhere for her, in vain. A few months pass by. Inutoto subsists on roots and wild fruits. She composes a lament for Paroro asking the gods to bring him to her. Hearing her lament, her god, Tu-te-rangi-marama, orders a kingfisher⁴⁶ to carry the message to Paroro. The bird flies in front of him, attracting the man's attention with his peculiar cry. Paroro asks the bird if he has come for him, and the bird nods three times. He then asks if he should follow him, and the bird nods again. The bird leads Paroro and his friends to the cave, where husband and wife are happily reunited.

Variant

Pa Kura (1984:48-52)

[The husband is called Tangaroa-i-te-take, and Paroro is the lover. Paroro only dances with Inutoto, in an 'are *karioi*, or house of entertainment. Tangaroa-i-te-take knows that Inutoto has gone dancing because he could not catch a single fish that night.]

160 Ra'iātea

Saura & Millaud (2003:44-49)

In Tahiti, the *ari'i* Vēhi-atua-i-te-mata'i-hā'iri'iri attacks the village of a rival *ari'i*, Moe-te-rā-uri, while the latter is away in Mata'irea, and enslaves all of his people. Tū-tua, a *tahu'a* *hi'ohi'o* (seer) and 'aito of Moe-te-rā-uri, then sends a *tōrea* (Pacific Golden Plover,

⁴⁶ It is the *ngōtare* (Chattering Kingfisher, *Todiramphus tutus*).

Pluvialis fulva) and a *puhi* (eel) away to inform Moe-te-rā-uri of what has befallen his people. In Mata‘ireā, the *tōrea* alights on his shoulder. The *ari‘i* asks the bird if he is bringing news from his land (‘e parau ‘āpī teie i te fenua’). The bird nods his head. The *puhi* turns into a vessel which brings Moe-te-rā-uri home. When he gets there at dusk, the *tōrea* sings twice, waking Vēhi-atua. Tū-tua tells him not to worry: the bird is simply coming to eat the *īna‘a* (whitebait) in the river mouth, because the tide is coming in. But Moe-te-rā-uri eventually breaks the head of Vēhi-atua with his *‘ōmore* (spear).

161 Aotearoa

Te Mātorohanga (1913a:171-178,196-207)

In Hawaiki, Whātonga and his nephew Tūrāhui take part in a regatta, but their canoe is blown away to the open sea. They eventually reach Rangīātea, where they settle, Tūrāhui marrying the daughter of the local *ariki*. Meanwhile, Toi-te-huatahi, the grandfather of Whātonga, goes in search of them, and visits Aotearoa. In Hawaiki, Tūrāhui’s mother, longing for her son, asks a *tohunga* to send Te Kawa, her son’s pet *wharauroa* (Shining Bronze Cuckoo, *Chrysococcyx lucidus*), to his master. To his neck is fastened a *tauponapona* (knotted cord for conveying information) with a message asking its recipients if they are safe and well and on which island they are. Te Kawa is brought to the *tūāhu* (sacred place for ritual practices) and then sent on his way. The bird flies all the way to Rangīātea, and alights on the gable of the house of the *ariki*. Upon hearing his master’s voice, the bird asks him if he is Tūrāhui. The man recognises his pet’s voice and calls to him; the bird flies down from the gable to alight on his shoulder. Tūrāhui then takes him in his hands and starts crying. His people gather around him wondering why he is crying. Whātonga recognises Te Kawa, the bird who has come from their own island. The people start crying; when the weeping is over, they untie the cord from the bird’s neck and understand the message. They then make the following reply with the *tauponapona*: they are all well and they are in Rangīātea. Te Kawa is sent on his way. When he heads towards the east (*whakarāwhiti-marangai*), Whātonga knows that this is the direction that his people need to take to return to Hawaiki. He tells the *ariki* that the arrival of Te Kawa has ignited their desire to return to their island; the *ariki* agrees to their departure, and they leave Rangīātea in six canoes. After a while, in the middle of the ocean, Te Kawa returns, with a message asking if Whātonga’s people are coming back. They all return safely to Hawaiki.

3. Informants

162 Hawai'i

Fornander (1916:IV,52-63)

The *ali'i* Aukele-nui-a-iku and his brothers go searching for land to conquer. The queen Na-maka-o-kaha'i has four bird brothers, Kane-moe, Kane-apua, Leapua and Kahaumana. They fly to Aukele-nui-a-iku's canoe when he and his brothers approach the queen's island, to ask them what their intentions are. The four birds report back to their sister that the canoe is a ship to make war (*moku kaua*). The queen then destroys the ship, but Aukele manages to swim to the shore and falls asleep under a tree. The queen's dog, smelling his blood, begins to bark, so the queen asks her bird brothers to go in search of the person that the dog is barking at, suspecting that one of the men on the canoe has actually survived. However, the birds tell her to send her two maid servants. The two women, instead of killing Aukele, befriend him, and they report to the queen that they have seen no one. The dog barks again, so the queen sends her four bird brothers. The birds are greeted by their names by Aukele, and they find it so wonderful that he should know their names that they decide that he should marry their sister. When Aukele arrives at the queen's house, she commands them to kill him; however, out of shame they all turn into rocks or logs of wood to hide from him. Later, they assume their human forms, and eventually Aukele marries Na-maka-o-kaha'i.

163 Lau Islands

Fison (1907:19-26)

Lekabai, a Samoan man, is washed up on a rock after a big storm. The sky-king gives him a turtle to carry him back to Sāmoa, but he makes the man promise to give the turtle a coconut and a coconut-leaf mat when they reach the island. However, on his return home, Lekabai, reunited with his friends and family (who believed him dead), forgets all about the turtle. Tired of waiting, the turtle starts to swim along the reef, looking for food. People see the turtle; they spear and kill it. Lekabai eventually remembers his promise to the sky-king, but he cannot find the turtle on the beach. Then he sees the people preparing an oven to cook the turtle, so he grieves for it. He tells them to put out the fire and dig a deep grave for the turtle. They dig it for five days, and on the sixth day they bury the turtle along with a mat and a coconut. The sky-king sends a sandpiper⁴⁷ to look for his turtle. The bird arrives just as the turtle is being buried. He sweeps down among the crowd, brushes the head of a boy

⁴⁷ This 'sandpiper' could be, among other possibilities, the Pacific Golden Plover (*Pluvialis fulva*).

named Lavai-pani with his wings, and reports back to the sky-king. Henceforth Lavai-pani remains a child: after three generations have passed he is still a boy. Later, when the Tongans come to Sāmoa to get the shell of the turtle for their king (who has heard that story), only Lavai-pani can remember where the turtle was buried. The Tongan party gives their king twelve pieces of the shell, keeping one for themselves. After the king angrily demands the thirteenth piece, they migrate to the island of Kadavu, where their descendants live to this day.⁴⁸

164 Taumako

Davenport (1968:176-177)

When Lata hears men working on a canoe in the interior of the island, he sends a wild pigeon (probably an *ube*, Pacific Imperial Pigeon, *Ducula pacifica*) to fly over them to find out what they are doing. The bird reports back to him, and Lata asks him to find him a good tree in the forest suitable for a large *puke* (sailing canoe). The bird leads him to a tree in the higher part of the island belonging to Sinota, a supernatural being. Lata fells the tree, but Sinota later makes it stand again. The two argue violently over who owns the tree, and they finally decide to build two canoes, one for each. However, Lata tricks Sinota, whose canoe breaks down when launched on the sea. Lata rescues Kio (Red Junglefowl, *Gallus gallus*), Sinota's mate, but leaves Sinota swimming. They reach one of the Duff Islands. Near where they land, some men are waiting by an apple tree to catch flying foxes at night time. When the men are sleeping, Lata instructs Kio to gather all the fruit in the tree; he then cooks the fruit. When the men wake up, Lata tells them that his apples, being all white (from being cooked) and not green, cannot come from that tree. He then sails with his crew to another one of the Duff Islands. There, a giant wild fowl (a giant *kio*) fights with Kio. Knowing that the shore fowl is going to win, Lata convinces him to postpone the fight until the following day, steals his tail feathers during the night, and replaces them with Kio's feathers. Kio wins the fight because the shore fowl has thus lost his great power.

164A Variant from Pileni

Elbert & Kirtley (1966:355-361)

Lata, on his way to build a *puke* (canoe), sees an *ube* (Pacific Imperial Pigeon, *Ducula pacifica*) with his feet entangled in a cord. The *ube* asks for Lata's help, so Lata releases the bird. The *ube* then tells him that he will alight, beat his wings and sing on top of the tree that

⁴⁸ A similar story from Tonga (featuring Lekapai, Lafaipana and the turtle Sangone) can be found in Gifford (1924:49-54) and Māhina (1999:63-66) – but there is no bird in those versions.

Lata should fell for his *puke*. Lata fells that tree and builds his *puke*. The log is made to stand up again by Lata's antagonist, Sinota. The bird, however, fashions another *puke* for him, and tells him to go and ask the *moko* (lizard) for some sennit with which to bind his *puke*.

165 Aotearoa

Grace (1907:73-83)

Te Ngārara is a man-eating winged reptile that lives between the Te Arawa and Waikato tribes. The Waikato chief Kahu-ki-te-rangi gives Te Ngārara a human wife so he and his people can safely travel between the two tribes' territories, because Kahu is in love with the daughter of a Te Arawa *tohunga*. The *tohunga* then agrees to give his daughter to Kahu. However, a *weka* (*Gallirallus australis*) tells Te Ngārara about Kahu's wedding, and when Te Ngārara, curious to see whom Kahu is marrying, sees the beautiful bride, he resents Kahu so much for giving him an ugly wife that he snatches the bride. But Kahu eventually manages to kill Te Ngārara and rescues the young woman.

166 Aotearoa

Grey (1855:185-188), Keys (1922), Cowan (1930:121-122)

Kura-ngaituku, a giant ogress feathered like a bird and armed with talons, lives in a cave near Rotorua with her tame birds and lizards. One day, she captures a young man, Hatupatu. While she is out bird-hunting, Hatupatu slays all her pet birds and lizards, steals her beautiful cloaks, and flees from the cave. But a *riroriro* (Grey Gerygone, *Gerygone igata*), one of Kura-ngaituku's pet birds, manages to escape, and he flies off in search of his mistress. He tells her that Hatupatu has escaped by calling continuously, 'kua riro ā tāua taonga, riro katoa, riro riro rawa' ('our possessions are gone, all gone, quite gone') – hence the bird's current name. Kura-ngaituku then pursues the young man, who manages to hide inside a rock, and she is eventually burnt to death in a hot spring.

Similar version

Taylor (1855:47-48)

[Hatupatu stops up all the holes in Kura-ngaituku's house with *muka* (flax fibre) so the birds cannot leave, creeps out of the house and closes the door after him, but he has overlooked one little hole, through which the *riroriro* escapes.]

Variant

Best (1982:207-212)

[The woman is known as Hine-ingoingo, and the bird who tells her about Hatupatu's actions is a *miromiro* (Tomtit, *Petroica macrocephala*).]

167 Aotearoa

Beattie (1945:57-58)

Te Hine-o-te-morere is an ogress who lives in Waitaha (Canterbury). She has pet birds whose red feathers (*kura*) are much sought after by men. But when men come to her house to procure *kura*, she kills them in their sleep at night. One day, Tāwhaki, a *tohunga*, tricks her by putting *pūpū* (cat's eyes) on his eyes so as to appear awake all night. In the morning, she goes away to get some water, and Tāwhaki kills all her birds to obtain their feathers. However, the *riroriro* (Grey Gerygone, *Gerygone igata*) escapes and keeps singing, 'ko riro riro riro riro katoa', until he finds his mistress. Te Hine-o-te-morere pursues Tāwhaki through Te Tiritiri-o-te-moana (Southern Alps), but he eventually hides in a rock, thus escaping her fury.

168 Futuna

Burrows (1936:228-229)

When the wooing expedition of the Tu'i Fiti comes to Sina's beach, the men see her pet *moa* (Red Junglefowl, *Gallus gallus*) scratching the ground. They try to spear him with a wood stick, but the *moa* flies inland and sings a song to Sina about what has just happened. Sina then refuses to receive them, so they go away. When the wooing expedition of Tinilau comes, Tinilau orders his men to spread out a mat, on which the *moa* eats crumbs of yam. The *moa* flies inland and sings about Tinilau's arrival. Sina receives the wooing expedition, and Tinilau goes away with her.

168A Variant from 'Uvea

Mayer (1970-1971:75)

On the islet of Nukuteatea, a *moa* is the father of a young girl. Some people visit that islet and give him crumbs of yam. The *moa* eats them and sings about the *vaka* (canoe) of Sinilau.

168B Variant from Tonga

Moyle (1995:II,88-101)

A *moa* is the mother of Hina. The Tu'i Tonga, having heard of Hina's beauty, comes to her island with his men. When the *moa* spots his canoe approaching the island, she flies to the beach and scratches the sand. The Tu'i Tonga orders his men to go ashore and catch the *moa*

so he can present the bird to Hina as a gift. But before they can stone her, she flies back to her home and tells Hina what has happened. They both flee to the far end of the island. The *moa* perches on the top of a tree to watch the arrival of the boat, while Hina is hiding. The Tu‘i Tonga and his men look everywhere for Hina, but cannot find her, so they go away. The Tu‘i Fisi then comes to the island, and again his men try to kill the *moa*, but she flies away to warn Hina of their arrival. Sinilau and his men then come from Sāmoa. Sinilau tells his men to place some scraped coconut on a coconut leaf and some bonito in a folded banana leaf for the *moa* to eat, and to wait for her to finish eating before going ashore. The *moa* eats all the food, then flies back to her house to tell Hina that she has been fed by Sinilau’s men and to get ready to sail away with him. She gives her some instructions to prepare for travel, and Hina leaves with Sinilau for Sāmoa, where the wedding is held. Hina becomes pregnant, and when labour starts the *moa* knows what is happening, so she flies to Sāmoa to be with her daughter. She hides in the house, and when the baby is born, she brings a small dog and flies off with the baby boy to her island, leaving the puppy in the baby’s place. Sinilau is then told that a dog has been born, which he raises as his son. When Hina delivers her second child, the same thing happens, but this time the *moa* brings a kitten.⁴⁹ The third time Hina gives birth, it is a *veka* (Buff-banded Rail, *Gallirallus philippensis*) that she leaves in the baby girl’s place. Again Sinilau accepts the *veka* as his child. The *moa* brings up the two boys and the girl on her island. When they are grown up, she decides to take them to Sāmoa so they can meet their real parents. There they are reunited with Sinilau and Hina, and the *moa* flies back to her island.

168C Variant from Sāmoa

Sierich (1904:90-91)

A *tulī* (wading bird) walks on the beach. A wind blowing from inland makes her lift one leg in the air; then, a wind blowing from the sea makes her lift the other leg. She thus becomes pregnant, and a daughter, Sina, is born. Later, when the *aumoega* (proposal party) of the Tu‘i Fiti arrives, the Tu‘i Fiti spots the *tulī* walking on the beach, so he orders his men to stone the bird so they can have a feast with Sina. The *tulī* flies away to her house and tells Sina what has happened: she urges her not to marry the Tu‘i Fiti. When they arrive at the house, Sina tells them to go back home: she will not marry him. So they go away. Later, when Tigilau and his party arrive, Tigilau orders his men to bring a pig for the *tulī*. The bird

⁴⁹ Cats were introduced to Tonga at the end of the 18th century, either by James Cook’s crew in 1777 (Beaglehole 1974:541) or by the first missionaries (Wilson 1799:266). The ‘kitten’ in the story may have taken the place of another animal in older versions.

sits down and eats the pig, before flying to her house and singing to Sina that she has just feasted on a fat pig and that Sina is to marry Tigilau at once. The bird shakes her feathers, and fine mats and tapa cloths fly out. Sina then goes to live with Tigilau.

Variant

Moyle (1981:144-151)

Sina's mother, Silila, turns into a *moa* and wanders about on the beach. Tigilau, who has come by boat with his courting party, tells his men to give Silila a pig's shoulder, and that the bird is Silila. The bird eats the pork and the taro before flying inland, followed by Tigilau. He takes Sina to marry her, leaving her mother crying. However, because Sina demands her food to be pre-masticated for her, Tigilau feels insulted and decides to put her to death. As she is about to be taken to the fire lit for her, she turns into a *moa* and flies back to her mother Silila.

169 **Hawai'i**

Fornander (1917:IV,226-227)

Imaikalani, a blind chief from the Ka'ū district on the island of Hawai'i, is despite his blindness a formidable warrior thanks to his birds, two *koloa* (Hawaiian Duck, *Anas wyvilliana*). The *koloa* hover above him and tell him when a man is approaching, from whichever side he is coming. The two birds, however, are eventually killed by Pi'imaiwa'a (Umi's adopted son), who then kills Imaikalani.

Variant

Fornander (1919:v,378-383)

[Omaokamau strikes the two birds with his club, killing them. Before they die, they give their warning note. Omaokamau slays Imaikalani's two guards before killing Imaikalani himself.]

170 **Mangareva**

Te Rangi Hīroa (1938:334-335)

Hina-hakapirau has three *torea* (Wandering Tattler, *Tringa incana*) watching the three paths leading to her house, where she is hiding during the day because of her suppurative disease that makes her look ugly. She has magic powers to get rid of the disease at night. The role of the bird sentinels is to warn Hina of the approach of a stranger: Hina would then wake up from her daytime sleep and hide. One day, Ra-turagi, who has only seen her in the night time in all her beauty, marries her, and Hina makes him promise never to visit her between

daybreak and sunset. However, told of his wife's disease by his friends, Ra-turagi decides one day to go to her house during the day. A warrior catches one of the three birds in a hand net (*manogi*), and Ra-turagi is then advised to go down that path. He finds the ugly Hina sleeping and flees.

171 Aotearoa

Gudgeon (1906:44-45)

Takaha is a talking *tūi* (*Prosthemadera novaeseelandiae*), the pet of the people of Maungatautari, in the Waikato. When Apanui, a chief from the Bay of Plenty, visits the area, the people of the place are unaware of his identity. Fortunately for them, Takaha hears them asking each other who the stranger is, and, in his sagacity, reveals to them his name. They then make Apanui a present of the bird.

Variant

Tikao & Beattie (1990:135)

STORIES FROM CHAPTER VIII

1. *Guardians of places and people*

172 Aotearoa

White (1887:II,189-193E,172-176M)

Wheketo, the captain of the *Mangarara* canoe (which is coming from Hawaiki), before landing on the east coast of Aotearoa, leaves some birds, as well as many reptiles, on the island of Whanga-o-keno (East Island, off East Cape). These birds are Wehiwehi and Hine-ki-tōrea, a male and a female *tōrea* (Variable Oystercatcher, *Haematopus unicolor*), as well as Tūhaka (Tūwhaka) and Tongawhiti, a male and a female *whāioio* (New Zealand Pipit, *Anthus novaeseelandiae*). The four *manu* are left there to guard (*tiaki*) the island. Much later, Kaiawa sets about removing the *tapu* placed on the island by Wheketo. He thus lights sacred fires, and then smothers them to create a great smoke, which causes Tūhaka and Tongawhiti to sneeze (*tihe*), making them tame (*rarata*). As for the two *tōrea*, they fly away to the rocks offshore and thus remain untamed ('kīhai rāua i poaina e ia').

Similar versions

Tūrei (1876), Gudgeon (1907:88-89)

[The name of the female *whāioio* is Tangowhiti.]

173 Aotearoa

Te Mātorohanga (1913:113,128)

When they reach the bottom (*hiku*) of Te Waipounamu in their exploration voyage, Kupe says to Hine-waihua, his companion Ngake's wife, to leave there her pet *kekeno* (New Zealand fur seal, *Arctocephalus forsteri*) and *kororā* (Little Penguin, *Eudyptula minor*), to guard that end of the island ('hei tiaki mai i tērā pito o te motu'), because there are no people there ('kāore he tangata tahi').

174 Aotearoa

Tarakawa (1893:223,235)

Mumuhou (Mumuhau) and Takereto are left on Repanga (Cuvier Island) by Ngātoro-i-rangi, the *tohunga* on the *Te Arawa* canoe. The role of those two *tīeke* (North Island Saddleback, *Philesturnus rufusater*) is as follows: 'te mahi a ērā manu, he tohu hau, he tohu marangai, he tohu i te paki, i te hau e paki ai te moana' ('the occupation of these birds is to foretell the winds, the north-east wind, the signs of fine weather, the wind when the sea will be calm').

Similar version

Shortland (1856:14)

[Takereto is the male bird, and Mumuhau, the female bird.]

175 Tuamotu

Caillet (1863:92-93)

(Story from Anaa) While Māui is fishing up the Society Islands, Te Kura-i-te-atua, a spirit, uses a waterspout to fashion the islands of the Tuamotu Archipelago. The whirlwind stirs up the waves so much that the sand at the bottom of the sea drifts about and piles up to form some islands with inner lakes. Te Kura-i-te-atua decides to reside on Anaa, and makes that island inaccessible to humans by commanding some seabirds to flap their wings on the surface of the sea to create constant storms that sink any ship approaching the island. Those birds are *atua* in the disguise of birds. When those are eventually subdued by the ‘*aito* Mapu, from Takume, the storms stop.

176 Aotearoa

White (1887:II,128E,122M)

Hine-te-iwa-iwa jumps into Tinirau’s pools of water (*wai whakaata*), which Tinirau uses to admire the reflection of his face. She makes them muddy in order to attract Tinirau’s attention. Those pools are guarded by Ruru-atamai (‘Intelligent-*ruru*’, *ruru* being the Morepork, *Ninox novaeseelandiae*), perched on a tree near the pools. When he sees Hine in the pool, he calls out at once to his master.

Variant

White (1887:II,134-135E,128-129M)

Tinirau’s pools are guarded by two *ruru*, Ruru-wareware (‘Forgetful-*ruru*’) and Ruru-mahara (‘Thoughtful-*ruru*’). When Hine-te-iwa-iwa breaks down the doors and the fences of three of the four pools, Ruru-mahara tells Tinirau about Hine’s actions, but Ruru-wareware denies that anything has happened. Tinirau thus goes to the pools to see for himself, and there he meets Hine. Tinirau’s two wives then send the two *ruru* to find Tinirau. The birds find him sleeping with Hine. Ruru-mahara reports back that he has seen two heads and four feet, but Ruru-wareware says that it is a lie.

Similar versions

Wohlers (1874:25-26,49-50), Tremewan (2002:123,130-131)

177 Aotearoa

White (1887:III,5E,6M)

Uenuku, Rata's granddaughter's husband, dispatches his two pet *ruru* (Morepork, *Ninox novaeseelandiae*), Ruru-atamai ('Intelligent-ruru') and Ruru-wareware ('Forgetful-ruru'), to guard his children's *kūmara*, because the precious food is being stolen by the children of Whena. When two thieves come at night to the elevated storage place (*whata*), the two *ruru* fly from the back wall of the *whata* and kill them. A war ensues between Whena and Uenuku.

178 Sāmoa

Stuebel (1896:77-78,174-175)

The supreme god Tagaloa-a-lagi has two sons, Lelei ('The Good One') and Lēaga ('The Bad One'). Lēaga's children keep stealing Lelei's and his children's food, so Lelei complains to his father. Tagaloa-a-lagi tells him not to be angry with Lēaga's children. He gives him a little bird, Tulī-leoleo-talo ('Taro-guarding-tulī', the *tulī* being a wading bird), to guard his food. When Lēaga and his children come at night to Lelei's taro plantation, Tulī-leoleo-talo runs around the plantation, but the thieves are not afraid of the little bird, and they steal Lelei's taro. Lelei goes back to his father, complaining that the bird is useless as he just screams and runs around. In the end Tagaloa-a-lagi sends down a spirit (*aitu*), Taia, to the garden one night, and Lēaga and his children are killed.

179 Hawai'i

Fornander (1917:IV,554-559)

Kuula and Hina live in Niolopa, in the Nu'uanu Valley in O'ahu. They own Kahuoi, a pearl fish-hook that attracts *aku* (skipjack tunas). When the fish see the hook, they always jump into Kuula's canoe. Kahuoi is kept by a bird named Ka-manu-wai, who lives on *aku*. However, one day, the hook is stolen by Kipapalaulu, the king of Honolulu. Ka-manu-wai, thus going without any food, flies to his roosting place. There he closes his eyes from hunger (hence that place is named Kau-maka-pili, 'roosting with closed eyes') and goes to sleep. Later, Hina has a child, Aiai. The baby is thrown at birth by his parents into a stream and is carried by the water to the palace of the king of Honolulu. Aiai grows up there. He later marries the daughter of the king, Kauaelemimo. One day, Kauaelemimo is longing for *aku*, so Aiai tells her to ask her father to give him a pearl fish-hook and a canoe. Eventually the king agrees, and Aiai takes Kahuoi and Ka-manu-wai along on his fishing trip. The canoe is soon filled with *aku*, some of which are eaten by Ka-manu-wai, and the bird is restored to

his former self. When Aiai returns home, he gives his wife the *aku*, and Kahuoi is taken by its guardian Ka-manu-wai.

180 West Uvea

Guiart (1992:398)

A lizard, wandering about in the grass, cuts its tail on a leaf. Its blood drips on a taro leaf. The lizard goes away. A swampphen⁵⁰ (Australasian Swampphen, *Porphyrio melanotus*), looking for food, scratches the blood that has dried on the leaf and resembles an egg. She sits on it and waits. When an old woman of the Yanu clan comes, the bird flies away. But the bird comes back every day to sit on the blood. One day, the old woman comes and hears a baby crying. She takes the child and raises him. This is the beginning of the Rshua and Yanu clans of the village of Banut.

181 Tupua'i

Aitken (1930:108-109)

Rupe (Polynesian Imperial Pigeon, *Ducula aurorae*) and Hina are brother and sister. Tinirau marries Hina, takes her to his country, and leaves her there while he goes away to another place, telling his people to look after his pregnant wife. But they place her in a house that they cover with a net, so that she cannot leave the house and no one can get in. Hina is by herself, and when she goes into labour, nobody comes to help her in spite of her moaning. She then thinks of her brother Rupe back home, so she calls him to come and help her. Rupe comes straightaway, makes a hole in the net, grasps Hina's back with his wing, and then her abdomen, because that is where Hina tells him she is feeling the pain. She gives birth to a boy. Hina then asks Rupe to carry Tinirau's people and then herself to their home country. Rupe obliges her; however, he shakes down Tinirau's people travelling on his back and wings into the ocean, and all are killed. When Rupe returns to Hina, he tells his sister that the people have arrived safely, but again he takes people on his back and wings only to cast them down into the ocean. He does this three times until no one from Tinirau's people is left alive. Finally, Rupe carries Hina on his back, and when she sees all the bodies floating on the surface of the sea, she asks him why he has done such a thing. Rupe replies that those

⁵⁰ *Kalae* in West Uvean (Fagauvea).

people wronged her by shutting her away in that house and not coming to her help when she was in labour: he was angry with them, therefore he killed them all.

181A Variant from Tuamotu

Seurat (1905:433-434)

Tangaroa, who lives in Amanu, is swallowed by a shark, but he manages to cut his way out of its abdomen after two or three days. He is cast ashore on an island inhabited by women. His daughter Hina goes searching for him, but when she arrives on the island, the women want to put her to death, so they prepare a big fire. Hina then calls her brother Te Rupe (Polynesian Imperial Pigeon, *Ducula aurorae*). The rain starts falling, which announces Te Rupe's arrival. Hina gives birth to a boy. Te Rupe places the baby between his legs and Hina on his back, and they fly away. Hina asks him to fly very high in the sky. When they reach a certain altitude, however, there is no wind, so Te Rupe cannot move forward anymore even though he is still flapping his wings. Hina then tells him to fly down just above the surface of the sea, but at that moment the moon rises, so Hina suggests that they go to the moon. On arrival there she prepares food for Te Rupe and her baby. After two or three days, Te Rupe wishes to go back to Amanu, so Hina smoothes his feathers to make him look beautiful, and she begs him to go to the island of women and drown all the women there because they mistreated her. When Te Rupe gets there, he offers the women to take them to a country with an abundance of food, so the women agree to go. Some of them get on his back and wings, but Te Rupe casts them down into the ocean. He does this several times until no one from that island is left alive. Then he takes his father Tangaroa to the moon to see his daughter Hina, and finally takes him back to Amanu.

181B Variant from Rēkohu

Shand (1896a:133,136,140,n.10)

When Hine is in labour, Tinirau confines her in a house. The fog settles and with it come *parea* (Chatham Pigeon, *Hemiphaga chathamensis*), who help Hine deliver her child and thus get stained by her blood, hence their red bill. They then take her and her baby away.

182 Hawai'i

Westervelt (1915:36-48)

Hina-ulu-ohia is a *kupua* who appears to a woman, Pokahi, in the form of an 'ōhi'a tree (*Metrosideros polymorpha*) rising up from the water of a river, with 'i'iwi (*Drepanis coccinea*) picking its red flowers and singing. Then the tree slowly sinks down and disappears. The 'i'iwi fly away to the West, and Pokahi follows them. There Hina-ulu-ohia has left a

baby girl wrapped in a moss for Pokahi and her husband to raise: Lau-ka-ieie. They bring her up, and birds become the girl's servants and companions. One day, Lau-ka-ieie has a dream about a young chief of Kaua'i, Kawelona, so she sends her brother Makani-kau, the god of the wind, to him. Makani-kau finds Kawelona carried by his bird guardians, a flock of 'i'iwi, on their wings. Those birds, who are flying from Kaua'i towards Lehua, are directed by a bird *kupua*, Kukala-a-ka-manu. The 'i'iwi welcome Makani-kau, and Kawelona agrees to go to Hawai'i to wed Lau-ka-ieie as he too had a dream about her. Among the *kupua* people of the Hawaiian Islands who gather to celebrate their wedding are *ka-poe-kino-manu*, people with bird bodies.

183 Aotearoa Wohlers (1874:10,36), Tremewan (2002:75,80-81)

After being thrown in the bushes (*tātaraheke*) by his mother Hina upon his birth, Māui is found by Mū⁵¹ and Weka (*Gallirallus australis*), who raise him.

184 Sāmoa Powell & Pratt (1891:123-125)

The people of Atafu offer human victims to the sun every day. Ui addresses the sun and begs him to accept a substitute. The sun falls in love with her and promises her that he will no longer ask for human sacrifices. However, fearing that the sun might demand human victims again, Ui's family leaves for some other land. Ui and her sister Ala see on a beach a *panea* (trumpet shell) and a bird (*lai*, probably the same as the *laīa*, Blue Noddy, *Procelsterna cerulea*), belonging to a man named Li'i (or in another version to two men named Nimoa'i and Lavea'i), enjoying himself in the rollers. Ui steals the *panea* and the bird and hides them in her bag. Then she jumps into the sea and swims to the island of Ta'ū, in Manu'a. There she gives birth to a baby boy on the reef, casts him onto the shore, and dies. Tagaloa, seeing the baby from the heavens, takes pity on him. Thus he sends his representatives Tulī (wading bird) and Fuia (Samoan Starling, *Aplonis atrifusca*) to look after him. He also sends a hermit crab (*uga*) to divide the baby's umbilical cord, and a *miti* (Polynesian Triller, *Lalage*

⁵¹ Mū is 'a wingless bird' (Williams 1971:213), and Tremewan (2002:89) surmised that it may be a variant of *moho*, another rail (either the Buff-banded Rail, *Gallirallus philippensis*, or the South Island Takahē, *Porphyrio hochstetteri*).

maculosa), who sucks the mucus from the baby's nose and mouth.⁵² The boy is named Tagaloa-a-Ui.

Variant

Krämer (1902:I,403-405; 1994:I,547-552)

(Story from Manu'a) A girl, Ui, goes to the place where the sun rises and spreads her legs apart. When rising the sun impregnates her, promises that it will move more slowly, and tells Ui to name their child Tagaloa-Ui, a combination of his name and hers, when the boy is born. The girl goes back to her village, and decides to run away with her brother Lua. Ui and Lua swim east towards the island of Atafu, and reach first Lulutu, a desolate and uninhabited place. There they ride the surf. There is Li'i, a man who has run away like them. Li'i has taken two things with him, a *paneā* and a bird, a *manuāali* 'i (Australasian Swamphehen, *Porphyrio melanotus*), 'Li'i's bird'. On the beach there lies the shell, which sings ('*alaga*) when the easterly wind blows (as its mouth points to the east), and the bird sings too. When Ui and Lua come to the beach, Li'i is riding the waves. They take the *paneā* and the bird with them, not knowing that they belong to Li'i, and swim back with them to Manu'a. Lua dies before reaching the island, sinking with the shell. Ui comes ashore with the bird, but the latter slips away from her and runs into the wood. Ui gives birth on the beach. A *tulī* (wading bird) then comes and asks Ui to give his name to the baby boy's limbs: *tulivae* (knee), *tulilima* (elbow), *tuliulu* (side of the head). After the *tulī* leaves, a *miti* comes and sucks the baby's nose. Ui calls her child Tagaloa-Ui.

184A Variant from Tokelau

Huntsman (1995:130)

A *tuli* (Pacific Golden Plover, *Pluvialis fulva*) flies over Fakataka as she is giving birth to Tae-Tagaloa, and alights on the reef. Thus, Fakataka names the neck (*tuliulu*), elbow (*tulilima*) and knee (*tulivae*) of her newborn after the bird.

Variant

Huntsman (1995:149-150)

Kui dies in childbirth. In the heavens, Tagaloa-lagi looks down at the infant left lying and wrapped up in a shroud. He dispatches the *tuli* to prick and peck (*tatui*) the covering. Tae-Tagaloa then emerges from it. The bird also presents to the child two gifts from Tagaloa-lagi: two adzes for making canoes.

⁵² *Miti* means 'to suck' in Samoan.

Variant

Macgregor (1937:85)

Luafatu and his pregnant wife Kui encounter a great storm on their way to Fiji from Fakaofu. Their canoe sinks, and Luafatu drowns. Kui makes it to the reef of an island, on which she gives birth. She then walks to the beach and dies. Tagaloa sends Tuli from the heavens down to that reef. The bird calls the baby Tae-a-Tagaloa, and names the parts of the baby's body after himself: *tulivae* (knee), *tulilima* (elbow), *tuliulu* (neck). He gives the boy a small adze (*atupa*) and a long-handled axe (*ualoa*), with which Tae-a-Tagaloa later builds a canoe.

185 **Aotearoa**

White (1887:I,97-99E,85-87M)

Tāwhaki is attacked at the pool (*wai whakaata*) of Rangitūhi and left for dead by his cousins (the children of Punga and Karihi), who are jealous of his success with women. His aunt Muri-whaka-roto goes looking for him. She calls out his name. A *pūkeko* (Australasian Swamphen, *Porphyrio melanotus*) answers her with his call, 'ke!' ('ka ō mai he pūkeko "ke!"'). She goes in the direction of that voice, and calls out Tāwhaki's name again. A *moho* (North Island Takahē, *Porphyrio mantelli*) replies (*ō*), 'hu!' She then returns home and accuses Tāwhaki's cousins of having murdered him. Tāwhaki manages to cure himself with *karakia*, and a *kāeaea* (New Zealand Falcon, *Falco novaeseelandiae*), his *tupuna* (ancestor), comes near him. The bird startles him to awaken him (*whakaoho*) from this stupor, with his cry 'ke, ke, ke!'

Similar version

Taylor (1855:36-37)

186 **Tokelau**

Thomas, Tuia & Huntsman (1990:76-79)

Alo-mouanaki's canoe lands near where the chiefly maiden Faufau lives. Alo is spotted by Faufau's servants at a pool where they come to collect water. After they tell their mistress of Alo's great beauty, Faufau faints. The *lulu* (Eastern Barn Owl, *Tyto javanica*) then sings that she is lovesick. Her arm starts moving, so the people ask the bird to sing again. The *lulu* thus sings again, and Faufau is revived. She then extols Alo's beauty in a song that she sings out to the *lulu*.

Similar version

Ofiha o na Matakupu Tokelau (1990:193-194; 1991:209-210)

187 Hawai'i

Dickey (1917:35-36)

Kauakahi-ali'i is a young man who, upon seeing a water nymph braiding her hair on a rock, falls in love with her. He makes love to her, then brings her to his house filled with his beautiful pet birds. Later, the nymph, who belongs to the ocean, tries to take him back to her home in the sea by seizing him and jumping into a river. His bird friends, however, save him: they get a half-drowned Kauakahi-ali'i out of the water and carry him back to his home in the mountains.

Similar version

Malo (1971:86-87)

Kauakahi-a-kawau falls in love with the *kupua* Uli-poai-o-ka-moku. His birds from the mountain pluck him out of the Wailua River and carry him back to his home in the mountain on their wings.

188 Sāmoa

Von Bülow (1898:7-10)

Loa and Sina have three sons, Pili, Fuia (Samoan Starling, *Aplonis atrifusca*) and Ma'oma'o (Mao, *Gymnomyza samoensis*), and a daughter, Sina. When Sina marries the king of Fiji, Pili turns into a lizard⁵³ to accompany his sister to Fiji because he loves her. On the way to Fiji, Sina lets him out of her bag, and he falls into the sea. Loa then sends Fuia and Ma'oma'o to rescue him. The two birds find Pili swimming in the ocean, and they take him to Fiji.

189 Hawai'i

Thrum (1923:201)

While Māui is away snaring the sun, his mother Hina has another son, a *pueo* (Short-eared Owl, *Asio flammeus*). Later, Māui is taken prisoner and placed on the altar to be sacrificed, but Hina has a vision of what is happening to her son, so she and the *pueo* go looking for him. The bird sets Māui free by untying his bonds when the guards are all asleep, owing to the prolongation of the night by an invocation of Māui to the moon. The *pueo* then leads him to their mother Hina.

Similar version

Fornander (1919:v,538-541)

⁵³ *Pili* means 'lizard' in Samoan.

190 Hawai'i

Fornander (1917:IV,596-603)

Maki'ioeoe, a chief from Kuai-he-lani, visits Kaua'i, where he leaves a woman with child. He returns to Kuai-he-lani before the baby girl is born. Lau-kia-manu-i-kahiki grows up, and decides to go in search of her father. She reaches Kuai-he-lani, where she bathes in a sacred pool. Because she is not recognised as Maki'ioeoe's daughter, she is then seized by her father's guards and held prisoner in a pig house. A *pueo* (Short-eared Owl, *Asio flammeus*) perched on the house calls out to Lau-kia-manu-i-kahiki at midnight, and reveals her and her parents' names. That *pueo* is Lau-kia-manu-i-kahiki's mother's aunt, who has come to save her. The bird flies down and places on the girl the three tokens that Maki'ioeoe left with the girl's mother before her birth: a whale's teeth necklace, a bracelet and a feather cloak. The guards hear the bird's call, and report to Maki'ioeoe what they have heard. Maki'ioeoe, believing that she is indeed his daughter, comes to the house, and hears the call of the *pueo*. He then breaks into the house and weeps over his daughter.

191 Hawai'i

Thrum (1907:119-126)

Even though he has not met her yet, the Waikiki chief Kauhi is determined to kill Kahala-opuna, his betrothed, after hearing two disfigured men boasting of having conquered her. He goes to her house, and she follows him into the bush. There he kills her, and buries her under a rock. However, a *pueo* (Short-eared Owl, *Asio flammeus*), who is a relative of Kahala, has been following them. The bird digs out the body. With his wings he brushes the dirt off it, and he restores the girl to life by breathing into her nostrils. The bruise on her temple, where Kauhi hit her with *hala* (pandanus) nuts, is healed at once when the *pueo* rubs his face against it. Kahala then sings a lament. But Kauhi hears it, so he returns and kills her again. The *pueo* revives Kahala again. She is killed and buried twice more by Kauhi, and brought back to life twice more by the bird. But the fifth time around, Kauhi buries her under a large *koa* tree (*Acacia koa*) whose roots prove too much for the *pueo*. His claws become entangled in the roots, so he has to give up, and he flies away. An '*elepaio* (*Chasiempis* sp.), Kahala's cousin, who has witnessed the murder, then flies straight to the girl's parents to inform them of what has happened. Meanwhile, a young man who is passing by finds the girl's spirit and digs up the body, and Kahala is eventually restored to life. Later, she marries the young man, and Kauhi is put in an oven. But his spirit transforms itself into a shark, and the shark eventually eats up Kahala.

192 Rapa Nui

Métraux (1940:375)

A spirit takes a warrior's soul to an *ahu* (funerary cairn) to kill him, but another spirit summons three other spirits to save the warrior: Paepae-a-tari-vera (the spirit of a house), Mata-varavara-ahu-rahai (a drop of rain), and Ahiva-kararere (a bird). The latter goes to the *ahu* and digs the warrior's soul out of its grave. The soul sits on Ahiva-kararere, and the bird flies up. The soul is then restored to the body by the spirits.

193 Mangaia

Reilly (2015:157-160)

Two *karakera* (unidentified species)⁵⁴ sent by Moko fly down to his grandson Ngaru in the netherworld. They land on an '*uru* (breadfruit tree). Ngaru's chanting (*tarotaro*) asks the birds to release the rope. From each bird one rope drops down. The *karakera* then haul Ngaru up and carry him to Moko.

Similar version

Gill (1876:233)

*2. Helpers and guides***194 Aotearoa**

Best (1982:226-230)

Because her jealous husband Mataora has struck her, Niwareka flees to the underworld, Rarohenga, the land of her parents. Mataora goes down looking for her, and he eventually finds her. She agrees to go with him. On their way back to the upperworld, Mataora and Niwareka are stopped by Tīwaiwaka (New Zealand Fantail, *Rhipidura fuliginosa*), who is guarding the base of the ascent to the upperworld. He sends his children, Peka (the bat) and Popoia (i.e., *ruru*, the Morepork, *Ninox novaeseelandiae*), to guide the couple. Pātātai (Buff-

⁵⁴ *Karakera* 'does not correspond with any bird currently found in Mangaia or elsewhere in the Cook Islands' (Reilly 2015:183,n.28).

banded Rail, *Gallirallus philippensis*) sends his child too and tells Mataora to place them in dark places, to avoid being killed. This is why they are all nocturnal animals.

Variant

Te Mātorohanga & Pōhūhū (1913:73-74,190-191)

Mataora and Niwareka meet Tīwaiwaka at Pou-tere-rangi, the foot of the ascent to the upper-world (*te ao tūroa*). He is the guardian (*kaitiaki*) of the ascent. He tells them to come back later, in the month of Tatau-uru-ora (November). So they do. Tīwaiwaka then gives them two youngsters (*pōtiki*) to lead (*arahi*) them, Popoia and Peka. At the summit, Pou-tea, they find Pātātai, who asks them to take with them his youngster (*pōtiki*) and to let him stay in the corner of the window of their house (*te poti o te matapihi*). Mataora objects that the bird will be chased by the progeny of Tāne, the other birds, so Pātātai tells him to leave him at the altar of the latrine (*te tūāhu i te turuma*), whereas Peka and Popoia will be relegated to the night.

195 Mangareva

Te Rangi Hīroa (1938:335)

Hina-te-kakara is rescued from a shark that has swallowed her by Taihuka. But Taihuka is later killed. Hina goes down to the underworld to find her rescuer's spirit and restore it to its body. There she asks a bird if he has seen the spirit. The bird leads her to the right place. Taihuka eventually comes back to life.

196 Fiji

Fison (1907:99-133)

A Tongan king sails on the ocean in his large double canoe full of people when a fierce storm arises, which tears the sail. Stuck on the ocean in a canoe that does not move, the people become hungry, so the king orders a young man to kill one of the women. However, the young girl, Talingo, jumps into the sea with her baby just before the man can strike her with his club. She clings to the steering oar unnoticed, and drifts thus for four days, while suckling her baby (who lies on the oar's blade) and trying to keep the birds away from them. But one of the birds tears out the baby's eye with his beak. On the fifth day, mother and child are cast ashore on the island of Ono (an outlier to Kadavu Island). Talingo dies, and the baby boy is cared for by a childless couple, who names him Matandua ('One-eyed'). Matandua grows up to be a fine, strong man. The local people try to kill him several times, but he is

always protected by Talingo's spirit – she watches over him and appears to him in his dreams. She tells him to flee Ono with his foster parents and to sail to Tonga to find his father, so he leaves in a canoe. When a white line of surf is in sight, a little green bird with a white breast alights on Matandua's head as he is steering the canoe. The bird flies away to an island barely seen in the distance, then comes back and forth many times, until Matandua decides to follow the bird and has the prow of the canoe point to that island. At that moment the bird stays on his head and goes to sleep. When the reef is visible, the bird wakes up and flies forward to indicate to Matandua where the passage is. Thus he lands with his foster parents on the island of Tongatapu. The bird leads them to the village of the king, but the people have been attacked by a man-eating giant, the village has been deserted, and all the houses are in ruins. The bird then leads them to the survivors: he darts away, and Matandua follows him into a forest, over a hill and down into a valley. The bird again perches on Matandua's head, and Matandua finds his father, who is dying. Matandua's real father (as it has been revealed to him in a dream) is the Tongan king responsible for Talingo's death. The man gazes at the bird in terror and dies. Then Matandua is told by an old man of the fate of his people: a giant came, killed and ate most of the men and took away and enslaved all the women. Matandua then fights with the giant. Just when the giant is about to kill him, the little green bird flies in the giant's face and darts his beak into his eye, thus saving Matandua, who smites the agonizing giant. He becomes king of Tonga.

196A Variant from Tonga

Brown (1916:426-428)

At sea, Muni's mother is cut open while pregnant because the occupants of her canoe believe her to be responsible for their misfortune (they are experiencing bad weather). The foetus is thrown into the sea, and is cast ashore at Lofanga (in the Ha'apai Group). The infant lies on a rock, where his eye is pecked by a snipe, which disfigures his face. But his cries attract a man and his wife, who adopt the little boy and name him Muni. He becomes an extraordinarily strong man. When Muni learns that the couple who has raised him in Lofanga are not his real parents, they tell him that his father is in Tongatapu and that a *veka* (Buff-banded Rail, *Gallirallus philippensis*) will meet him there and lead him to his father. When Muni reaches Tongatapu, a *veka*, as predicted, runs before him, so he follows him and finds his father, Motuku-ve'e-valu.

Variant

Gifford (1924:123-138)

Muni-mata-mahae's face is pecked by a *kiu* (a migratory wader). He cries and screams. He is found by an old couple on the beach at Lofanga to which he floated (after his mother has been killed at sea). When the child learns that the old couple are not his real parents, they tell him to go and find his real father, Motuku-ve'e-valu, who is still alive, in Tongatapu. Muni will see a *veka* flying before him, and must run after him. Muni obeys their instructions, and the bird leads him to his father.

196B Variants from Futuna

Burrows (1936:227),

Frimigacci *et al.* (1995:330-331,360-361)

1. Sitting by the seashore, a childless woman, seeing many birds swooping to the surface of the ocean, comes closer and finds a baby wrapped in fabric fighting off the birds swooping down to him. She rescues him, names him Ufingaki, and raises him.
2. Moekiala and Tafala, a childless couple, live in Falelavaki. Moekiala goes down to the seashore to collect seawater. She sees birds hovering over the beach. As she gets closer, the birds fly away, and she finds a baby still wrapped in a placenta. She runs back to her husband with the baby, whom they adopt and name Ufigaki.
3. Moekiala sees a *tuli* (Pacific Golden Plover, *Pluvialis fulva*, or Wandering Tattler, *Tringa incana*) hopping on the beach and pecking at something. As she gets closer, she finds a baby still wrapped in a placenta. Ufigaki becomes a very strong man.

197 Takū

Moyle (2018:228; 2018a:149; pers. comm.)

Whenever *Hakautu*, the founding canoe of Takū, goes on a voyage, a *raupiti* (Black-naped Tern, *Sterna sumatrana*) flies in front of it and shows the right direction. Whenever the canoe comes to the deep sea, a *tavake* (White-tailed Tropicbird, *Phaethon lepturus*) appears and cries, also showing the right direction. He flies away every time that the canoe approaches an island, and the *raupiti* then takes over.

198 Rotuma

Churchward (1937-1938:255-256,258-259)

Rotuma is ruled by some ruthless Tongan chiefs. Fa'afe, a man of chiefly rank, wants to fight against the Tongans but cannot find anyone to help him, so he decides to leave in his

canoe. He takes with him two *arnea* (Rotuma Myzomela, *Myzomela chermesina*), and after a while lets them fly towards the land. The two birds return to the canoe before very long, so Fa'afe knows that he has to go further. The same thing happens at two other places. Finally, when he lets the birds go and they do not return, thus showing that there is fresh water there, he tells his crew that they will land there.

199 **Tonga**

Collocott (1928:52-53)

Hama, a clairvoyant living in 'Eua, notices a tropicbird (*tavake* in Tongan, a White-tailed Tropicbird, *Phaethon lepturus*, or Red-tailed Tropicbird, *Phaethon rubricauda*) flying away before sunrise to get food. He tells the crew of a canoe to start very early in the morning and to follow the bird, for they will find the island of 'Ata, where no canoe has ever been. He also tells them about the headlands and the rock that they will see there. The men obey his instructions, and this is how the island of 'Ata has been discovered. Upon their return they report that Hama's descriptions were correct.

200 **Tonga**

Lewis (1994:211-212)

Two brothers, Gaseata and Gaseana, from Nofoali'i, in Upolu, decide one day to follow in their canoe their restless tame tropicbird (*tavake* in Tongan, a White-tailed Tropicbird, *Phaethon lepturus*, or Red-tailed Tropicbird, *Phaethon rubricauda*). The bird leads them to Vava'u, then to Fakanoaloto (a fishing ground), and eventually to Ha'apai, where they settle and found the Tuita clan.

201 **Aitutaki**

Kunike (1928:29-31)

In Kupolu, a huge spotted sea-snake gets out of the water to follow a white heron (Pacific Reef Heron, *Egretta sacra*, *kōtuku* in Rarotongan), finds him sleeping on a pandanus tree, and climbs up the tree. They fight the whole night. The following morning, Rata, on his way to chop a tree to build a canoe, finds them fighting. When the heron sees Rata, he implores him to help him, but the sea-snake tells Rata not to intervene. The bird begs Rata again, but again the sea-snake tells him to go away, which Rata does because he wants to go and fell a

tree. But the heron then says reproachfully to Rata that his canoe will not be built without his help. Rata fells a tree, but the following morning the tree is up again. On the third morning, he notices that the exhausted heron and the sea-snake are still fighting. He understands now the words of the heron, so he strikes the sea-snake with his axe and cuts it into pieces. Later, Rata again fells a tree, watched all day long by the heron perched on the branch of a nearby tree. When Rata leaves at night, the grateful heron summons all the birds of Kupolu. They obey their master's order and hollow out the huge tree trunk with their beaks to fashion a canoe.⁵⁵ The seabirds drill holes and the landbirds fasten the parts together. The following morning, the work is complete. The birds then carry the canoe to the beach by Rata's house. Rata wakes up, and names the canoe *Tarai-pō*, 'fashioned in the night'.

Similar version

Gill (1892:33-35)

[To carry the finished canoe to the beach where Rata lives, all the birds surround the canoe, then alight at a given signal, singing as they fly. Rata is woken up by the unusual bird song and finds the beautiful canoe lying there.]

Similar version

Gill (1876:142-145)

Rata comes upon a deadly combat between a beautiful white heron (*rūrū*)⁵⁶ and a moray eel ('ā'ā). The bird has defiled the eyes of the moray eel while resting on a stone on the reef. The moray eel has followed the bird to a fragrant pandanus tree. On the third morning, Rata slays the moray eel. The heron then gathers all the birds of Kupolu to hollow out a canoe for Rata. The canoe is flown into the air by the birds to Rata's dwelling.

201A Variant from Rarotonga

Gill (1912:44-47,51-54)

It is 'Oroke'u who first comes upon the *rūrū* and the 'ā'ā [it is thereafter called *tuna*, or freshwater eel], then it is 'Oro'inano, but they do not intervene. Then 'Orotaere takes pity on the bird, because he is a bird brother of his ('e tuakana manu nāna'), so he kills the eel. When he tells the bird that he is going to fell a tree to make a canoe for the *ariki* Te Arutanga-nuku, his nephew (Atonga-tangata's son), the bird directs him to a particular tree, a

⁵⁵ In a Rarotongan version, the beings who keep re-erecting the tree are not birds but 'a host of gods' (*nuku atua*) (Savage 1910:147).

⁵⁶ The word *ruru* may refer to a heron, an owl, an albatross or a petrel. According to Buse (1995:407), in Rarotongan *rūrū* is an owl; but there are no owls in the Cook Islands. In Sāmoa, *lulu* is the Eastern Barn Owl (*Tyto javanica*), and *ruru* is the Morepork (*Ninox novaeseelandiae*) in Māori. But *ruru* is a type of petrel (*Macronectes* sp.) in Rapa Nui, and 'ruru' is part of the name of an albatross (*toroa ruru*) and of a petrel (*rurutāiko*) in Māori. Gill (1876:149) reported that in Aitutaki and Rarotonga some people believed the *ruru* to be the albatross, while others said that it was the white heron.

maota-mea (*Dysoxylum* sp.). In the end, the *Tarai-pō* canoe is brought down by numerous chanting birds, big and small, from the forest right down to the platform (*paepae*) of the house. The chanting (*amu*) is led by the *kākerōri* (Rarotonga Monarch, *Pomarea dimidiata*). The canoe is then renamed *Te Manu-ka-rere*.

Similar version

Te Ariki-tara-are (1919:139-142,148-150)

[After killing the 'ā'ā, 'Orotaere weeps (*auē*) over Ruru, then heals (*rapakau*) his wounds with some water.]

201B *Variant from Aotearoa*

Clark (1896:94-98)

Rata sees a white heron (Great Egret, *Ardea alba*, *kōtuku* in Māori) fighting with a large lizard. He kills the lizard with his greenstone axe on the second day. The heron reprimands him for not making an offering to Tāne before felling the tree. All the birds then make a canoe for him.

Variant

Beattie (1919:44-45)

After the landbirds have been defeated in a war against the seabirds and have fled into the forest, Rata saves the life of their king, Ruru (Morepork, *Ninox novaeseelandiae*). The tree cut down by Rata is re-erected twice during the night by the birds of the forest. On the third night, as Rata watches the birds re-erect the tree, Ruru tells him that he failed to recite *karakia* before felling the tree. He teaches him the proper *karakia* and tells him to go home. In the morning, Rata finds that a fine canoe has been hollowed out for him by the birds of the forest under Ruru's command. He names the canoe *Tārai-pō*. It is later renamed *Tākitimu*.

Variant

White (1888:v,8E,7M)

In Hawaiki, Rata chops a tree, in the presence of a *pōpokotea* (Whitehead, *Mohoua albigilla*) and a *pihipihi* (Rifleman, *Acanthisitta chloris*), which is an ill omen ('he aituā aua manu nei'). The following day, he finds the tree standing up again. His sister teaches him the proper ritual procedure to cut it down.

Similar version

Shortland (1856:4-5)

201C *Variant from Mangareva*

Te Rangi Hīroa (1938:326-327)

Rata hides and observes the birds re-erecting the tree that he has just felled to build his canoe to go in search of his parents taken captive by Kotuku-takotako. When asked why they are

doing this, the birds reply that Rata has not sought their permission. Now they are willing to help him, and they build a canoe for him that they launch in the sea.

Variants from Taumako and Pileni

see 164 and 164A

201D Variant from Sāmoa

Turner (1884:215-216)

Ten brothers are named after the ten numerals. They come upon an owl (Eastern Barn Owl, *Tyto javanica*, *lulu* in Samoan) fighting with a snake. The owl begs the brothers, one after the other, to kill his opponent, promising them some trees to build their canoe. However, they all refuse to help him. The youngest brother, Tasi (which then meant ‘number ten’), eventually kills the snake with his axe, and out of gratitude the owl then makes everything *tasi* first instead of last.⁵⁷

Variant

Stair (1895:101-102)⁵⁸

The brothers Olo-keu and Olo-i-nano cut a tree to build a canoe in a forest in Savai‘i belonging to Rata. Angry that they did not ask for his permission, Rata makes the tree stand up again. The two brothers fell the tree again the following morning, and on their way home they see an owl fighting with a snake.⁵⁹ The owl asks them to intervene, but the snake tells them not to interfere. Then the owl says that he is the lord of the forest and that if they do not stop this fight they will never paddle in their canoe. Remembering how the tree was made to stand back up earlier, they decide to help the owl and kill the snake. The owl tells them to go and prepare their canoe, which the brothers build. However, they both die before it is dragged to the beach. Their elder brother Atonga then takes possession of it, and commands all the birds to lift it and carry it to Upolu. Atonga changes the name of the canoe to *Manu-a-lele*.

⁵⁷ In a Tokelauan version of the story, the canoe is not fashioned by birds but by insects for Tasi, one of ten brothers, for he has saved Sinota from the attack of Te Gata, ‘The Snake’ (Burrows 1923:162).

⁵⁸ Stair’s informant was from Rarotonga.

⁵⁹ In the original text it is a conger eel, or *pusi*, but for Stair a snake is implied because the scene takes place inland and ‘snakes are found in Samoa, but not in Rarotonga’. However, Newell (1895:239) argued that ‘no Samoan will admit . . . that the *pusi* referred to in the legend is other than the *pusi* of the sea (the sea eel). They see no difficulty whatever in the *pusi* being able to live in the *lata* forest which is on the coast.’

202 Aotearoa

Best (1982:548)

Different species of bird gather to haul the hull of the *Tākitimu* canoe carved by Ruawhārō in Hawaiki. Each species holds a drag rope of its own. When Ruawhārō and Tūpai cut the drag ropes, each species flies away with its own rope. This is why those bird species still fly in flocks to this day.

203⁶⁰ Tokelau

Burrows (1923:154-157)

Sina and her brother Te Lupe (Pacific Imperial Pigeon, *Ducula pacifica*) live in Fakaofu. One day, their parents put all their mats out in the sun and go away, leaving their children in charge. Wanting to spoil all the mats, Asolelei ('Fine-day') causes a strong wind to blow the mats out to sea while the unsuspecting Sina is asleep. Te Lupe, who is awake, recovers some mats, but the majority are lost. He pricks his sister's eyes with his bill to wake her up, but to no avail. When the parents return, they find their mats gone and Sina still asleep. They are very angry with her, so she runs away to the beach, jumps on a turtle's back, and is carried all the way to Vava'u, where Tinilau lives. Sina marries Tinilau and gives birth to a baby girl. Meanwhile, Te Lupe is looking everywhere for his sister. When he finally lands in Vava'u, he tells her to sit on his shoulder and to put the baby in his bill. They fly over Tinilau's canoe, who is out fishing, and Tinilau follows them. They thus return to Fakaofu.

Similar version

Huntsman (1977:2-15)

[Te Lupe was caught in the bush by Hina's parents and tamed for her.]

203A Variant from Tuvalu

Kennedy (1931:180-186)

(Story from Vaitupu) Sina's turmeric gets wet in spite of Te Lupe's pecking at her eyes. She is carried to Tinilau's island on the back of a turtle, and marries Tinilau. While Tinilau is out fishing, Te Lupe arrives and pecks the fruit of a *nonu* tree (*Morinda citrifolia*) with his beak, throws it away to Sina, and she recognises her brother's teeth marks on the fruit. She looks up and sees Te Lupe in the *nonu* bush. Te Lupe tells her that their mother is sick with weeping for her, so she climbs on his back and they fly away to their parents.

⁶⁰ See also **18** and **236**.

203B Variant from Nukumanu

Sarfert (1931:444-446)

While Namukataha sleeps, it starts raining: the aprons that were placed in the sun to dry get all wet. Te Rupe then comes and puts the aprons in the house. When Namukataha's parents return, they scold her, so she runs away to the beach. A turtle comes and carries her to Tinilau's island. Tinilau tells her to marry Ahivo, his elder brother. One day, Ahivo asks Namukataha if she wants to get a *rupe*. She replies that she wants one, so she takes a *rupe* and places him on a stick, but the bird falls down. She then places him on Ahivo's wooden stick. She says to the *rupe* that he is not a bird, but Tinilau himself, then she asks him to shake his plumage ('lulu to hulu!'). His legs then come out. Namukataha repeats the same thing, and his arms come out. The third time around his body and his head come out. Tinilau gets up, grabs the stick, and cuts off Ahivo's head. He then marries Namukataha.

203C Variant from Luangiua

Keopo (1981:48-58)

Asinga's parents go to their garden. Kevaelangi, a spirit, makes her fall asleep and tells the rain to fall so the clothes will get all wet. A *lupe* flies by, grabs some of them, and pecks the girl's eyes to wake her up, but she keeps on sleeping. Scolded by her parents, she feels ashamed and angry, so she goes to the end of the reef, where she cries out to the fish to take her to Kingilau's island. They all reply that they are unable to carry her because they only swim around the reef, so the girl urinates on some, and leaves black, yellow or red marks on others with ashes and yellow and red turmeric. The turtle (*hongu*), however, agrees to take her to that island. Asinga goes to Kingilau's house, where she makes a mess. They sleep together, but Kingilau gives her to Asiho as his wife. Asiho and Asinga go to the beach, and he asks her if she wants to eat a bird. She replies that she would like to, so Asiho calls out to all the birds and asks them to come to him: the *ngo'o* (Brown Noddy, *Anous stolidus*), the *leia* (Black Noddy, *Anous minutus*), the *kava'e* (White-tailed Tropicbird, *Phaethon lepturus*), the *akaha* (Lesser Frigatebird, *Fregata ariel*, or Great Frigatebird, *Fregata minor*), and the *popi'i* (White Tern, *Gygis alba*). They all come, and Asiho asks Asinga to choose one. The girl replies that she does not want any of those, so they all fly away. She then asks Asiho to call out to the birds again. Kingilau comes in the shape of a *lupe* with the last group of birds. Asinga tells Asiho that she only likes the last bird, before grabbing the nearly-dead-looking bird, much to Asiho's surprise. She asks Asiho to put the *lupe* on his fighting stick. While she looks for lice in his hair, Asiho falls asleep. Two sisters then come along and warn him that this is no bird on the stick, this is Kingilau, but Asinga sends them away. When Asinga asks the *lupe* to shake his body, a hand appears. The two sisters then come back,

warn Asiho again, but are driven away by Asinga. When she again asks the *lupe* to shake his body, he resumes his human form. Kingilau then picks up the stick, stabs Asiho, and runs away with the girl.

203D Variant from Tonga

Fanua (1982:11-17)

On the island of Niuafo‘ou, Tangifetaua’s parents, Ongo‘alupe and Tafi, go to their food garden. All the fine mats made in preparation for Tangifetaua’s wedding are put out in the sun. She gets exhausted from carrying all the mats, so she falls asleep. The gods of thunder, lightning, wind and rain decide to destroy the mats: suddenly the rain pours down. Tangifetaua’s pet *lupe* pecks at her to awaken her, but to no avail. The mats are all blown out to sea. She is scolded by her mother, so she runs off to the shore, calls out to the fish, and gives them different colours and marks. A turtle carries her all the way to Tonga, where the Tu‘i Tonga takes her as his wife. Meanwhile, the *lupe* looks everywhere for her. When he eventually finds her, he tells her that her parents are missing her very much, crying day and night and refusing to eat. She agrees to go back to her island with him. She hangs onto the bird’s tail, and they fly off. The Tu‘i Tonga is out fishing with his men when he sees her in the sky. They follow the bird and paddle all the way to Niuafo‘ou. There, she tells him that she cannot return to Tonga because she must look after her parents. He agrees to stay, and they live there together.

Variant from Sāmoa

see 13

204 Aotearoa

Keys (1923)

Te Aotapairu, unhappy and ashamed, leaves her husband and flees to settle among the Ngā Puhi, at Whangaruru, where she remarries. But her son, Te Rongorere, and her daughter, Hineteao, long for their mother, so they go in search of her. They set out in a canoe from Maketū, taking with them a pet *miromiro* (Tomtit, *Petroica macrocephala*) named Matairangi.⁶¹ They sail past Hauraki, Waitematā, then Whāngārei, and let the bird fly ashore at each of those places, but the bird always returns to the canoe with nothing in his beak. At Whangaruru however, the bird alights on the window of the house where Te Aotapairu is weaving a mat. His flitting about makes her understand the reason of his coming. He alights

⁶¹ In Māori, *matairangi* is an ‘observation post, as a hilltop used as a lookout’ (Williams 1971:187).

on her head and pulls some reddish hair, which he brings back to her children in their canoe. They immediately recognise their mother's hair. Matairangi pilots the canoe to shore, and then leads the children to their mother's house. Te Aotapairu returns to Maketū with Te Rongorere, Hineteao and her youngest child, also named Matairangi, and she settles in Tūhua (Mayor Island) with a new husband.

205 Aotearoa

White (1887:II,136-137E,130-131M)

After Rupe has snatched Hine-te-iwaiwa and her baby away from him, Tinirau goes searching for them, travelling on the back of his pet whale, Tūtūnui, and accompanied by his pet birds. When the birds cry over a *kāinga* (village), Tinirau knows that Hine is not there. But when they eventually make a prolonged cry ('ka tūmau te tangi a ngā manu') and hover over a *kāinga*, Tinirau makes a landing and finds his wife.

Similar version

Wohlers (1874:26-27,50-51)

206 Emae

Guiart (1973:291-292)

The canoe of Roymata, a chief from Efate, is blown off course by the wind. Roymata lands at Vaitini, on the island of Emae. There he hides his chiefly identity by removing his bracelets, so Ti Vaitini makes him his slave. In Efate, his wife dispatches his two *nawipē*⁶² (Pacific Imperial Pigeon, *Ducula pacifica*), Sererei Yatonga and Ropmangèngè, to find him. The people of Emae throw arrows at the birds, but miss them. They land on Roymata, one on each shoulder, prompting Ti Vaitini to realise who Roymata is. They pluck hairs from his beard and fly back to Efate to show to his wife. She asks them where Roymata is, and names each island in turn. The birds nod negatively until she names Emae. The people of Emae apologise to Roymata for having treated him badly, and they take him back to Efate.

Similar version

Ballard (2018)

[The two pigeons, *nawimba*, are named Rupangopango and Tareriatonga.]

⁶² *Nawipē* is the name of this bird in some of the languages of Efate; in Emae it is *rupe*.

In Efate, Roymata quarrels with his brother Roymuri and his cousin Roymalo, so he banishes them. Roymalo's canoe is blown off course by the wind, and he lands at Vaitini, on the island of Emae. Ti Vaitini welcomes him, but Roymalo hides his identity. There, Roymalo raises two *nawipë*, and teaches them to speak. When they are old enough, he sends them to Tukutuku, in Efate, where his cousin Roymuri lives. They alight on a tree there and whistle. Roymuri hears them, then he dreams that night that Roymalo has sent the birds to tell him where he is. The birds then fly back to Roymalo in Emae. Roymuri prepares a canoe to follow the birds. When he is about to land on Emae, the birds alight on Roymalo's hand. Roymuri finds his cousin on the beach, and Roymalo goes back to Efate with him.

207 Tahiti

Ahnne (1933:172-173)

Paihe-‘ōtu‘u is a little ‘ōtu‘u (Pacific Reef Heron, *Egretta sacra*). A giant heron named ‘Ōtu‘u-nunamu, who lives in a cave in Ra‘iātea, has stolen the wife of the king (god?) Tuoropaa, so the king sends messengers around Ra‘iātea and Taha‘a to summon all the herons to go and fight ‘Ōtu‘u-nunamu. However, they are all afraid of the giant bird, and only the brave little Paihe-‘ōtu‘u goes. He alights on ‘Ōtu‘u-nunamu's beak, who swallows him. He then descends all the way down to the bird's intestines, which he starts to eat. ‘Ōtu‘u-nunamu cries in agony and spits out the little bird, who lands on Taha‘a. Paihe-‘ōtu‘u then bathes in a river, before going back to the cave. He is swallowed and spat out again a few times, until ‘Ōtu‘u-nunamu's intestines are completely eaten, causing the giant bird's death. He sets Tuoropaa's wife free, and she is taken back to her husband. All the ‘ōtu‘u then gather and proclaim Paihe-‘ōtu‘u as their king.

208 Ra‘ivavae

Dunis (1999:139-140)

Hao and Maria have five children: Rapa, Ra‘ivavae and Tupua‘i (three sons), and Rurutu and Rimatara (two daughters). Hao goes deep-sea fishing, but fails to return home. Maria asks the ‘ōtu‘u (Pacific Reef Heron, *Egretta sacra*), a family friend, to go and look for him. The bird agrees, but the five children want to go in search of their father themselves, much to the chagrin of their mother, who worries that she might lose them too. After four days, Rimatara is exhausted and abandons the search, then dies. After five days, it is Rurutu's turn.

After six days, Tupua‘i gives up too, and dies. Rapa and Ra‘ivavae continue the search, unaware of their siblings’ demise. They die soon after. Maria asks the bird to go in search of her children. He finds them dead, one after the other. He cuts a lock of the hair of Rimatara and Rurutu, takes a piece of the tapa loincloth of Tupua‘i, the pearl necklace of Ra‘ivavae, and a piece of Rapa’s loincloth together with a pearl kept in one of its tapa folds. The bird cries, and brings Maria the bad news. She dies of grief soon after.

3. *Companions*

209 **Hawai‘i** Pukui (1933:158-161), Green & Pukui (1936:158-161),
Pukui & Green (1995:32-33,120-121)

Kea-malu is a beautiful maiden who lives at Pali-uli. Birds are her guardians, and they feed her with berries and with the honey of *lehua* (*Metrosideros polymorpha*) flowers. She only eats the food of birds. One day, a young man sees her by a spring and desires her, but she does not want to marry. When the man insists, the birds take Kea-malu away on their wings. She remains hidden for a while, then returns to the spring when she thinks that the young man has forgotten about her. However, the man returns and is about to take her away when an ‘io (Hawaiian Hawk, *Buteo solitarius*) comes and pecks the man’s face and arms, and the girl is again carried away by the birds. A test of beauty is then organised between Kea-malu and Ka-lehua-‘ula, the young man’s *ipo aloha* (sweetheart). The two girls each place their flowers in a gourd (‘*umeke*), and the winner of the contest will be the owner of the gourd over which the most birds flutter. ‘*Iwi* (*Drepanis coccinea*) hover over Kea-malu’s gourd, but only a few birds hover over the other girl’s. The two girls then appear in front of everyone to be seen and compared, and Kea-malu wins the beauty contest and marries the young man.

210 **Hiva Oa** Handy (1930:54-56)

Because a singing festival is to be held in honour of the chiefess of Hanaiapa, the *kota‘e* (White Tern, *Gygis alba*) and the *kope‘a* (Marquesan Swiftlet, *Aerodramus ocistus*) fly up the valley to find songs to sing in her honour and to gather sweet things for her. They come upon Tona-hei-eee, a very handsome young man, dwelling up on a tree. When the *kota‘e*

tells the *kope'a* to come and have a look at him, Tona-hei-eee finds it strange that birds should be able to talk like humans. He asks them what they have come here for, and upon hearing that they are looking for songs to sing to the chiefess, he sings them a song that mentions himself and the *kota'e*. Then the *kota'e* repeats the song. Tona-hei-eee sings another song, to the *kope'a* this time, that mentions himself and the *kope'a*. The birds are delighted. He then instructs them to go back to their chiefess, but not to tell her that it was he who taught them the songs. The two birds go to the feast, and turn themselves into two women. They sing their songs, which delight the chiefess. They tell her that it was not another bird that taught them the songs, but a very handsome man. Then Tona-hei-eee reveals himself, and sleeps with the chiefess.

Similar version

Von den Steinen (1934:214; 1988:151-152)

[This version mentions no *kota'e*, only a *kope'a*.]

211 **Fatu Hiva**

Von den Steinen (1933:27-28; 1988:33)

In Ua Pou, Akaui is treated badly by his host Toaetini: he is served a pig skull that has already been eaten. He takes revenge by making Toaetini's servants disappear when summoned: a bird that brings fish, a rat that brings kava, and a *koao* (Spotless Crane, *Porzana tabuensis*) that brings water. Toaetini sends a man to look for his *koao*, the man goes to the water but finds the bird dead. So is the rat.

211A *Variant from Tahuata*

Lavondès (1975:90-91)⁶³

[Akaui's antagonist, Pa'etini, gives him a pig that is just bones. Pa'etini's *koao* does not bring water and his birds do not bring fish. Pa'etini draws his magical powers from two *kōputu* (Herald Petrel, *Pterodroma heraldica*), who come to him whenever they are summoned. The two birds defile Akaui's kava.]

⁶³ This version, which can be found in Samuel Elbert's manuscript that Lavondès used in his PhD thesis, was collected by Elbert. For Lavondès, the birds and the extraordinary tasks that they perform bring *mana* (power, prestige) to Pa'etini (1975:107-108), and his *mana* is manifest in his power over *vai* (fresh water) through the agency of the *koao* (1975:116).

212 Mangaia

Gill (1876:289-293)

Human sacrifices are offered to Rongo. One day, one of Rongo's victims is stolen from his altar by Matarau, a lizard god with two hundred eyes, eight tails and eight heads, and kept in the shade of Matarau's *marae* (temple). The lizard watches the victim from a dark recess. Rongo sends his birds to recover the victim, but they can only look from a distance, perched on the branches of the sacred trees of the *marae*, because they are terrified by Matarau. They go back to Rongo, who scolds them and sends them back to the *marae*. But when they approach Matarau's cave, they are all devoured by the lizard. Eventually, two little yellow butterflies sent by Rongo hide on the yellow leaves of a banyan tree and manage to steal the victim from Matarau, aided by an army of butterflies and moths.

213 Aotearoa

Beattie (1994:153)

A *piopio* (South Island Piopio, *Turnagra capensis*)⁶⁴ named Piopio-tahi is Māui's pet. He travels with Māui on his canoe *Mahunui* from Hawaiki. The bird talks only to Māui, and only Māui can understand his talk. Milford Sound is named Piopio-tahi after him.

214 Mungiki

Kuschel (1975:183-184)

Tobaka, a culture hero (*kakai*), travels in his canoe with his *kangae ngangī* (Nicobar Pigeon, *Caloenas nicobarica*). He drifts carelessly on the open ocean until he runs out of food. His bird is hungry, but there is nothing left to feed him, so Tobaka cuts off one of his fingers, and feeds it to the bird. Then he finds his whetstone (*simata*) in a basket, and makes his bird swallow it. When the *kangae ngangī* defecates, Tobaka grabs the whetstone and washes it off in the ocean to get rid of the bird's intestines clinging to it. He then makes him swallow the whetstone again. Eventually his rotten canoe splits into two pieces; a turtle comes, and Tobaka climbs on its back.

⁶⁴ According to Beattie (1945:143), however, South Island Māori did not call that bird *piopio*. The name of the 'native thrush' (as Orbell [2003:78] pointed out, 'nostalgic British colonists called the piopio the New Zealand thrush, though the resemblances are superficial') was 'certainly not *piopio*', but Beattie's Murihiku informant told him that *piopio* was the name of the Morepork (*Ninox novaeseelandiae*) (Beattie 1920:XVII,7,9).

Similar version

Elbert & Monberg (1965:157,n.2)

[After the bird has eaten Tobaka's finger and defecated, Tobaka grabs the finger, washes it off in the ocean, then makes the bird swallow it again. After the finger has become rotten, Tobaka makes the bird swallow a pebble (*bunguhatu*).]

215 **Mugaba**

Elbert & Monberg (1965:85)

Tehu'aigabenga lives in Nukuahea with his bird Tengigongigo. Tengigongigo is a very wise bird who accompanies Tehu'aigabenga wherever he walks. This bird gives the life principle to humans. People can hear him crying, on the sea and in the houses, but nobody can see him.

216 **Pukapuka**

Macgregor (1935:11)

Ngaliieieu, the god of the sea, has two pet birds. When he wrestles on the shore in Sāmoa with another god, Te Akuaku, the two birds come and help Ngaliieieu by holding his leg firmly to the reef so that Te Akuaku cannot throw him beyond the sea. The contest is a draw; the two gods become friends and set out for Pukapuka, where they settle.

217 **Aotearoa**

Graham (1917)

A man catches a bird at Kāwhia, but instead of killing him, he keeps him as a pet because of his beautiful plumage. He builds a hut for the bird, named Korotangi [also named Korota, or Korotau, in *waiata* (songs)], and feeds him the best of foods, even *huahua* (birds preserved in their own fat). His wife, however, dislikes the bird because so much good food is wasted. Whenever her husband goes fishing or hunting, she mistreats the bird and eats his food, and only gives him *pōhata* (wild turnip) leaves to eat. Thus Korotangi runs away. When the man returns and asks his wife where his beloved bird is, she replies that he has swum away out to sea. The man looks everywhere for the bird, in vain. He only finds some feathers that Korotangi has shed on the ocean. He brings the feathers home, weeps over them, composes a *waiata* (song) for the bird, and carves a little box to hold the precious feathers. When his wife's people tell him how she let the bird escape and how she used to

eat his food, he leaves his wife and returns to Manukau, where he comes from. There, he often opens the box, weeps, and sings his *waiata*. When he dies, he is buried with the carved box.

Variant

Best (1982:567-568)

In Kāwhia, Korotangi belongs to Te Haupa. He warns the people of the arrival of enemies. He keeps looking for food in the ovens, so one day he is driven away by some people. Ashamed, he goes away to Aotea. Te Haupa looks everywhere for his bird, and bewails his loss in a song. As he finishes his lament, Korotangi appears from a swamp. Te Haupa jumps and catches him. The bird tells his master that he was just about to die because of the great distress that he felt at having been driven away from the food ovens. Then, he dies, and is buried at the edge of the swamp. Korotangi turns into stone.

Variant

Schnackenberg (1935)

A little girl, Parewhaita, from Maukutea (on the southern side of Aotea Harbour), finds on the beach a very young, lonely *pārera* (Pacific Black Duck, *Anas superciliosa*). She takes him home and nurses him. They become inseparable companions and converse with each other. After a while, however, she marries and moves to Te Maika, taking Korotangi with her. Once she starts having children, the bird becomes more and more neglected as her domestic duties increase. So the bird eventually leaves. He tries to make friends with the other birds, but they just peck at him. When he returns to Aotea Harbour, the ageing bird feels very lonely. He gazes at his own reflection on the surface of a pool of water, and, sensing his decline and decrepitude, he thinks once again of Parewhaita, sings a lament, and plunges into the pool, turning immediately to stone.

218 Mangareva

Laval (1938:90)

Turia kills his brother-in-law Honu-a-karoiti, a chief from Aukena (one of the Gambier Islands), by throwing him down a cliff. He loads the body of the dead man onto his canoe and returns to Mangareva, but on the way two pet kingfishers⁶⁵ of Honu come fluttering above the canoe. They do not go away. Only when one is killed does the other one fly away.

⁶⁵ The Mangareva Kingfisher (*Todiramphus gambieri*) became extinct in Mangareva prior to 1922 (Holyoak & Thibault 1984:145). This bird may have been known in Mangarevan as *iikotara* ('the name of a bird' for Tregear [1899:24]) as cognates of this word designate kingfishers in other parts of Polynesia, or as *nganga* (the name of 'the alcyon bird' according to Janeau [1908:28]). However, the birds in this story are not

219 Rapa Nui

Felbermayer (1971:21-23)

One day, Hotu Matu‘a, the first settler of the island, visits his daughter Teatea and her husband Ruko, and he stays with them a few days. He always carries two birds on his shoulders, which he has tamed. Ruko tells him that he has seen Oroï, the brother of Hotu Matu‘a, who wants to be king in the latter’s place. Hotu Matu‘a then tells Teatea and Ruko that he will go and find his brother, and to watch his birds from the top of the hill: if the birds fly away, Hotu Matu‘a is dead, but if they cannot see the birds, either Hotu Matu‘a has not found Oroï, or he has defeated him. Oroï sees his brother coming and places a noose on the path. When he believes Hotu Matu‘a to be trapped, he pulls the noose. Hotu Matu‘a stumbles but does not fall. Alarmed, the two birds on his shoulders fly up, but immediately return to him. When Oroï come out of his hiding place, Hotu Matu‘a is still standing, and he curses his brother. Oroï then falls to the ground, and Hotu Matu‘a defeats him easily.

Similar version

Englert (1939:46-48; 2006:52-53)

Longing to see his adopted daughter Teatea again, Hotu Matu‘a leaves Anakena accompanied by all his *tara* (Sooty Tern, *Onychoprion fuscatus*, or Spectacled Tern, *Onychoprion lunatus*), whom he has raised and taught to speak. He tells Teatea that should his birds swoop down, he will have died, but should they hover over him, he will still be alive. He curses Oroï, who dies, and the birds, watched from a distance by Teatea and her husband, keep hovering over Hotu Matu‘a.

Similar version

Barthel (1978:190-192)

[The name of the adopted daughter is Veri Hina.]

220 Tonga

Collocott (1928:53-54)

A Tongan chief, the Tu‘i Ha‘atakalaua, residing at Fonua-motu, is very attached to his pet tropicbird.⁶⁶ This bird, who has a red ribbon of dyed bark tied around his leg so that people will recognise him and not harm him, flies off in the morning to seek food, and returns to

kingfishers but *kotuku* (Pacific Reef Heron, *Egretta sacra*) in Janeau (n.d.:85-86), the manuscript about the history of Mangareva that Janeau copied (in Mangarevan with a French translation) for the Congregation of the Sacred Hearts in Braine-le-Comte and that Laval supposedly closely followed in his *Mangareva, l’histoire ancienne d’un peuple polynésien*.

⁶⁶ Either a *tavake* (White-tailed Tropicbird, *Phaethon lepturus*) or a *tavake toto* (Red-tailed Tropicbird, *Phaethon rubricauda*).

his master in the evening. But one evening, the bird does not return. Grieving for his pet, the Tu‘i Ha‘atakalaua then has the clairvoyant Hama brought to him. Hama tells him that the bird is alive and well, that he is looking for food in a distant place, in Sāmoa, and that he will come back. The chief wants to know the precise day of his beloved bird’s return, but Hama just tells him the successive stages of the bird’s return. The chief keeps enquiring about his return, and becomes suspicious of the truthfulness of the clairvoyant’s words, but Hama keeps naming place after place, drawing nearer and nearer. Eventually, he tells the Tu‘i Ha‘atakalaua to go and hide in the rolled mat-screen in his house because his bird is about to arrive, and to let the bird look for his master. The Tu‘i Ha‘atakalaua does as he is told, and sees a tropicbird approaching. However, the bird’s red ribbon having turned white, he questions Hama, who replies that it has become white because of the bird’s fishing on the reefs in Sāmoa. The bird then flies into the house, and looks everywhere for his master. When he finds him, they greet and caress each other, and the Tu‘i Ha‘atakalaua kisses and strokes the bird.

221 Aotearoa

Best (1977:316-317)

Tangaroa and his people, the *ponaturi*, who live in the ocean, steal the talking *tūi* (*Prosthemadera novaeseelandiae*) of Rua, a *tohunga*. The bird is taken to the ocean home of the *ponaturi*. Rua looks everywhere for his bird, in vain. After a while, however, he can hear on calm nights the sound of his pet’s voice as if coming from the sea. When he calls out to his *tūi*, he can hear the bird speaking across the waves. The sound is coming from a rocky islet far out at sea, so Rua decides to swim to that islet, following the bird’s cry. The *ponaturi* return to that islet every evening to pass the night in their sleeping house. There, Rua recovers his bird with the help of the house’s janitor, Tatau.

Similar version

Best (1897:35-36)

222 Aotearoa

Keene (1975:66)

In the Ōhaeawai district of Te Tai Tokerau (Northland), a large, beautiful white bird [possibly a *kūkupa*, New Zealand Pigeon, *Hemiphaga novaeseelandiae*] appears in the sky. He circles round and round, and alights on a great barren rock, a volcanic outcrop on which

there are many pools of water. The bird sips water from one of those basins. The people realise that he is no ordinary bird, and wonder if he is a messenger from the gods. Their chief, Kaitara, tells them that he has come from Hawaiki and has been brought to them by the winds of Tangaroa. He names him Taiāmai, declares him *tapu*, and tells his people not to approach him: he will bring them *mana* (power, prestige). The bird alights on the rock every afternoon to sip water from the basins. He enhances the *mana* of Kaitara and his people in the eyes of the neighbouring tribes. However, one evening, a neighbouring chief attempts to seize the bird, because he is jealous of the *mana* that he brings to Kaitara. The bird then melts into the rock and vanishes. He is never to be seen again. The chief flees, fearing that a curse may be put on him.

223 Aotearoa

Downes (1909:82-83)

Apa-hāpai-taketake, the eponymous ancestor of the Ngāti Apa tribe, is the son of Ruatea, who came to Aotearoa on the *Kurahaupō* canoe. He covets a pet (*mōkai*) *moa* (New Zealand moa, *Dinornithiformes*) belonging to Ngāti Tūwharetoa. He thus steals the bird and goes off with him, but he falls over a cliff and receives a permanent injury, which causes him to be thereafter named Apa-koki ('Limping-Apa'). Ngāti Tūwharetoa seek *utu* (retaliation) for this theft, and thus abduct Apa's wife. Apa then steals their *kūmara*, after which they drive Ngāti Apa away from their home at Pūtauaki (Mount Edgecumbe) – Apa's people flee south, and settle in the Rangitīkei area.

Variant

Best (1977:185-186)

A man named Apa comes upon a *moa* on the western side of Pūtauaki. *Moa* are creatures that live on air; they are always standing on one leg and holding the other one up (*pēpeke*), with their mouth open (*hāmama*), feeding on the wind. Apa strikes the leg that the *moa* is standing on, but is kicked by the bird's drawn up leg, falls down the cliff, and dies. The cliff is thus named Te Takanga-o-Apa ('The-falling-of-Apa'). [In another version, Apa survives, but is injured and thus known thereafter as Apa-koki.]

224 Rarotonga

Te Ariki-tara-are (1920:121-122,124-125)

The bird of Tāne, Take-aitu, alights on the altar of Tāne on Iro's canoe bound for Upolu, when Iro is asleep. The men kill him and proceed to cook him, however the bird will not cook. Iro then awakes, recognises the bird of Tāne, and to avoid Tāne's wrath takes the dead bird, arranges his feathers, and puts a stone inside him (as the men have thrown the heart overboard). Take-aitu recovers, but not entirely. Iro tells him to shake his feathers and try flying on the outrigger, so the bird flies on the outrigger and back to the canoe. Iro then tells him to fly up above, so the bird flies back to Tāne. But when the god notices that his bird has been mistreated, he asks the bird if the culprit is the offspring of Pou-ariki. The bird nods his head. The *atua* then sing a lament (maybe because the bird has died), and Tāne causes a strong wind to blow, which capsizes Iro's canoe. He then comes down, and cuts off Iro's brothers' heads. [Later, after Iro has come back to Vava'u to tell his father about his brothers' demise, two girls are abducted by two men. Iro goes looking for the men, and kills them. He then lets the inflated *tōtara* (spot-fin porcupinefish, *Diodon hystrix*) float away on the ocean, and he rescues the two girls. Two birds fly over and come down upon seeing the *tōtara*. Iro catches them. He keeps one bird, and sends the other one to guard the girls and bring them to him. He then ties the two birds up, and his canoe goes to sea. The birds ask Iro to unfasten them, which he does, then they fly away. But after becoming exhausted, they come down, and Iro kills them.]

Similar version

Te Rei (1917:6,15)

Two birds alight on the canoe's masts. Iro's brothers kill and gut them ('kua tuaki katoa i te ngākau o aua ngā manu'). When Iro wakes up, he tells them that because the birds belong to Tāne a disaster will surely overtake them. He places some stones inside the birds to act as intestines, and then performs an incantation (*karakia*) over them. The two birds come back to life and fly away, but in a lopsided way. Tāne asks them which wind has mistreated them, but they remain silent. When he mentions the sons of Pou-ariki, they nod their heads, before falling dead to the ground. A storm then overturns Iro's canoe.

Similar version

Smith (1899:42)

[The bird is named Taki-aitu.]

224A Variant from Tahiti

Henry (1928:540-543)

Hiro, sailing on the ocean, wishes to take a nap, so he tells his brothers that, should they encounter a flock of large white birds accompanied by a beautiful red bird, they must not kill them, because this bird will be Tāne-manu. But the brothers, as they are preparing breakfast, kill some of the birds, and strike and stun Tāne-manu. They cook and eat the birds while Hiro is sleeping. When Hiro wakes up, he scolds his brothers for their careless actions, accusing them of bringing destruction upon them all. Thus he takes Tāne-manu, invokes Tāne to give him life, and the bird is revived. Tāne-manu flies away, but his head is drooping in sorrow, because of the cruel treatment that he has received. Tāne then asks his cherished bird who is responsible for his sorrow, and the bird nods when he pronounces the names of Hiro's brothers. So, whenever Hiro falls asleep, a big storm threatens to sink the canoe, but it ends when he awakes. Finally, a storm swamps the canoe, and Hiro sinks down to the bottom of the ocean, sleeps there, then makes it back to land. He plans revenge on Tāne-manu. He finds the bird's home, digs himself a hole beneath it while the bird is still at sea, and waits for him in the hole. When the bird returns, Hiro seizes him, but the bird is so strong that he manages to escape. He flies to the first, second and third skies, followed by Hiro. They then fly down to Rurutu, and swim from there to Ra'īātea. There, Hiro finds the bird sitting in a *nono* tree (*Morinda citrifolia*), exhausted and unable to go any further. The bird begs Hiro to let him live, but, accusing him of being the cause of all his troubles, Hiro banishes him to the tenth sky, where he is to remain by Tāne forever after.

225 Rarotonga

Gill (1912:41-42,48)

Aro-a-uta and Aro-a-tai are the pet birds of Tu-tarangi. He reluctantly consents to lend Aro-a-uta to his younger brother Tāne-auaka. But, because the bird does not want to go when sent away to catch fish for him, Tāne-auaka kills him. He then begs his brother to lend him Aro-a-tai. The bird goes away to catch fish as instructed, and brings back fish for Tāne-auaka's people to eat. However, they do not set aside any fish for the bird, who thus starves. Therefore, the next morning, when ordered to fly away and fish, Aro-a-tai stays put, because he is hungry. Angry with the bird, Tāne-auaka then kills him. The birds' death triggers a war between Tu-tarangi and his younger brother.

Similar version

Te Ariki-tara-are (1919:135-136,145)

226 Marquesas⁶⁷

Von den Steinen (1934:233-235; 1988:194-197)

Tonofiti has a rooster, Niuha'a-i-te-po, and a hen. His sister Fanau steals the hen and the chicks, and goes away to stay with Kakuma, her husband. Tonofiti goes looking for his hen with his rooster. When he gets close to the place where Fanau is living, the rooster crows, the hen presses to the ground, and she lays useless and stinking eggs. When the rooster crows again, the hen cackles, and they eventually find each other. However, Fanau catches them both, and Kakuma plucks the feathers of the rooster's neck, before killing him. Tonofiti knows that his rooster is dead because blood shoots into his chest at that moment. When he finds his sister, she denies being Fanau. However, the rooster starts crowing from her mouth, then through her armpit. Tonofiti then beats her up with his club, and war is declared the next day. Kakuma's 140 men are defeated by Tonofiti's 140 men.

227 Fiji

Fison (1907:27-31,87)

The supreme god Degei, the Great Serpent, worshipped by the people on the hill of Kauvadra, has taught one tribe the art of canoe-building. His beautiful black dove, Turukawa, who sleeps on a banyan tree at the entrance of Degei's cave, wakes him every morning. When Degei opens his eyes in the morning, he makes the darkness go away. But Degei then calls across the valley and tells the people to rise and go to work, so the canoe-builders, having grown idle and proud, by and by hate the bird: they are sick of having to work forever. Thus, one day, Rokola, the chief of that tribe, creeps towards the banyan tree, and shoots Turukawa while he is asleep. The arrow pierces the bird's breast, and he falls dead to the ground. When Degei wakes up and sees his cherished bird lying dead on the ground, he grieves for Turukawa. He wages war on Rokola's tribe, and provokes a deluge of rain which drowns Rokola and many of his people. The survivors are scattered everywhere, and become the servants of people for whom they make canoes.

Variants

Williams (1858:252), Seeman (1862:394-395)

[Turukawa is killed by two of Degei's grandsons in these two versions.]

⁶⁷ Von den Steinen did not mention on which island he collected this narrative (or who his informant was).

Variant

Thompson (1892)

[The bird is identified as a *soqe* (Barking Imperial Pigeon, *Ducula latrans*) and is shot by two archers, Nacurukaumoli and Nakausabaria.]

Variant

Thomson (1908:135-136)

On the slopes of Kauvadra live Na-thiri-kau-moli and Na-kau-sambaria, the twin grand-nephews of Degei. One day, they bring down a pigeon with an arrow, but as the bird is uninjured they tame him and clip his wings, naming him Turukawa. Degei hears the bird cooing in the morning, in the evening, when the tide rises and ebbs, and wants the bird for himself, to wake him at sunrise. He sends a messenger to get the bird. The brothers are not home when the messenger comes, but their father tells the latter to take the bird anyway as their consent is unnecessary. But when they find out that Turukawa has been taken away, they fly into a rage and decide to go and kill the bird. They find him perching in a banyan tree. They shoot an arrow at him, and he falls dead to the ground. Degei misses the cooing of Turukawa for four days. Eventually, he sends his messenger to find out what has happened to his awakener. The messenger finds the dead bird, notices the wound caused by the arrow, and suspects that the twins have killed the bird. They admit their guilt, and a war ensues.

STORIES FROM CHAPTER IX

1. Human love affairs

228 Tahiti

Marau Ta'aroa (1971:101-103)

Tetunae, *ari 'i nui* of Farepua, in Tahiti, sends his two feathered *ve 'a* (messengers), 'Īta'e-uri and 'Īta'e-tea ('Dark- 'īta 'e' and 'White- 'īta 'e', 'īta 'e being the White Tern, *Gygis alba*), known as the birds of Vaiari, to find a wife for his son Aumoana. However, they cannot find a suitable young woman. On their way back to Tahiti, they are pursued by Tāne-manu, the gigantic bird of Tāne. He follows them to the mountain of Mou'a-roa, in Mo'orea, where they almost die from exhaustion. The following morning, they fly down to the valley, where the people of the land tell them about the daughter of their *ari 'i*, Te 'Ura-i-te-ra'i. The birds tell their master about the young woman, who eventually marries Aumoana.

229 Hawai'i

Fornander (1917:IV,534-537)

Hoa-make-i-ke-kula is a very beautiful young woman, born in the form of a taro and brought up by her grandparents. One day, she is picking *lehua* (*Metrosideros polymorpha*) flowers in the forest, when a bird calls out to her. It is 'Elepaio (*Chasiempis* sp.), the messenger of Ka-lama-ula, king of Keawewai. Then the bird changes into a handsome young man, before summoning the fog to come down. The fog envelops Hoa-make-i-ke-kula until she arrives at Keawewai.

230 Tonga

Collocott (1928:17-20)

Lolongovavau, Hina's and Sinilau's daughter, is taken to Pulotu as a child by Hikuleo. Her maternal uncle, 'Ofamaikiatama, accompanies her. When she becomes a very beautiful maiden, 'Ofamaikiatama goes to the upperworld to find a handsome man to be her husband. He finds Lolomatokelau at Ha'atafu in Tongatapu, goes back to Pulotu, tells Lolongovavau to come with him, and leaves her in the man's compound before returning to Pulotu. Lolomatokelau's *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*), named Mahuamata, coos to inform him of the presence of the young woman in the compound, so he wakes up and calls his younger brother to go and see what all the cooing is about. Lulutalihala goes and finds her, then tells Lolomatokelau, who eventually marries her and has a son with her. But

Lolomatokelau gets killed by some men at a game of dart throwing (*tolo*). His wife weeps herself to sleep. The spirit (*laumālie*) of her dead husband visits her, and, fearing that Mahuamata might be captured, asks her to keep an eye on him. The spirit then returns to Puluotu. Lolongovavau goes to see his body, but must weep at a distance from it because the place is packed with the wives of the men who have killed Lolomatokelau. However, Mahuamata beseeches the women to make way for her, so she eventually comes near the body and mourns. ‘Ofamaikiatama finds the spirit of Lolomatokelau in Puluotu, brings it back to earth, places it in the body, and the man is revived.

231 Aotearoa

Jones & Biggs (1995:136-139)

In the Waikato, Reitū and Reipae are twin sisters famous for their beauty. Their fame reaches a Ngā Puhi *rangatira*, Ue-oneone, who decides to take Reitū as his wife. He performs an *ātahu* (love charm) on his pet *kāiaia* (New Zealand Falcon, *Falco novaeseelandiae*), then the bird flies all the way to the girl’s abode. Reitū is sitting on the porch (*mahau*) of her house. The *kāiaia* perches on the beam (*paepae*). When she stands up, he flies away, but she follows him, and Reipae follows her. The sisters cover a great distance. When they reach Kaipara, Reipae meets a *rangatira* whom she marries, but Reitū keeps on following the bird. When she finally encounters Ue-oneone, they get married.

Variant

Kelly (1949:139-143)

Ue-oneone meets the two sisters in the Waikato. After returning home, he recites the *ātahu*. The two sisters are carried north on the back of the bird. Reipae alights at Whāngārei, her sister goes on to Whāngāpē.

Variant

Keene (1975:34-36)

[The two girls set off on the *kārearea*’s back.]

Variant

Gudgeon (1906:52-53)

[The bird hovers over the women to attract their attention, and drops a feather on Reipae’s head. Within a few days she decides to journey northwards to meet the object of her affection.]

232 Aotearoa

Hāre Hongi (1912:30-32)

Uwhenga covets Taneroa, the wife of Rau and daughter of Turi (the captain of the *Aotea* canoe). He tricks Rau into going away. In the forest, Uwhenga makes a *kākā* perch (*pae-kākā*) and climbs up a tree. When Taneroa sees Uwhenga up in the tree, she asks him to let down a *kākā* (New Zealand Kākā, *Nestor meridionalis*) for her. He catches a bird, plucks his feathers (*hou*) so that he will not fly away, and lightly fastens the tips of the wings. He then lets the bird down, but when the *kākā* touches the ground the fastening of the wings comes loose and the bird runs off. Taneroa then rushes to catch him, but while pursuing him, her only garment (*mai*) unfastens itself and eventually falls off her. She catches the running bird and recovers her garment, but sees Uwhenga up in the tree laughing at her as she stands naked. She tells him that as he has seen her naked she is now his, and thus Taneroa becomes Uwhenga's wife.

233 Pukapuka

Beaglehole & Beaglehole (1938:316-317)

In a woman-seducing contest between two culture heroes, Ngaliyeyeu and Te Awuawu, the latter wins thanks to his *tikitiki*, a 'spiritual being with godlike powers' in the form of a small bird. He then lends his bird to Ngaliyeyeu. While the beautiful Mulitauiyakana is bathing, the bird pecks at her kilt, causing it to fall off. The woman then rushes out of the water to drive him away. However, Ngaliyeyeu is there, sees the naked woman, and can thus seduce her.

Variant

Beaglehole & Beaglehole (1936:24)

When Mulitauiyakana goes to the back of the island to defecate, she leaves her kilt on the sand, and soon enough a bird comes scratching and pecking at it while she is squatting. She runs to drive him away, but the bird grabs her and turns into Ngaliyeyeu.

234 Hiva OaHandy (1930:114-116)⁶⁸

Pohu's brothers and sisters choose a wife for him. A net (*ueue*) is let down to catch the woman, named Hua-nai-vaa. She lives in a land below the sea, Oovau. She is drawn into the net by a *kūkū* (White-capped Fruit Dove, *Ptilinopus dupetithouarsii*). The net is pulled up,

⁶⁸ There is no bird in the version collected by Von den Steinen (1933:35-37; 1988:45-50).

and she is brought to Pohnu. However, two months later she is found by her former husband, who takes her back home. The net, in which Pohnu's brothers and sisters have put a fish this time, is let down again, and the fish nibbles at Hua-nai-vaa's foot until she comes into the net. The fish and the *kūkū* then bring the net up, and she stays with Pohnu.

235 Tuamotu

Audran (1919:34-35; 1919a:48-49)

The famous chief Moeava is in his canoe, *Murihenua*, in the channel between Napuka and Tepoto, when he hears a bird crying. The bird is a *rupe* (Polynesian Imperial Pigeon, *Ducula aurorae*),⁶⁹ who tells him, with the beautiful voice of a maiden, that she is the *rupe* who bathes in the waters of Te Fanomaruia, at Te Pukamaruia (in Napuka). Thus Moeava asks the *rupe* if she is Huarei,⁷⁰ the beautiful maiden from Te Pukamaruia to whom he has been betrothed as a child, but who is also coveted by Moeava's antagonist, Patira (Patira has shown his love for her earlier by stroking her cheek, and will later abduct her). The bird utters her plaintive cry again, before flying away quickly to Te Pukamaruia, which is visible on the horizon. Moeava thus decides to sail to Te Pukamaruia. Before landing, he composes a *pehe* (song) about the *rupe* and Huarei, and then goes to meet Huarei, his beloved betrothed, whom he marries.

236⁷¹ Takū

Moyle (2003:116-127)

[For the beginning of the story, see **252**] Tinilau and Asina live together until Tinilau goes to the sky to check on his other houses. While she waits for her husband to return, a man named Asifo comes to her house, and tells her that Tinilau has abandoned her to go and live with his other ten wives in the sky; Asifo then takes Asina away to marry her. By the time Tinilau eventually comes down from the sky, Asifo has grown tired of Asina. Asifo climbs up a tree with his net (*seu*) and tells Asina, who is waiting below, to choose which *rupe*

⁶⁹ Today *Ducula aurorae* is only found on the Tuamotuan island of Makatea. In Tahiti, none have been reported since the 1990s (Gouni & Zysman 2007:62). The collector of this story was informed that this bird was 'at one time found at Te Poto' (Audran 1919:38,n.3). This species seems to have been once widespread in East Polynesia, fossils having been found for instance in Mangaia and Ātiu (Steadman 1989:193,201).

⁷⁰ He asked the bird if she was his *huraro tuiragapua* (which may be a rare species of fish), that is Huarei, figuratively.

⁷¹ See also **203**.

(Pacific Imperial Pigeon, *Ducula pacifica*) she wants him to catch. Tinilau then says to Asina to choose the one bird that will come flying towards Asifo lower than all the other birds, a bird with ruffled feathers, and he changes himself into that bird. When Asina spots the *rupe*, she calls out to Asifo that that is the bird she wants, so he catches the *rupe* in his net, but the bird is so heavy that he almost loses his balance. The bird refuses to stay on his hand, so Asifo places him on Asina's hand, and they go to Asifo's mother's home. Weaving her mat, the mother stares at the *rupe* while Asifo is resting, and she realises that the eyes of Tinilau are staring back at her. She cries out that the bird is not a real bird but Tinilau himself, and asks him to shake his feathers. The *rupe* then shakes his feathers, and two legs appear. Asifo rebukes his mother for interrupting his sleep, and tells her to be quiet and weave her mat. But she cries out again in the same manner, and when the bird shakes his feathers again, he transforms himself into Tinilau. Tinilau grabs Asifo's weapon, on which he is sitting, hits Asifo on the head with it, and runs away with Asina.

236A *Variant from Sāmoa*

Powell & Pratt (1890:197-198)

Sina is in love with Tingilau, but her parents force her to marry Tupu-o-le-fanua. The couple sails to the latter's home. His household is comprised of birds: birds of the land, of the sea, of the east, of the west, of the sky, of the deep. When Tupu-o-le-fanua's sister, Mata-iva ('Nine-eyes'), calls them, flocks of different kinds of birds fill the house. Tupu-o-le-fanua tells Sina to choose one bird and dismiss the others, because the noise upsets him. Sina chooses a young pigeon (probably a *lupe*, Pacific Imperial Pigeon, *Ducula pacifica*): Tingilau has transformed himself into that particular bird. The pigeon is placed in the couple's bedroom, his leg attached with a string to a perch. When the bird starts cooing at night, Sina tells her husband to ask Mata-iva to shut some of her eyes. Angry, she closes all nine eyes. When the bird cooes again, Mata-iva sings to her brother, warning him that the bird is none other than Tingilau. Sina then tells her husband to ask his sister to go to sleep, which she does. The bird cooes again, and Tingilau recovers his human form. Tingilau and Sina flee together to his home. When Tupu-o-le-fanua wakes up in the morning, he is mocked by Mata-iva for having ignored her warning.

236B *Variant from Tuvalu*

David (1899:92-95)

(Story from Funafuti) A pigeon (*lupe*) tells Sina, Taliga-maivalu's wife, that he is Tinilau. She converses with the bird. Tinilau, in the form of the bird, grows hands and kills Taliga. He then runs away with Sina.

236C Variant from Tonga

Collocott (1928:23-25)

Hina's parents refuse to let her go with Sinilau. But before leaving, Sinilau tells Hina to ask her future husband Telinga-mai-valu (a god with eight ears), two days after her marriage, to assemble all his *lupe*, and to pick for herself the *lupe* that is almost dead, that is, Sinilau himself. When the day comes, Hina does as she has been instructed by Sinilau. She is given the bird, and feeds him cooked food every day. The bird eats pork and drinks coconut water, just like humans. But Telinga-mai-valu's sister, Mata-valu ('Eight-eyes'), becomes suspicious of the bird, and comes to infer that he is actually a man, because every time that she creeps towards Hina at night, with the intention of killing her, the bird coos and wakes up Hina. Afraid of Mata-valu, Hina begs her husband to tell his sister to sleep. When warning her brother in a song about the bird being a man, Mata-valu wonders what kind of *lupe* would eat human food and make the *lei-mangamanga* ('branching ivory') his perch.

237 Nuku Hiva

Handy (1930:103)

Māui's wife is abducted by Tai-ana-e-vau. Māui kills his '*upe*' (Marquesan Imperial Pigeon, *Ducula galeata*), takes out his stomach, then enters him. He flies to the house of Tai-ana-e-vau, where he is recognised by his wife, who feeds him. She puts him on a beam of the house, but he falls off, so she places him on another beam, but he falls again, and so on until she puts him on a large piece of rope. When the night comes, Tai-ana-e-vau is warned by his mother of the impending danger, but he just wants to sleep. At midnight Māui awakes, grabs his enemy's club, and calls him. Tai-ana-e-vau is killed, and Māui returns home with his wife.

237A Variant from Ua Pou

Lavondès (1964:52-56)

While Māui-tikitiki is obtaining fire from Mahuike, his wife is abducted by his cousin Tainaivao. His mother tells him to enter the body of his '*upe*', a bird from Havaiki caught by Māui and tamed by his wife. Māui's mother then orders the bird to fly up. The '*upe*' alights on the roof of Tainaivao's house, then enters the house. He lands on a short wooden club, and the woman recognises her bird. She asks Tainaivao to place him on the long wooden club. Pekapeka, Tainaivao's mother, warns her son that Māui may be in the bird's body. The bird then vomits Māui, and Māui and Tainaivao fight. Māui gets his wife back, and returns to his parents.

237B Variant from Tuamotu

Stimson (1934:35-36)

(Story from Fangatau) Hina, Māui's wife, is abducted by the Peka clan. Māui enters the body of a *tōrea* (Pacific Golden Plover, *Pluvialis fulva*), flies to their land, alights at night on the house of Peka-tuakana's mother, and cries (*heva*). The mother realises that the bird is Māui, so she warns her son, but Peka-tuakana just wants to sleep with Hina, so he rebukes his mother. When the night gets very dark, Māui comes out of the *tōrea* and kills Peka, before returning with his wife to his land.

Similar version

Stimson (1937:44-45)

(Story from Anaa) [Māui sings an incantation to the *tōrea*. The bird comes, and Māui sings another chant to him, before entering his body.]

237C Variant from Hawai'i

Thrum (1923:252-258)

Māui's wife is carried away by the chief Pe'ape'a-maka-walu ('Pe'ape'a-with-eight-eyes'). Māui's grandfather, Ku-olo-kele, then fashions a bird out of *ki* (*Cordyline terminalis*) leaves, 'ie'ie (*Freycinetia arborea*), and bird feathers. Māui enters the *moku-manu* ('bird-ship'), pulls the strings attached to the wings, and flies away to his wife. He waits for Pe'ape'a to close his eight eyes, then emerges from the bird and kills him. He takes his wife, re-enters the bird, and returns to O'ahu.

238 Mangareva

Te Rangi Hīroa (1938:361)

Te Ma-tuteagi, the lord of the underworld, falls in love with a woman from a house of entertainment ('*are popi*'), and spends the night with her. When his wife finds out, she banishes the woman to Te Avamotu, an islet on the outer reef of Mangareva. In the evening, Te Ma-tuteagi returns to the '*are popi*', but finds no one, so he goes to the upperworld and transforms himself into a bird. He flies along the coast looking for the woman. He flies over two '*are popi*' whose keepers call out to him, but he flies on. Eventually he alights and returns to his human form. In the end, he finds his beloved, but because she has lost her beauty through exposure to the sun, he leaves her, and she dies.

239 Mangareva

Massainoff (1932)

Moa and Miru are the first men to settle in Mangareva. Whenever they go fishing on the reef, they see beautiful maidens frolicking on the beach, but every time that they go back to the beach, the women have disappeared. One day, Miru decides to fashion a dummy, and he places it next to Moa, before hiding behind the rocks on the beach. He tells Moa that he will catch one woman for himself and another one for his friend. Twelve women appear from under the ground. When they see Miru, they hurry back to the spring which they have emerged from, but one of them, the queen Mokorea, is caught in Miru's net. Moa then hurries to the beach, but he cries bitterly when he realises that there is no maiden for him. On seeing him cry, Mokorea makes him turn into a rooster, and tells him to fly to Tahiti so he can be the master of numerous females there. In Tahiti the hens welcome Moa warmly, as they have been looking for him for a very long time. Moa realises that when he was a man he was able to swim, but now he decides to live on the land, and since that time fowls (*moa* in Mangarevan) have been living upon land.

240 Mangareva

Massainoff (1952)

Manu is looking for a beautiful young woman, Pitorita, whom he has seen in a dream. An old woman tells him that she has given Pitorita the power of transformation to escape from her evil parents, a wizard and a witch, and that he will find her if he hides near a spring. Ten green birds will alight, and the eleventh bird will be blue. They will all turn into young women and play in the water, and Manu will recognise Pitorita by the stone ring that she wears. Manu goes to the spring, and indeed finds Pitorita. But when he asks her to marry him, she turns back into a bird and flies away. He then runs to her house. Exhausted, he calls out to her. The bird flies down to him, gives him two seeds, transforms him into a chick, places him on her back, and flies off. Manu escapes from her parents thanks to the magical seeds, and Manu and Pitorita eventually get married.

241 Aotearoa

White (1887:III,58-59E,38-39M)

In Hawaiki, Ruawhārō and Tūpai have sexual intercourse (*ai*) with Hine-hehei-rangi, the wife of their elder brother Timu-whakairihia. The latter's two pet (*mōkaikai*) *miromiro* (Tomtit, *Petroica macrocephala*), Hine-pipiwai and Hine-papawai, witness the scene. They

flit about (*tītakataka*), whirling up and down and around the woman. They then fly home to inform their master. When Ruawhārō and Tūpai visit him, Timu-whakairihia makes his two younger brothers eat purgative fish, which causes them to defecate on the mats, and their shame is his revenge.

Variant

White (1887:III,43-44E,24-25M)

Ruawhārō has sexual intercourse with Tumu-whakairihia's wife. When some *kōmiromiro* flit about in the courtyard of Tumu-whakairihia's house, he understands what has happened.

Variant

Nihoniho (1907:221-222,224)

Ruawhārō is Timu-whakairia's grandson. He has sex with his wife Hine-kukuti-rangi. The two *hōmiromiro*, Hine-pipiwai and Hine-papawai, tell their master Timu-whakairia because they instinctively know what has happened ('ka tae te tohu ki ngā mōkaikai a Timu').

Variant

Te Mātorohanga & Pōhūhū (1914:131,145)

The woman is named Kapua. Timu-whakairihia sees two birds flitting about (*tītakataka*) in the window of his house, before alighting and copulating in front of him: he thus understands that someone has defiled (*takahi*) him.

242 Hawai'i

Fornander (1916:IV,12-13)

A *kōlea* (Pacific Golden Plover, *Pluvialis fulva*) named Laukaula tells Papa, from whom some of the Hawaiian Islands were born, that her husband Wakea has slept with other women, Kaula and Hina, while Papa was in Tahiti. Papa is so angry that she leaves and finds another husband.

243 Ra'iatea

Jourdain (1933)

Tehaotoa and her beloved, Pofatu, live in Ra'iatea. After a while, Pofatu does not love her anymore. One day, he asks her to go and fetch some fresh water for him. As she is just about to reach the spring, her god comes to her in the form of an '*uriri* (Wandering Tattler, *Tringa incana*), and tells her that her beloved will be gone when she returns. Upon her return the house is indeed empty. She is determined to find Pofatu, so she sets off towards Opiti. On the way the '*uriri* asks her where she is going. The following morning, she hears the bird

singing, which reinvigorates the tearful girl. She thus starts singing. After a while the bird sings again, and her weariness goes away. In the end, she and two other women abandoned by their husbands are turned into small turtles.

244 **Tonga**

Gifford (1924:25-26), Reiter (1933:356)

A *toa* (ironwood tree, *Casuarina* sp.) grows on the island of To‘onangakava, in the lagoon of Tongatapu, between the islands of Talakite and Mata‘aho, and the tree is so tall that it reaches the sky. The god Tangaloa ‘Eitumātupu‘a comes from the sky down the tree, meets a woman, ‘Ilaheva Va‘epopua, who is fishing, and sleeps with her. The god returns to the heavens, but comes back down to ‘Ilaheva and sleeps with her again. The couple oversleeps, and when dawn breaks, a *tala* (tern) flies by. Upon seeing them, the bird cries, which awakes Tangaloa. The god then wakes up his lover. This is why the islands are called Talakite (‘Tern-saw’) and Mata‘aho (‘Eye-of-day’). Tangaloa then returns to the sky, but comes back once again to ‘Ilaheva. They have a child, ‘Aho‘eitu, who becomes the first divine Tu‘i Tonga, displacing the Tu‘i Tonga descended from the offspring of the maggots.

245 **Sāmoa**

Sierich (1902:187-195)

(Story from Savai‘i) Liava‘a and his pregnant wife Sagaiaalemalama go fishing in their canoe, but a storm arises and the boat is destroyed. They drift for four days and four nights, and when the man’s strength finally fails him, his body becomes that of a fish. He asks his wife to sit on his dorsal fin and let him take her to the place where Tala lives. Tala has no family, and birds are his only company. Sagaiaalemalama is washed ashore on Tala’s land, and she falls asleep on the beach, where she is discovered by Tala and his birds. She delivers a boy, named Falaoletoafoa, and the three of them live together as a family. When the boy is grown up, he asks Tala if there is a place where he can meet people, so Tala tells him about the beautiful maiden Sina, the daughter of Tigilau. They row together to the place where Sina lives, with ‘īao (Polynesian Wattled Honeyeater, *Foulehaio carunculatus*) flying ahead of them. The birds tell Sina that Falaoletoafoa is coming. When she catches sight of him, she asks to sleep with him. Falaoletoafoa then instructs Tala to let all the ‘īao sleep outside except for one, who will sleep in Sina’s house with him. He tells that bird to wake him with his singing early in the morning, before daybreak, or he and Tala will be killed. The ‘īao does

as instructed, thus allowing Falaoletoafoa and Tala to sneak away and return home. In the end, Sina's parents want to put Falaoletoafoa to death, but his life is spared thanks to his mother's intercession, and he eventually marries Sina.

246 Tokelau

Huntsman (1980:92-103)

Tilihauiave and his elder sister Hina are abducted by Tinilau's men and taken to Vava'u, in Tonga, where Hina becomes one of Tinilau's wives. Tinilau becomes jealous of Tilihauiave, for the youth is very handsome, so he devises a plot to have him killed. Tilihauiave dies when a tree felled to make a canoe falls on him, and his body is tossed into a river. The body drifts down the river, but Hina catches it and cries over it, after which Tilihauiave comes back to life. He then sets fire to all the houses in the village, and with an adze destroys all the canoes but one, before escaping with his sister in the remaining canoe. They go home, and he finds his house. There, the youngest child (*kimuli*) is the village maiden (*taupou*). He sleeps with her. The following morning, he goes and sleeps under a tree. He then cries out to a bird up on that tree, 'kata ifo te manu i luga nei' ('the bird above laughs down now'). The bird replies by saying Tilihauiave's parents' names, that he and Hina-e-matua (his elder sister) went away, and that he and Hina-le-tauaga (his younger sister) made a mistake (*femaomaoki*). Tilihauiave does not understand the bird's cry, so he calls out to him again, and the bird repeats the same cry. The *taupou* was Hina-le-tauaga, his younger sister. Tilihauiave and Hina-e-matua then find their parents. [In another version, Tilihauiave goes off to kill himself after that revelation.]

247 Aotearoa

Smith (1896:22)

Te Manu-i-te-rā ('The-bird-in-the-sun') tells Tāwhaki not to make love to his wife Hapai outside their house, or they will be struck by the rays (*hihi*) of the sun. But Tāwhaki disobeys. After having sexual intercourse (*mahimahi*) with her outside, he goes somewhere else. When he returns, Te Manu-i-te-rā has abducted Hapai. Tāwhaki then goes looking for her on the sea.

2. Birds and their human lovers

248 Aotearoa

Beattie (1920b:136-138)

Hine-wairua desires a married man, Kamure, so he flees with his wife and his daughter in a canoe. Hine-wairua transforms herself into a *kōau* (Great Cormorant, *Phalacrocorax carbo*), dives under their canoe out on the ocean, and holds it still. When Kamure's wife dives down to see what is happening, Hine-wairua comes up the other side of the canoe, gets on board, and urges the canoe onwards, leaving Kamure's wife in the water. She survives and gives birth to twin boys; when the boys eventually find their long-lost father and sister, Hine-wairua is burnt in her house.

249 Aotearoa

Te Maihāroa (1957:21-22)

Hine-o-te-morari, a witch, has a daughter, Whano, whose beauty attracts many suitors, but the mother holds them captive if they attempt to take Whano away from her. Two friends, Kukuruwatu and Pīoioi, fall in love with Whano, and decide to try their luck. Kukuruwatu goes first. Hine-o-te-morari takes hold of him, brands him across the chest, and takes him prisoner. Pīoioi then goes to the witch's house, and as she is about to catch him, he starts singing a song. He manages to come very close to Whano while singing, without her mother noticing, and he eventually snatches Whano, turns into a bird, a *pīoioi* (New Zealand Pipit, *Anthus novaeseelandiae*), and flies away with her. Kukuruwatu (New Zealand Plover, *Charadrius obscurus*) remains with the brown mark on his chest.

Variant

Tremewan (2002:223-234)

Kūkuruatu and his brother Pīoioi steal *kūmara* from the store pit of an old woman, Te Ruahine-mata-māori. They eat and then defecate in the store pit. Te Ruahine-mata-māori catches Pīoioi in a net, but as he is about to be thrown in the oven, he begs her to wait until he has danced his *haka* (posture dance). He manages to snatch her grandchild, and flies away with her. The brothers then cook the girl in their oven.

250 Hiva Oa

Von den Steinen (1934:194-195; 1988:114-116)

Māui, the son of Taana-i-fenua and Maiutu-a-te-mau, goes fishing with his brothers. He pulls up from under the sea a banyan tree, with a woman in it. He marries this woman from Hawaii, Hina-te-auihi. One day, she is swallowed by an eel when bathing in a creek, but Māui finds the eel with the help of his mother. He slits it open, then pulls Hina alive from it. Later, she is swallowed by a pig, but Māui again finds the pig, slits it open, and rescues his wife. But as she is sitting one morning at the entrance door of their house, she is swallowed by a heron (*matu 'u*, Pacific Reef Heron, *Egretta sacra*), who then flies away, singing 'kao!' Maiutu tells Māui that the bird has taken Hina, but that he will not find her again because she is a ghost. However, he replies that it does not matter, because he longs for her. So, Maiutu instructs him to get some glue from trees and bring it to her. She sees the heron's droppings on some stones, so she smears the birdlime on them. When the bird steps on the stones, his feet become stuck. He then beats his wings, but they get stuck as well. Maiutu brings the powerless bird to her son, who slits the heron open. Māui lives with his wife again for some time. But one day, when Māui is out fishing, a tern (possibly the *ta'a/tara*, Sooty Tern, *Onychoprion fuscatus*) comes to their house, swallows Hina, and carries her to the *fau* tree (*Hibiscus tiliaceus*) where he lives. Maiutu then tells Māui to get the lime again, to smear it on a bamboo stick, to go and poke the bird in his tree with the stick, and to bring the bird back to her. Māui does as he was told. He slits the tern open, and finds his wife, whom he lives with again. Māui and Hina then have a girl, Hina-hea.

250A Variant from Fatu Hiva

Von den Steinen (1934:200; 1988:125)

Māui's wife Hina is first abducted during his absence by a rooster with a tail of eight feathers. His mother tells him what to do to recover his wife. Māui pursues the bird and kills him. Then Hina is abducted by an eel, and finally by a pearl-oyster. Māui is eventually killed by the pearl-oyster, because his parents have decided to withdraw their advice owing to their son's mischievous nature.

251 Tokelau

Burrows (1923:171-172)

Matuku (Pacific Reef Heron, *Egretta sacra*) steals Sina. Sina's father, Kakau, instructs his sons, Filo and Mea, to go and kill Matuku, who lives in the bush. They go to the bird's house, where they find their long-lost sister. When they hear the bird coming home, they devise

with Sina a plan to kill him. The two brothers hide, and when Matuku enters the house with two dead men whom he has caught for food, Sina gives him a drink in a coconut shell that is only half-full. When Matuku throws his head back to drink, Filo strikes him from above and Mea strikes him from below, which kills him. Filo then carries the bird home, while Mea carries Sina. However, when crossing a dangerous spot on the reef, Filo is dragged down by the weight of the dead bird and drowns, and Mea drowns as well when he tries to rescue him. Matuku, Filo and Mea become three stars which can be seen in the sky in the direction of Sāmoa.

Similar version

Macgregor (1937:85)

[The father is named Kupenga. The star Matuku is called Te Manu.]

252 Takū

Moyle (2003:112-117)

Tahitotoa and Tahitotavau send their daughter Asina to fetch water. Asina comes upon a *sikisikita* (Island Monarch, *Monarcha cinerascens*) sitting on the fence by the pool. The bird asks her whom the containers that she is holding belong to. Asina replies that those are her parents'. The bird then tells her to return them to her parents, and that he will marry her. So, Asina goes back home crying, and tells her parents that the *sikisikita* wants to marry her. But they forbid her to marry him, because he eats different kinds of food from them, such as insects and butterflies. The next day, she goes to fetch water again, and comes upon a *moa* (Red Junglefowl, *Gallus gallus*) combing his feathers. Again the bird tells her to return the containers to her parents and come back so he can marry her. But again her parents advise her not to marry the *moa*, because he eats earthworms and beetles. The next day, Asina goes to Tinilau's pool to fetch water. Tinilau asks her to marry him, and this time her parents tell her to go and marry Tinilau. [For the rest of the story, see **236**.]

252A Variant from Tokelau

Huntsman (1980:54-59)

From her house, Hina always looks at the seabirds flying off from the top of the coconut and *puka* (*Hernandia* sp.) trees to go fishing at dawn, and returning to their nests in the evening. But the birds too see Hina. One day, they come to her one after the other wanting to marry her. The first to propose is the *katafa* (Great Frigatebird, *Fregata minor*), and it is the *lakia* (Black Noddy, *Anous minutus*) who proposes on his behalf. Hina informs her parents about the proposal of the *katafa*, so they tell her to ask where they will sleep. The *lakia* replies that

they will sleep in the crown of the *puka* tree. The parents are of the opinion that it will be difficult for Hina to climb up the tree and to spread her mat at the top, and that she will not be protected from either the sun or the rain, and might fall. Thus they ask her to tell the *lakia* to go away. As the *lakia* flies off, the *gogo* (Brown Noddy, *Anous stolidus*) comes, carrying the proposal of the *takupu* (Red-footed Booby, *Sula sula*). Again, Hina and the *takupu* will sleep in the crown of the *puka* tree, so the parents reject the proposal. Then, the *tuli* (Pacific Golden Plover, *Pluvialis fulva*) comes, conveying the proposal of the *tiāfē* (Bristle-thighed Curlew, *Numenius tahitiensis*). He tells Hina that they will sleep in a hole in the reef. Her parents say that she will not be able to get in there and to spread her mat, and that when the high tide comes her mat will get all wet. Therefore, the proposal of the *tiāfē* is rejected. Now it is the turn of the *akiaki* (White Tern, *Gygis alba*), who proposes to Hina on behalf of the *tavake* (White-tailed Tropicbird, *Phaethon lepturus*, or Red-tailed Tropicbird, *Phaethon rubricauda*). Hina and the *tavake* will sleep in a hole in a *puka* tree. Her parents are finally satisfied: her mat will be sheltered in the hole. The *akiaki* cries, and all the *akiaki* gather round. They lift up Hina, and carry her gently to the abode of the *tavake*, together with her plaited mat (*lālaga*), her plaiting board (*papa*), and her cocklescraper (*pipi*). Hina stays in the hole with the *tavake*. [For the rest of the story, see 290.]

Similar version

Wodzicki & Laird (1970:270)

252B Variant from Tonga

Moyle (1995:II,116-123)

Hina lives in the forest with her parents. She befriends animals and birds. Lulu (Eastern Barn Owl, *Tyto javanica*) asks Moko (lizard) to go and ask for Hina's hand in marriage on his behalf. He instructs his friend to claim that he lives in a mansion thatched with red feathers, and eats yams and pork. But Moko, sitting outside Hina's house, cries out that Lulu lives in the hole of a *puko* (*Hernandia* sp.) tree and eats maggot-infested sweet potatoes and stale rats – which is the truth. Hina's parents then refuse to give her to Lulu in marriage. Lulu is furious with Moko when he learns that Moko has delivered the wrong message, and he sends him again to Hina. But Moko repeats the same message as before, and Lulu's proposal is rejected once more. Kalae (Australasian Swamphen, *Porphyrio melanotus*) then asks his friend Veka (Buff-banded Rail, *Gallirallus philippensis*) to go and ask for Hina's hand in marriage. Veka goes to Hina's house and cries out that Kalae lives in a mansion thatched with red feathers, and eats yams and pork – which is the truth. Hina's parents then tell Veka to take her to marry Kalae, and the two get married.

A couple has a daughter whom the birds propose to marry. First comes the *gadaha* (Great Frigatebird, *Fregata minor*). He says to the parents that he is going to marry her, but they reply that, as he is the one who beats up the other birds and takes their food, he will not marry their daughter. The *gadaha* leaves, and a bird of the sky⁷² comes. He is told, however, that all he does is fly in the sky, so he cannot marry her either. Then comes the *gaalau* (Brown Booby, *Sula leucogaster*), but the parents say that he goes to the ocean and lives out there, so he will not have their daughter. But when the *gava* (Pacific Reef Heron, *Egretta sacra*) comes, they tell the girl to marry him, because he has a breadfruit tree (*gulu*) that will provide food for her. On the way to his home, the girl and the *gava* go past a sleeping place, so she asks him whose sleeping place it is: it is that of the *gadaha*. She wishes she could sleep there because it is very breezy. Then they go past another sleeping place, which the *gava* says is that of the *gaalau*. She wishes she could sleep there too because it is high and breezy. Then they come to the sleeping place of the bird who always flies in the sky, and again she wishes she could sleep there because it is high. They finally arrive at the place of the *gava* in the breadfruit tree. The girl notices that it is very smelly, there are lots of mosquitoes, and the bird's droppings are all over the place. The *gava* picks up the girl and flies out to the ocean. He throws her into the sea, but the *agiagi* (White Tern, *Gygis alba*) saves her and takes her back to her parents. They tell the *agiagi* that he can take her as his wife.

253 Hiva Oa

Handy (1930:117-120)

Kena, from the Ta'aoa Valley, is shown where to fish by a bird named Tutae-kena ('Excrement-kena', *kena* being the Masked Booby, *Sula dactylatra*), and thus brings back a great catch of fish three times, much to the amazement of all the people. Later, he goes to Havai'i to find the spirit of his beloved, Tefioatinaku, killed by two evil spirits. The spirit of Tefio dwells in the fourth Havai'i. Upon reaching the third Havai'i, a very mountainous place, Kena meets a beautiful woman, Taha-kua-i-te-ata, who warns him that he will be killed if her husbands, two *matuku* (Pacific Reef Heron, *Egretta sacra*), Matuku-uta ('Upland-heron') and Matuku-tai ('Sea-heron'), find him. Bearing land fruits on his wings, Matuku-

⁷² The *manu daha de langi* was unknown to the Nukuoro translator of the story. In nearby Kapingamarangi, *daha* is 'to soar, to glide, to remain stationary in the air' (Lieber & Dikepa 1974:23). The *manu daha de langi* may be a petrel or a shearwater. The Audubon's Shearwater (*Puffinus lherminieri*) has been listed as occurring in Kapingamarangi (Buden 1998:150).

uta comes, but Kena slays him, then throws his body over a cliff. Bearing fish on his wings, Matuku-tai comes, and meets with the same fate. But when Kena abandons the woman, she throws herself from a cliff. He eventually finds the spirit of Tefio in the fourth Havai‘i, and returns to Ta‘aoa with her.

254 Hiva Oa

Von den Steinen (1933:11-12; 1988:12-16)

In Hiva Oa, ‘Aka visits Mahaitivi because he intends to travel to a faraway island, ‘A‘otona (Rarotonga?), to fetch *kula*⁷³ feathers, the flower garlands used as ornaments for the girls wilting too quickly. Mahaitivi has already been to ‘A‘otona, so he tells ‘Aka that he will find there two birds, Matakika (‘Eyelid-turned-outwards’) and Vaefati (‘Broken-leg’), his *ikoa* (name-friends). ‘Aka then mounts an expedition to get there. Out of the 140 men in his expedition, 100 die from hunger. When they finally arrive at ‘A‘otona, the men build a house, roast coconuts to lure the *kula* into the house, then hide in it. A flock of *kula* comes, but they are suspicious. They send to the house scouts who are meant to make the men laugh to give them away. The first scout is Matakika, who has ulcers on his face. The second one is Vae-koki (‘Lame-leg’), who limps into the house on his legs. The third scouts are a pair of *kula* who mate in the house. However, the men do not laugh. Believing that the house is truly empty, all the birds then fly into it, but ‘Aka shuts the door. The birds are plucked, and the feathers fill 140 baskets. The men then let the *kula* fly away, and sail back to Hiva Oa.

Variant

Handy (1930:130-131)

255 Hiva Oa

Elbert (1935?:166-170)

Hoani Po‘otu is secretly in love with a bird, Hu‘utemanu. She lives with her cannibalistic mother and grandaunt, Kona and Pumei. They make food, which Hoani takes away with her. When she is alone, she always looks out towards the ocean and sings a chant. Hu‘utemanu then comes, and the two lovers go to a little coconut leaf house and eat the food there. One

⁷³ The identification of this *kula*, a bird with red feathers, is uncertain. The *Vini kuhlii*, the *Vini australis*, the *Phigys solitarius* and the *Phaethon rubricauda* have been suggested by Von den Steinen (1988:20-24) and Lavondès (1975:306-307). Henry (1928:384,435) mentioned a ‘red-feathered duck’ (*mo‘orā ‘ura*) that lived in a lake on the summit of Mount ‘Orohena in Tahiti, but no traces of that bird or of that lake have ever been found (Salducci 2002:21).

day, Pumei sees them. She is very angry, because the bird is eating the food that she has painstakingly prepared. Later, taking advantage of Hoani's absence, the two old women call Hu'utemanu by imitating Hoani's chant. When he comes, expecting food and love, they shoot an arrow at him. He falls dead to the ground, and they eat him raw. Blood then drops upon the breast of Hoani, who thus knows that her husband is dead. Later, Kona and Pumei claim that they do not know anything about the fate of the bird, so Hoani goes to Havai'i in search of his soul. She finds Hu'utemanu, who appears in human form and is bathing in a pool to wash off saltwater, as he has been bathing in the sea. Hoani throws a sack over his head and hurries back with him to the land of the living. But when he tells her that he needs to defecate, Hoani opens the sack. The youth slips out and goes back to Havai'i. She never sees him again.

256 Aotearoa

Pōmare & Cowan (1930:1,21)

Pūhaorangi, an *atua* living in the sky, descends to Hawaiki in the form of a *rupe* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*) to be with the beautiful Kura-i-monoa. The young woman fondles the bird, and thus becomes pregnant. Her child, Oho-mai-rangi, becomes the ancestor of the people who will come to Aotearoa on the *Te Arawa* canoe.

257 Ātiu

Gill (1880:188-189)

The pet of the god Tangaroa, a pigeon⁷⁴ from the spirit world, comes to Ātiu. He rests in a cave (which is still known as the 'Pigeon's Fountain'). There, he refreshes himself by sipping the drops of water that are falling from the roof of the cave. He notices the shadow of a beautiful woman in the fountain, so he embraces the woman, before returning to the spirit world. From this union a child is born, Ātiu, 'the first-born', who gives the island its name.

⁷⁴ The Pacific Imperial Pigeon (*Ducula pacifica*, *rupe* in Rarotongan) and the Lilac-crowned Fruit Dove (*Ptilinopus rarotongensis*, *kūkupa* in Rarotongan) are still to be found in Ātiu, but remains of the Polynesian Imperial Pigeon (*Ducula aurorae*) and the Polynesian Ground Dove (*Alopecoenas erythropterus*) have also been found on the island (Steadman 2006:212).

258 Nuku Hiva

Handy (1930:121)

A bird lives on the top of the house of Haha-poa and his wife. When Haha-poa goes away, the bird always comes down and sleeps with his wife. One day, she tells her husband to go away because she is having her period. Haha-poa then pretends to go away, but he stays to spy on her. Because the bird sees him, he does not come down. Therefore, when Haha-poa peeps into the house, the woman is by herself. However, he goes into the bush and returns after a while to peep in again, and then he sees the bird with his wife. Infuriated, he is about to kill her when his brother sneeringly tells him that he can go and sleep with his pig. Enraged, he thrusts a stick into her side and takes out her liver.

259 Mugaba

Bradley (1956:334-335)

When Tamoā's wife goes down to the beach, Vavenga, an evil being, takes the appearance of her husband, and pretends to be Tamoā. When Tamoā arrives, Vavenga is gone, and the woman tells him what has happened. Tamoā knows that Vavenga will come back. When Vavenga returns, he asks the woman to cook food for him, but Tamoā comes up behind him and strikes him on the head. Vavenga falls to the ground, Tamoā keeps hitting him, but Vavenga turns into a *kagau* (Pacific Reef Heron, *Egretta sacra*), gets up, and flies away.

STORIES FROM CHAPTER X

1. *Harbingers of death*

260 Ra'īātea

Saura & Millaud (2003:78-79)

The *ari'i* Tautu-ari'i-i-Ōpoa is celebrating with his son Tama-toa and his people the pregnancy of Tama-toa's wife, when an '*ūpoa* (Gould's Petrel, *Pterodroma leucoptera*) alights near his head. Tama-toa asks his father what the bird is coming here for. Tautu-ari'i replies that the '*ūpoa* belongs to Hiro, the first *ari'i* of Ra'īātea, that his presence announces the death of an *ari'i*, that he is the guardian of the cemetery of the *ari'i*, and that he has come to take him. The bird then flies away, but comes back towards the head of Tautu-ari'i. The *ari'i* kisses his son's forehead, then dies.

261 Rapa Nui

Englert (1939:55-56; 2006:58-61)

On his deathbed, Hotu Matu'a asks two *akuaku* (guardian spirits) of Hiva, his homeland, to make the *moa* (Red Junglefowl, *Gallus gallus*) of Ariange sing. The *moa* sings, his voice being carried from Hiva to Te Pito-Te-Henua, and the *ariki* dies.

Similar version

Barthel (1978:235-236)

Variant

Felbermayer (1948:15-16)

Hotu Matu'a, on his deathbed, asks his son to make one of his roosters sing. The song of the rooster is so loud that it reaches the homeland of Hotu Matu'a, and from there the echo reverberates all the way back to Te Pito-Te-Henua, thus announcing to everyone the death of the *ariki*. 'Ka haka ooa iti iti mai koe / Ite reo o te moa o Ariana / ooa taki heuheu.'

Variant

Routledge (1919:280)

262 Taumako

Davenport (1968:167)

A family of ten brothers, who are all married, live on the islet of Tahua (off Taumako). One of them sleeps with one of his brothers' daughter, and she becomes pregnant. She tells her father, who then convinces the man's brothers to kill him. They hurt him badly, but he escapes from Tahua in a canoe, taking refuge on the islet of Kalua, off the northwestern tip

of Taumako. There, the people nurse him, but the man knows that he is going to die. On the fourth day, he tells them that he will die the next day, and that they should keep a watch for a bird during the night following his burial. That bird will circle the village, the men's house and the *fale atua* (ritual house) before flying off, and the people will receive some important news from the direction in which he has flown. As predicted, a *tuli* (probably a wader)⁷⁵ comes to Kalua during the night following the man's burial. The bird flies off to Tahua, and goes straight into the *fale atua* and then into one of the men's houses, before leaving. The next day, all of the man's brothers start to have incestuous relationships with their sisters and sisters' daughters, and with their mothers and daughters. Quarrels and fights ensue, and eventually they all kill each other. Incest regulations are from then on set forth and strictly adhered to, and a *tuli* always appears and flies about when someone from that place on the islet of Tahua dies.

263 Niue

Loeb (1926:152)

Mohelagi, a chief of Liku, goes to the bush to shoot *hega* (Blue-crowned Lorikeet, *Vini australis*). He takes his aim at two birds, but they fly away and go to peck at some fruit. Mohelagi follows them, and is about to shoot them when they fly off again. Mohelagi becomes angry and pursues the two birds. They eventually lead him to a *tuali* tree (*Syzygium clusiifolium*), on which they perch. At the bottom of the tree, under some ferns, Mohelagi finds the decomposed bodies of his two sons, who have been murdered.

264 Aotearoa

Grace (1907:221-229)

Inuwai is very fond of *kererū* (New Zealand Pigeon, *Hemiphaga novaeseelandiae*) preserved in their own fat (*huahua*). She has 53 *papa huahua* (gourds holding preserved birds) stored in a *whata* (elevated storage place). Hungry and greedy, her husband's twin boys, Te Iro and Te Haruru, pilfer the birds at night, one *papa huahua* after another, until Inuwai discovers that 22 of her *papa huahua* are empty. Inuwai is very angry, so she complains to her husband, Matangi. The latter admonishes his people, vowing that the culprits will be

⁷⁵ For Davenport, this bird is a 'wagtail', but according to Hovdhaugen (2006:130) the *tuli* is 'a small bird with long beak living on the beach and flying in groups'. It is probably the Wandering Tattler (*Tringa incana*) or the Common Sandpiper (*Actitis hypoleucos*).

crushed, and goes home to recite *karakia*. Inuwai hides her remaining *papa huahua* in the forest to prevent further theft, but one day Te Iro and Te Haruru find the hiding place, a hollow *rātā* tree (*Metrosideros robusta/umbellata*), after following Inuwai. The two boys have a meal of birds. Remembering their father's *karakia*, they worry about being caught by a *maero* (ogre), so they start running to hide from the *maero*. A *kākā* (New Zealand Kākā, *Nestor meridionalis*) then appears. They try repeatedly to catch him, but he eludes them a hundred times when they think that he is within their grasp; thus the bird leads them deeper and deeper into the forest. Eventually, as the *kākā* screeches and flies in smaller and smaller circles, the *maero* suddenly appears, and catches the two boys in his claws.

265 Rēkohu

Shand (1895)

In Hawaiki, Rākei steals a *pūtē-a-kura*⁷⁶ from Tamahiwa's home in his absence. Tamahiwa's sons, Pauhu and Pahore, find Rākei up on a *mānuka* tree (*Leptospermum scoparium*) spearing birds. They kill him with his own spears and cut him up, but his penis, his heart and his head are swallowed by his god Maru before they can chop them off. Rākei's father, Tama-te-hokopa, is at home waiting for his son to return. A *tōrea* (Chatham Oystercatcher, *Haematopus chathamensis*) comes and cries 'tore!' When Tama-te-hokopa asks the bird if his son has been slain, the *tōrea* repeats 'tore!' He then weeps for his murdered son. The following day, he sets out with the birds and searches for the body of his son. The *tōrea* goes by the sea, and the *hopiritu*⁷⁷ goes by the bush. The *tōrea* arrives there first. Tama-te-hokopa places his son in a garment. The *tōrea* then carries loads of stones to his house to make an oven, travelling by the beach, whereas the *hopiritu* carries loads of *paretao* (a species of fern), travelling inland. An oven is dug, in which Rākei is placed. After five days, he returns to life. When he recovers, a war party of Tama-te-hokopa fights against Tamahiwa and his people.

⁷⁶ A *pūtē-a-kura* is 'a finely-woven small basket or pouch, in which choice ornaments only were held, such as *heis*, *kuras* and the like used in decorating their persons' (Shand 1896:91,n.22).

⁷⁷ According to Shand, the *hopiritu* was 'an extinct rail of the Chatham Islands'. *Hopiritu* may be another name for the extinct *mehonui* (Hawkins's Rail, *Diaphorapteryx hawkinsi*), *mehoriki* (Dieffenbach's Rail, *Gallirallus dieffenbachii*), or *mātirakahu* (Chatham Rail, *Gallirallus modestus*).

266 Rēkohu

Shand (1895a)

In Hawaiki, Horopapa's daughter is murdered by Tu-moana's son. A war ensues, in which Tira, Horopapa's younger brother, is killed by Tu-moana's war party. After dreaming that Tira has been killed, Horopapa tells Tira's twins, Api and Akahu-rangi, to go to a ridge and look if the *kārewarewa* (New Zealand Falcon, *Falco novaeseelandiae*) is feeding with his wings outstretched, and if the *kāhu* (Swamp Harrier, *Circus approximans*) is soaring. The two children go to the ridge, then report back to Horopapa what they have seen: a *kārewarewa* feeding with his wings outstretched and a *kāhu* soaring. This is how Horopapa knows that Tira is dead. His people later take revenge on Tu-moana's tribe.

267 Mangareva

Te Rangi Hīroa (1938:329-330)

Toa-apakura's son, Tunui-te-maku, is killed in Tahiti. In Mangareva, Toa-apakura sees *moko 'e* (Great Frigatebird, *Fregata minor*) flying overhead. She knows that they are coming from Tahiti, so she asks them if her son is alive. The birds do not make any sign. She then asks them if he is dead: they flap their wings, lower their feet, and bend down their heads. Thus she understands that Tunui-te-maku is dead, and commands her brothers to avenge his death.

268 Aotearoa

Te Whetu (1893)

Kupe comes to Aotearoa with his children and two *mōkai* (pets), Rupe (New Zealand Pigeon, *Hemiphaga novaeseelandiae*) and Te Kawau-a-Toru, a cormorant. At Manukau and many other places, Kupe sends forth Te Kawau-a-Toru to see if the currents are strong, whereas Rupe's task is to discover seeds in the forest – but he finds none. When they reach Raukawa (Cook Strait), the birds of Te Waipounamu come over; Rupe asks them what kind of food there is on their island, to which the birds reply that the food is plentiful – he should come and see for himself. Te Kawau-a-Toru then asks them if they know where to find strong sea currents; again the birds tell him to come over, because across the strait the currents are strong. Rupe and Te Kawau-a-Toru report to Kupe what they have heard, and Kupe agrees to let his two *mōkai* go. On the other side of Raukawa, in Te Hoiere (Pelorus Sound), Rupe sees some birds feeding on the fruit of a tree, and then going to the water to drink, and then going back to the tree; Rupe imitates those birds, and does not return to Kupe. As for Te

Kawau-a-Toru, he drowns in a channel, Te Aumiti (French Pass), after breaking his wing in the current because it is too strong. A flock of *tara* (White-fronted Tern, *Sterna striata*) then flies straight to Kupe's home at Te Rimurapa (Sinclair Head) to tell him of his birds' demise. When his daughter Mohuia hears them call, 'kua mate!' ('they are dead!'), she grieves for her *mōkai*, rushes into the ocean, and drowns. Mourning his birds and his daughter, Kupe cuts his flesh, and decides to return to Hawaiki.

Similar version

Best (1982:532-534)

Variant

H. T. (1901:74-75)⁷⁸

Te Kawau-a-Toru lives at Lake Horowhenua. He calls a meeting of sea- and shorebirds, and sends his messengers to Te Waipounamu to gather together the *karoro* (Kelp Gull, *Larus dominicanus*), the *ngōio* (young *karoro*), the *turiwhatu* (New Zealand Plover, *Charadrius obscurus*), the *mātukutuku* (Pacific Reef Heron, *Egretta sacra*), the *tarāpunga* (Black-billed Gull, *Chroicocephalus bulleri*, or Silver Gull, *Chroicocephalus novaehollandiae*), the *kawau-paka* (Little Pied Cormorant, *Microcarbo melanoleucos*), and numerous other sea- and shorebirds. They all gather at Lake Horowhenua, where they partake of a feast of *tuna* (eels), *inanga* (whitebait), *kōura* (crayfish) and *toitoi* (bullies). Te Kawau-a-Toru then enquires about the foods available in Te Waipounamu and about their food houses, and he decides to visit that island. Accompanied by some birds from Te Waipounamu, and wishing to pit himself against the strongest currents of the area, he first goes to Kura-te-au (Tory Channel), then to Te Au-o-tū-ka-rere, then to Te Aumiti. One of his wings gets broken by the force of the current at Te Aumiti. His bones still stand there.

269 Aotearoa

Te Rangikāheke (1992:42-44,69-71)

Māui finds companions (*hoa*) for himself: the *miromiro* (Tomtit, *Petroica macrocephala*), the *pītoitoi* (North Island Robin, *Petroica longipes*), the *tātāeko* (Whitehead, *Mohoua albigilla*), the *kōriroriro* (Grey Gerygone, *Gerygone igata*), and the *tīrairaka* (New Zealand Fantail, *Rhipidura fuliginosa*). They go to the house of Hine-nui-te-pō. He tells his feathered *hoa* not to laugh, takes off his clothes, and enters Hine-nui-te-pō. When his head is out of sight, the birds' cheeks start to grin ('e memene noa ana ngā pāpāringa o te tini manu rā').

⁷⁸ H. T. was from Croisilles, in the Nelson district.

When his chest disappears, the *tīrairaka* bursts into laughter, waking the *ruahine* (woman). Māui is cut in half between her thighs, and dies.

Similar version

Grey (1855:56-57)

Variant

Ruatapu (1993:88,193-194)

Māui's father makes a mistake (*hiki*) in his son's *tohi* (birth ritual). Māui's companions are the *miromiro*, the *horehore* (Whitehead, *Mohoua albicilla*), the *toitoireka* (North Island Robin, *Petroica longipes*), the *hītakataka* (New Zealand Fantail, *Rhipidura fuliginosa*), and the *tītītipounamu* (Rifleman, *Acanthisitta chloris*). The birds urge Māui not to go, or he will be killed by Hine-nui-te-pō, but he insists on going. He asks them not to laugh, but the birds laugh, causing his death.

Variant

Tikao & Beattie (1990:20-21)

Māui is accompanied by his brothers and the birds. His brothers laugh, and the birds join in, waking Hine-nui-o-te-pō. The *tīwaiwaka* (New Zealand Fantail, *Rhipidura fuliginosa*) flutters over her face and tickles her nose with his tail.

Variant

Te Mātorohanga & Pōhūhū (1913:63-64,177-178)

Māui transforms into a *kiore*, but the *tātāhore* (Whitehead, *Mohoua albicilla*) says that it will not do because Hine-nui-te-pō will wake up. Māui then changes into a *noke* (earthworm), but the *tīwaiwaka* says the same thing. So he finally turns into a *moko hurururu* (hairy lizard), and commands his two feathered friends not to laugh when he enters the goddess. But the *tātāhore* bursts out laughing as he disappears into her womb, and the *tīwaiwaka* starts dancing about (*tuone*), awaking her.

Variant

Ariki-Tama-Kiniti (1927)

Māui wants to overcome death. He journeys to the land of Hine-nui-te-pō with his companions, the *tīwaiwaka*, the *riroriro* (Grey Gerygone, *Gerygone igata*), the *piopio* (South Island Piopio, *Turnagra capensis*, or North Island Piopio, *Turnagra tanagra*), the *miromiro*, the *toutouwai* (North Island Robin, *Petroica longipes*), and other birds of the forest. When they get to the home of Hine-nui-te-pō, Māui dismisses all his feathered friends, and asks them to go back to his people and be friendly to them for all time. The *piopio* starts to sing to keep up Māui's courage; but he stops half-way, and his song remains half-sung ever after. The other birds are too scared to sing, except for the *tīwaiwaka*, who chirps before bursting into laughter, causing the other birds to laugh too, which awakens the goddess of the night.

Variant

Best (1977a:947)

[It is the *moho tupererū* (Buff-banded Rail, *Gallirallus philippensis*) that laughs at the wrong moment.]

270 Tahiti

Henry (1901:52; 1928:402)

Ti‘i, the first man, created by Ta‘aroa, is a malicious being. He has a white (‘uo) ‘ao (Striated Heron, *Butorides striata*). He uses his ‘ao to slay humans, by making the bird enter the body of whomever he wishes to kill. Humankind thus loses eternal life because of Ti‘i and his ‘ao.

271 Hawai‘i

Beckwith (1932:32-33)

The first man and the first woman, Kumuhonua and Lalohonua, are created by Kāne, Kū and Lono after these gods have created the animals. They live in the hidden land of Kāne (*ka ‘āina huna a Kāne*). There, they meet ‘Ā‘aia-nui-nukeu-a-kū-lawai‘a (‘Great-white-beaked-albatross-which-stands-fishing’).⁷⁹ Lalohonua is deceived by the bird, and eats *ka ‘ōhi‘a kapu a Kāne*, the sacred apple of Kāne. She goes crazy (*pupule*), and from fright (*maka‘u*) turns into an ‘ā‘aia. Kumuhonua also eats the ‘ōhi‘a. The bird then carries them away into the forest.

Variant

Fornander (1919-1920:VI,274)

[Kumuhonua and Lalohonua are driven out of Kalana-i-hauola by Ka-‘ā‘aia-nūkea-nui-a-Kāne.]

⁷⁹ For Beckwith (1970:92), the ‘ā‘aia is the Laysan Albatross (*Phoebastria immutabilis*), which ‘used to be seen commonly along the island coasts and was called “Kane’s bird”’. According to Pukui and Elbert (2003), however, the ‘ā‘aia is a ‘legendary bird believed to have taken the shape of the ‘ā, booby bird’ (*Sula* sp.).

2. Birds attack

272 **Hawai'i** Green & Beckwith (1923:108-109), Pukui & Green (1995:64-67)
Kumuhana catches a large number of 'akekeke (Ruddy Turnstone, *Arenaria interpres*) and *kōlea* (Pacific Golden Plover, *Pluvialis fulva*) at night, broils them, and relishes their delicious flesh. One day, Kumuhana and his neighbour hear a plaintive voice coming from the sky, 'Pi-i-i-o!' His neighbour warns him that it is the spirit of Kumukahi, the bird god watching over the *kōlea*. Kumuhana, however, takes no heed, and catches many birds that evening, which he lays in heaps. But the birds disappear during the night. Suspecting that his neighbour has stolen them, Kumuhana pays him a visit. The neighbour tells him that he should ask for Kumukahi's forgiveness and that his house is now filled with birds. Kumuhana returns home and finds hundreds of birds in his house. He prepares an earth oven, then tries to catch the birds, but they all pass through his fingers. As he hears a voice outside crying 'Pi-i-i-o!' the birds all arise and peck at him, so he runs outside, but there are even more birds waiting for him there. Blinded and badly hurt, he falls into the oven that he has just prepared, and dies.

273 **Hawai'i** Malo (1971:92-93,n.29)
Maka-ūlili, the ruler of the *kōlea* (Pacific Golden Plover, *Pluvialis fulva*), is sent by Mo-i, the *kupua* ruler of Moloka'i, to Vavau to bring him back a variety of *kōlea*. He comes back with a *lau* (400) of *kōlea* 'ūlili (the 'ūlili is the Wandering Tattler, *Tringa incana*), a *lau* of good *kōlea*, and a *lau* of bad *kōlea* (*kōlea* 'ino). The birds live on Haupū, a hill near the Pelekunu Valley. When Mo-i notices that the hill periodically sinks beneath the sea, and then rises up again, he asks the birds to find the cause of this phenomenon. They tell him that a giant turtle that lives at the base of the hill is responsible for this, and that it ought to be killed. But Mo-i refuses to do so. In retaliation, the *kōlea* 'ino sneak up on him while he is asleep, and tear up his face with their claws. Mo-i then banishes all the *kōlea* 'ino to the barren hill of Maa-ku-newa.

Tama-pekeheu is a *tau* 'a (priest) from Hakama'i'i. One day, he steals the fish-hook that the *tētuapeke* 'oumei (supernatural beings from Havaiki) use to catch human souls before bringing them to their mistress Hānau (a goddess), who eats them. Because the *tētuapeke* 'oumei come back to her empty-handed that day, one of them has to be sacrificed and have his eyes fed to the hungry Hānau. Tama-pekeheu hears from his home what is happening in Havaiki, and decides to send there one of his souls, his bird soul, in the form of a *kena* (Masked Booby, *Sula dactylatra*). The bird presents himself to the *tētuapeke* 'oumei in order to be caught by them. He is brought alive to Hānau so that she can relish the freshness of his eyes. But, as Hānau is about to tear his eyes out, the *kena* tears her eyes out with a single peck and swallows them, and she dies. The bird returns to the land of the living and Tama-pekeheu. The *tētuapeke* 'oumei are distraught without their mistress, so when the *kena* comes back to Havaiki and alights on the platform, they ask him to be their chief, and he accepts. He will go fishing for them without needing a hook, since he has got a beak. He wants to take them out of the loneliness (*vīvi* 'iō) of Havaiki and to take them to visit the land of light, so all the *tētuapeke* 'oumei leave Havaiki in their canoe, guided by the *kena*. When they get to the land of light, they are dazzled by the rising sun, and for the first time they hear the calls of the birds going to fish and see humans wearing loincloths, whereas they, being *kuhane* (souls), are naked. In the evening, the *tētuapeke* 'oumei do not want the bird to take them back to Havaiki, because they would like to stay longer to admire the land of light. But he tells them that night is coming and people will go to sleep, and he covers them with his wings to protect them from the cold of the night. He takes them back to their land. But when he returns to the land of light, he sends to Havaiki two singers to put an end to the *vīvi* 'iō of the *tētuapeke* 'oumei. Tama-pekeheu then tells the bird that he is going to die, but that the bird will keep on perching on his favourite headlands to go fishing.

Tuatai, a chief from Taravai (one of the Gambier Islands), mistreats Puku-tunu. Ahari, Puku-tunu's brother, comes from Mangareva to Taravai with an army to avenge his brother. After most of Tuatai's men have been killed, Tuatai, his son, Kai-raruga, and a few of his warriors are surrounded. On the top of a mountain, knowing that they are doomed, they sing a chant

about the imminent death of Tuatai, and about the kingfisher⁸⁰ that is going to strike Kai-raruga on the chest. Once the song is finished, they are indeed all killed, and the kingfisher pecks the child's chest; Kai-raruga dies.

276 **Tonga**

Gifford (1924:31), Reiter (1933:364)

When the Tu'i Tonga Havea is murdered, his body is cut in two. His head and chest float on the shore, in Tongatapu. A *kalae* (Australasian Swamphen, *Porphyrio melanotus*) comes and pecks the face. The name of the beach, Houma-kalae, comes from this incident.⁸¹

277 **Hawai'i**

Kalakaua (1888:47-48)

After an argument with his brother Lono-pele over the death of their sons, the high priest Paa'o decides to emigrate from Sāmoa to some other island with a party of 38 people. As their canoes leave the island, Lono-pele sends a violent storm to destroy them, but they are protected by two supernatural fish. He then sends Kiha-haka-iwa-i-na-pali, a giant bird, to sink the canoes by vomiting over them. However, the people cover the canoes with mats just in time, and are thus saved. They eventually land in Puna, on the island of Hawai'i.

278 **Hawai'i**

Westervelt (1915:94-97)

Lono, a chief of Hawai'i, is an expert in healing remedies who has been given his powers and knowledge by the god Kamaka. The god Kalae keeps trying to kill a man named Milu, a chief of Waipi'o, by making him sick. Lono heals him from his sickness caused by the god, and tells him to build a house and stay inside for a while, or he will be in great danger. If he leaves his house after hearing people making noise outside, he will die. After a while,

⁸⁰ The Mangareva Kingfisher (*Todiramphus gambieri*) became extinct in Mangareva prior to 1922 (Holyoak & Thibault 1984:145). This bird may have been known in Mangarevan as *iikotara* ('the name of a bird' for Tregear [1899:24]) as cognates of this word designate kingfishers in other parts of Polynesia, or as *nganga* (the name of 'the alcyon bird' according to Janeau [1908:28]). The bird, however, is not a kingfisher but a *kotuku* (Pacific Reef Heron, *Egretta sacra*) in Janeau (n.d.:55), the manuscript about the history of Mangareva that Janeau copied (in Mangarevan with a French translation) for the Congregation of the Sacred Hearts in Braine-le-Comte and that Laval supposedly closely followed in his *Mangareva, l'histoire ancienne d'un peuple polynésien*.

⁸¹ It means 'point of land of the *kalae*' (Gifford 1923:105).

a great bird appears in the sky. The people shout when he passes over their heads. Milu, becoming tired of that great noise, pushes aside the *ti* (*Cordyline fruticosa*) leaves of his house to look outside. At that moment, the great bird swoops down to the house, plunges his claw under Milu's arm, and tears out the man's liver. Lono then runs after the bird, who flies away swiftly and dashes into a pit, where the man's blood is left on some stones. When Lono comes upon the stones, he rubs the blood on a piece of tapa cloth, then goes back to Milu, who is almost dead. With that blood-covered cloth and some medicine poured into the wound, Lono heals Milu. Since then the place where the bird hid Milu's liver has been called Ke-ake-o-Milu ('The-liver-of-Milu'). Eventually, however, Kalae has Milu killed (by drowning in the ocean), and Milu becomes the ruler of the underworld.

Similar version

Thrum (1907:54-57)

279 Sāmoa

Moyle (1981:50-55)

Saētānē catches an octopus, cooks it, wraps it in taro leaves, and hides it in a covered oven in a taro plantation. His wife Saēfāfinē finds it, and eats it all with her two boys, Pipitū and Pipitala. When Saētānē discovers that the octopus is gone, he sings out to his aunt, an ogress (*sau'ai*) in the shape of a *ve'a* (Buff-banded Rail, *Gallirallus philippensis*), begging her to come and eat Saēfāfinē. Saēfāfinē hears the bird screaming as she comes. The *ve'a* asks her nephew if she should eat just a leg, or everything; he tells her to eat the head first. The bird eats the woman's head, then an arm. Pipitū sings out to his father, begging him to spare his life, but Saētānē asks the *ve'a* to eat him too – so she does. Pipitala then offers to go and catch an octopus for his father, but Saētānē replies that it is impossible: he will be eaten too. But when his wife and children have all been devoured, Saētānē cries, and asks the *ve'a* to restore Saēfāfinē to life. However, she eats him instead.

280 Aotearoa

Colenso (1881a:29-31)

Uta fears that his wife Houmea may swallow him and their two children alive, so one day he sails away with them. When Houmea returns to the village after fetching some water, she

spots the canoe far off on the horizon. She walks to the tidal bank and enters a cormorant.⁸² Before the bird reaches the canoe, the two children hide Uta under its platform. Houmea opens her mouth wide, and the children give her some roasted fish, but she is still hungry and asks for more food. They then use a pair of wooden tongs to fling a big hot stone into her mouth. She swallows it and dies, but cormorants are her offspring.

Similar versions

White (1887:II,167-172), Orbell (1992:102-110),
Ruatapu (1993:49-52,111-114,152-155,217-220)

280A Variant from Mangareva

Laval (1938:296-302)

Haumea and her husband Tagaroa-mea, one of the three creator gods, have eight sons. Tagaroa gives his wife some kava when she is pregnant with their son Tu, to appease her and distract her from her craving for human flesh. Tagaroa takes another wife, the young Toa-tāne (Tāne's daughter), and Haumea takes another husband, Pia, with whom she has another eight children. One day, Haumea gets angry with Pia, and decides to kill him. To save their father, the eight children devise a plan to go sailing to another island and hide their father in the canoe, wrapped up in a sail. They tell their mother that it is just the trunk of a banana tree. When the canoe sails away, Haumea returns home to murder Pia, but she cannot find her husband, so she suspects that the tree trunk may have been him. To catch up with the canoe, Haumea then transforms herself into a bird. She reaches the back of the canoe, but her children give her some kava that they have been grinding. She becomes intoxicated, falls into the sea, and drowns. From the heavens, Tagaroa then sees the dismembered body floating on the water, and takes pity on his first wife, so he gathers her sexual organs, which turn into another woman, who bears him a son. Another god takes the chest, and Tagaroa takes the remainder of the body. Again, two women are formed, who bear two sons.

Variant

Te Rangi Hīroa (1938:421)

Pia is concealed by his sons in a bundle of brushwood. Haumea turns into a *kena* (Red-footed Booby, *Sula sula*), and alights on the stern of the canoe. The sons give her poisonous kava, which kills her; she falls into the sea, and they return to the shore.

⁸² For Colenso, that bird is *Graculus varius*, which is the Australian Pied Cormorant (*Phalacrocorax varius*), or *kāruhiruhi*. But both Orbell's and Ruatapu's versions mention a *kōau* (Great Cormorant, *Phalacrocorax carbo*).

281 Mungiki

Kuschel (1975:191)

The sky goddess Nguatupu'a incarnates herself as a *katongua* (MacKinlay's Cuckoo-Dove, *Macropygia mackinlayi*). When Hu'aitebaka'eha goes to the forest to snare flying foxes and climbs up a rope to catch one, the bird cuts the rope, and the poor man falls down into a hole. The *katongua* calls out, 'He has fallen! He has fallen!' The man curses Nguatupu'a, then dies.

282 Mugaba

Elbert & Monberg (1965:322-324)

Taheta'u and his brothers are priest assistants at a temple. One day, they all dream that Baabenga (a female trickster) comes and sings a song. But when they wake up, only the *ligho* (Pacific Kingfisher, *Todiramphus sacer*) is singing: Baabenga has taken the form of that bird. Later that day, they eat fish that has been poisoned by Baabenga, and they all die but for Taheta'u. [In another story,] Huei tries to kill Baabenga one night with a piece of torch, striking her on the neck, the body and the head. Baabenga is not afraid; she asks him why he is beating her. She then assumes the form of a *kagau* (Pacific Reef Heron, *Egretta sacra*), cries, and flies away.

283 Mugaba

Elbert & Monberg (1965:345-346)

A man and his wife cook pandanus keys. The woman scoops out the keys for her husband, but he will not let her have any of it, even the outer surface (which is hard and unsavoury). She thus tells him that she will not see the dawn. When he finds her dead in the morning, he mourns, and cuts down their coconut trees. He then goes to the shore, gets into the water, and walks out to the reef. Looking back, he sees a white *kagau* (Pacific Reef Heron, *Egretta sacra*) on the cliff trail, who follows him to the reef. When the bird gets close, he recognises his wife. The *kagau* then grabs him, and they both fall into the sea, and die.

284 Aotearoa

Orbell (1968:34-37)

Pito murders his brother-in-law Titapu because the latter has performed the *kawa* (opening ceremony) over his newly-built house without waiting for Pito's house to be completed. In

her sleep, Tītapu's wife, Torotorokura, sees the spirit (*wairua*) of her husband in the form of a *kōtuku* (Great Egret, *Ardea alba*) fighting with her brother Pito. She tells Pito about her dream, but he dismisses her, saying that spirits do not come back to fight. The next morning, a *kōtuku* is standing on the bargeboard (*ihi*) of the house. Pito seizes his spear (*tao*), and the bird flies down to the courtyard (*marae*). Pito throws his spear but misses the bird, who then stabs him on the forehead with his beak, causing his death.

285 Tahiti

Bovis (1978:56-57)

Two friends, Hura and Pena, go to Tūpai in their canoe, but run out of food. Hura goes to Bora Bora to gather provisions, promising to come back after five days. But Hura returns on the seventh day; meanwhile, Pena has died, and his spirit has buried the body. Hura then shares with the spirit the food that he has brought back. During the meal, however, Hura realises that it is only Pena's spirit. He thus asks Pena to go and fetch some fresh water, and he escapes in his canoe. But when Pena comes back, he sees that his friend has left him, so, wild with anger, he turns into an 'ōtu'u (Pacific Reef Heron, *Egretta sacra*), flies to Hura, and stabs him to death.

3. *Birds die*

286 Tonga

Collocott (1928:58-59)

Two brothers, Wise Malala and Foolish Malala, plant a plantain. After nineteen days, Foolish Malala discovers that its fruit has all been eaten. The angry brothers then call a meeting of all the birds, but the birds all declare that they are not guilty and that they do not know who the culprit is. However, it appears that the *misi* (Polynesian Starling, *Aplonis tabuensis*) is absent, because he is sick. He is thus carried to the meeting by the other birds and questioned. He too denies having eaten the fruit of the plantain. But when he is made to defecate, his faeces are full of ripe plantain: the *misi* is thus killed.

286A Variant from Sāmoa

Moyle (1981:90-93)

Tuivalea (the ‘ignorant’ one) and Tuiatamai (the ‘clever’ one) are brothers. Tuivalea regularly checks on the growth of their banana tree. One day, he finds that the bananas have been eaten. He tells his brother that he has seen a bird there. Tuiatamai asks him to go back and get that bird, a *fuia* (Samoan Starling, *Aplonis atrifusca*), but not eat it. Tuivalea goes back to the banana tree and catches the bird. Tuiatamai eats the *fuia*. Some time later, Tuivalea again finds that the bananas have been eaten by a bird. Again, his brother tells him to go and get that bird, a *lupe* (Pacific Imperial Pigeon, *Ducula pacifica*), but not eat it. Tuiatamai eats the *lupe*. On another visit, Tuivalea discovers that an ogre has been eating the bananas; the two brothers eventually kill the ogre.

287 Mungiki

Kuschel (1975:139-140)

The *hingi* (Silver-capped Fruit Dove, *Ptilinopus richardsii*) all gather to eat their *songo* pudding (made of coconut and grated taro). Another creature comes and hides in the house. After the leader of the *hingi* has made sure that all the males, all the females and all the young have been well served, the creature jumps down on the leader, kills him, and eats his pudding. Then all the *hingi* ask who the greedy one is, and they fight with each other, until there is only one bird left alive. That bird eats his pudding, but the creature jumps on him and kills him. Only the creature remains alive.

288 West Uvea

Hadfield (1920:242-244)

A couple leaves their two little girls alone at home with an abundant supply of food, and goes to their plantations. A hawk (probably a Brown Goshawk, *Accipiter fasciatus*, or Swamp Harrier, *Circus approximans*) calls at the house, and, learning that the parents will not be back until evening, takes advantage of the situation. He suggests that they all sit together and eat, but he devours all the food, leaving nothing for the girls. He even scratches their arms and bodies with his claws when they try to pick up a piece of food. When he hears the parents coming back, he flies off. The parents are very angry when they find out what has happened, but they believe that the hawk will not dare come back the next day. So, they leave again. However, the hawk comes back and behaves like the previous day. Upon their return home, the parents decide to take revenge on the bird, and so they shave their

daughters' heads. On his third visit, after eating all the food, the bird is struck by the girls' appearance, and admires their bald and shiny heads. He thus asks them to improve his own appearance in the same way, so the girls pluck out almost all of his feathers. When he hears the parents coming back, he tries to fly away, but he fails to get off the ground, so he starts running; but he is caught and killed by the parents. Since that time it has been safe to leave children alone at home.

289 Pileni

Hovdhaugen & Næss (2006:69-71)

An old woman lives with her two grandchildren. The children go fishing. They put their catch in a dry place on the coral rocks. A *kovā* (Pacific Reef Heron, *Egretta sacra*) comes, looks at their fish, and asks the children to give him a *lape* (wrasse, *Thalassoma* sp.). But they tell him to go and catch fish himself. The *kovā* then insults their grandmother by saying that her buttocks are muddy ('te noko o pualaua e pelapela'). The children retort that they are going to tell her; the *kovā* flies away. They return home, and their grandmother instructs them to go and extract some sap from a variety of trees the next day, to put the mixture on the rock where the *kovā* stands, and then to go fishing. The children do as they are told. The *kovā* comes and alights where the sap has been placed. Again he asks the children to give him a *lape*, but again they tell him to go and catch fish himself. When the *kovā* reiterates the previous day's insults, the children run towards him with a stick. He tries to fly away, but is stuck to the rock. As they grab him, he promises to help them some day and to bring them something good if they let him go. But they reply that they will beat him to death because he has been insulting their grandmother. They take him home, and the grandmother says that they should kill him, so they beat the *kovā* until he dies, before cooking him in an oven.

290 Tokelau

Huntsman (1980:59-63)

[For the beginning of the story, see **252A**] Hina has a craving for fresh fish, so her husband, the *tavake* (White-tailed Tropicbird, *Phaethon lepturus*, or Red-tailed Tropicbird, *Phaethon rubricauda*) goes away to catch some fish for them. He alights on the top of a rock in a pass and looks for fish. A meeting of the fish is then called, in which the fish decide to kill the *tavake*. The shark is the first fish to volunteer, and explains how it plans to hide in a breaker and suddenly jump up to catch the bird; but the other fish think that the shark will be spotted.

Then the trevally volunteers, but the fish again believe that the bird will see the trevally in the breaker. Finally, the *gagale* (spinytooth parrotfish, *Calotomus spinidens*), an unlikely candidate, offers to kill the bird by floating down like a leaf to the side of the rock where the tail of the bird is turned, before leaping up and grabbing it. The elders agree to its plan. So the *gagale* floats down to the rock, and grabs the tail of the *tavake*. The bird then stabs the fish with his beak, but the *gagale* does not let go and holds on tight. Two fish manage to reach the rock to help the *gagale*: the *taotao* (red cornetfish, *Fistularia petimba*) plucks one long tail feather (*velo*), while the butterflyfish (*tifitifi*) plucks the other, killing the *tavake*. The *gagale* then plucks the dead bird and distributes the feathers to the skipjack, the kingfish, the trevally, the black jack and the soldierfish (those are the fish that today can be lured with *tavake* feathers). The flesh of the bird is eaten by the blue parrotfish and the yellow parrotfish (those are the fish that today come to bait). But when the moray eel (*puhi*) comes, there is no flesh left to eat, so the *gagale* tells the *puhi* to eat the bones, and that is why *puhi* are bony. The rock where it all happened is named Te Fatu-o-te-tavake. Hina thus loses her husband.

Similar version

Wodzicki & Laird (1970:270-271)

290A Variant from Pukapuka

Beaglehole & Beaglehole (1936:31-32)

The *tavake mokomoko* (White-tailed Tropicbird, *Phaethon lepturus*) perches on a coral rock in the lagoon. All the fish in the lagoon try one after the other to pull out the bird's long tail feathers, even changing their colours to blend in with the colour of the sea, but each time the wary bird sees the fish approaching and flies off. The *wūmoemoe* (stareye parrotfish, *Calotomus carolinus*), changing its colour three times to the various colours of coral formations in its background, sneaks up to the bird unnoticed, and manages to close its teeth around his tail feathers. The *tavake mokomoko* wriggles out of its jaws, and flies off without his tail feathers. This is why to this day the *tavake mokomoko* has a short tail compared with the *tavake toto* (Red-tailed Tropicbird, *Phaethon rubricauda*). The other fish grab the feathers from the *wūmoemoe*, and insert them in their fins and tails: this is why some species of fish have long fins or long tails today.

291 Rapa

Make, Ghasarian & Tematahotoa-Oitokaia (2008:29-32)

Mā‘ata and her husband Ngoroiteatua have four children, including a baby. Suspecting him of having a mistress, Mā‘ata decides to kill herself and her children. She takes them to a big rock at the top of a very high cliff in the north of the island. She plays with their hair to put them to sleep, before throwing three of them in the ocean. Ngoroiteatua, who is fishing in his canoe, notices that she is throwing something from the top of the cliff, so he shouts and asks her what she is doing. She replies that she is throwing *ngoio* (Brown Noddy, *Anous stolidus*).⁸³ He then comes closer to the cliff, and, promising her that he will stop seeing his mistress, begs Mā‘ata not to throw herself off the cliff. But she does, with her baby.

292 Aotearoa

White (1887:III,194-195)

Te Pouākai⁸⁴ lives on the spur of Mount Tāwera. Te Hau-o-Tāwera and fifty armed men cover a pool with young *mānuka* trees (*Leptospermum scoparium*), before hiding underneath. Te Hau-o-Tāwera goes to lure Te Pouākai from his nest. The bird pursues him to the pool, and his legs become entangled in the *mānuka*. The fifty men then strike him with their spears, and the bird dies.

Similar version

Stack (1877:63-64; 1898:26-27)

Variant

Beattie (1945:67)

In the northern part of the Southern Alps, a big bird, a *pouākai*, seizes young children and eats them in his nest. It is decided that a red-haired man (*kōrakorako*) should act as a decoy, while other men lie hidden nearby. The bird attacks the man, but when his claws become entangled in the man’s *pōkeka* (rough cape made of undressed flax leaves), the men rush out and beat the bird to death. Children bones are then found in the nest.

*Variant*Beattie (1920:XVII,7)⁸⁵

[The *pouākai* carries away children; he is killed on a hill near Clinton by four or five strong men.]

⁸³ Other versions mention an ‘oi‘oi, or petrel.

⁸⁴ It has been surmised that this bird is the Haast’s Eagle (*Hieraaetus moorei*).

⁸⁵ In the ‘Birds’ section of the manuscript.

Variant

Te Maihāroa (1957:12-15)

[The bird is killed by a man named Ruru.]

Variant

Skinner (1912:146-147)

After a hunting party fails to come home, people see a giant bird snatch a man and carry him off to a hilltop. Pukerehu breaks one wing of Pou-a-Hawaiki with his spear, and then kills him as he swoops down to him in a lagoon's waters. The mate of the bird then flies down, but is killed in the same manner. Pukerehu climbs up to the bird's nest on a hilltop, where he finds human bones. He also finds two chicks in the nest, which he slaughters.

Variant

White (1887:II,30-34E,30-34M)

Pungarehu and Koko-muka-hau-nei from Hawaiki go out fishing and land on the island of the Aitanga-a-nuku-mai-tore, a people that only eats raw food. The *pouākai* is a man-eating bird (*he manu kai tangata*) on the island, who catches people when they go to fetch water. The two men build a house with one window, at which they sit. The bird flies towards them, Pungarehu strikes his beak with an axe before breaking one wing, then the other, and the bird dies. The two men then explore the cave that the bird inhabited, which is littered with human bones. Feeling homesick, they return to their island.

Similar versions

Wohlers (1875:108-110), Tremewan (2002:211-212,215)

[The two men are not named.]

Variant

Orbell (1992:92-94,98-100)

Te Oripāroa, his brother Manini-pounamu and their companions are stranded on an island where an old woman (*ruahine*) lives. She only eats raw food, and all her people have been eaten by Pouākai. Each wing of the bird measures one *kumi*, or ten fathoms (18 metres). The bird lives at the 'tenth row of hills in Hawaiki' (*ngā pae tuangahuru o Hawaiki*). The *ruahine* tells them that when he sees a human, he will stretch one wing to catch him. Te Oripāroa and his companions build a house whose sides are made of trees growing in the ground. Manini-pounamu, the fastest runner among them, sets off, and when he reaches the fourth ridge of hills, he sees the bird catch fish, and he shouts. The bird rushes towards him, but Manini runs back towards the house with the bird close behind him. Manini rushes into the house; Pouākai stretches his wings and thrusts them into the house to knock it down. But the house does not collapse, and the men cut off his wings, then his head. When they cut his

stomach, they find greenstone (*pounamu*) and the bones of dead people (*te iwi tūpāpaku*) in it.

293 **Hawai‘i**

Fornander (1916:IV,64-67)

Halulu, a man-eating bird (*ka manu ‘ai kanaka*), is a cousin of the queen Na-maka-o-kaha‘i. One day, his wings obscure the sun, and he takes a man named Aukele-nui-a-iku by the head. He carries him up to a cliff. He lives in a cave in the side of that cliff. There are already four people there, ready to be eaten by Halulu. They tell Aukele that Halulu is going to kill him and eat him up. Halulu will catch two men with his right wing and devour them, then catch another two men with his left wing and eat them. But Aukele shows the men where to position themselves in the cave. When Halulu comes and snatches the first two men, Aukele cuts his right wing with an axe. When his left wing reaches into the cave, Aukele cuts it off, and it is thrown into a fire. Then Halulu’s beak reaches into the cave, and is cut off. Halulu is killed, and Aukele plucks some feathers from his forehead before throwing them into the air. They happen to fall before Na-maka-o-kaha‘i, who recognises them: she thus understands that her cousin has been killed. Halulu is cut up and roasted, and eaten up by the five men. Then the bird Kiwaha, Halulu’s mate, who is also in the cave, gives Aukele a rainbow to get down to the bottom of the cliff.

Variant

Westervelt (1915:68-71)

There is always a strong wind in the valley when Halulu is looking for his victims. The feathers of his wings are armed with talons. Halulu’s victims, starving to death, are kept in a hole-like valley. Halulu usually perches on a tree on the edge of the precipice and lets down his wing to brush against the floor of the valley and catch the victims who lie on the ground. But the men are taught by a man named Kukali to make knives and hatchets. They cut off the bird’s wings, then his legs, and kill Halulu. They all escape, then set fire to the body of the bird. However, two of Halulu’s breast feathers fly off to his sister Namakaeha, who understands that Halulu has been killed.

294 Tokelau

Huntsman (1980:72-75,114)

Tāgulu (‘Rumbling Thunder’), Fāititili (‘Cracking Thunder’) and Uila (‘Lightning’) are brothers. They live with their mother Nea. The *veka* (Buff-banded Rail, *Gallirallus philippensis*)⁸⁶ has the appearance of an ogre (*hāuai*). While the boys are fishing, the *veka* comes to their house and asks Nea where they are. He says that he will eat Nea and her children upon their return at sunset. Tāgulu comes home and sees his mother crying; she tells him what has happened. Fāititili, and then Uila, come back home. The brothers discuss how they will go about killing the *veka*. Tāgulu goes to the outer reef and stands there, shouting out to the *veka*. He raises his stick to strike a blow, but is killed when the *veka* swings down his wing. The same happens to Fāititili.⁸⁷ When the *veka* approaches Uila, Uila waits for the bird to be close enough, and then suddenly flashes the lightning. The eyes of the *veka* blink, and Uila strikes his wing with a stick, breaking it: the *veka* is dead. [In two other storytellers’ narratives,] Uila plucks and cooks the *veka*, and is therefore made the eldest by Nea. Hence the observation that ‘first the lightning flashes, then the thunder cracks sharply, finally the thunder gently rumbles away’.

Variant

Burrows (1923:163-164)

Veka is a giant bird who eats humans. Mea has three sons, Faititili (‘Thunder Clap’), Tagulu (‘Distant Thunder’) and Te Uila (‘The Lightning’). Faititili attacks Veka with his club, but Veka spreads one wing over him and Faititili nearly dies of fright. The same thing happens to Tagulu. But Te Uila breaks Veka’s wing with a quick blow, then his other wing, then strikes him in the throat, and kills him. The brothers then pluck Veka and cook him in a fire.

295 Takū

Moyle (2003:142-147)

Temusē, the son of the *ariki*, and his men are swallowed by a shark (*manō*), but Temusē kindles a fire inside the shark’s stomach, and the men extract themselves from its stomach. On another occasion they are swallowed by a giant clam (*nakohu*), but again Temusē saves himself and his men by cutting its hinge muscle with a knife to make it open. Later, two canoes

⁸⁶ As Huntsman (1980:113) observed, there is no bird called *veka* living in Tokelau, and ‘Tokelauans seem not to know what it means – except it is obviously a bird’; however, Buff-banded Rails (*ve’a*) are found in nearby Sāmoa.

⁸⁷ ‘According to other tellers, the older boys are not killed; they faint from fear or are only injured’ (Huntsman 1980:114).

fail to return after a fishing expedition on the reef, so Temusē and his men leave in a third canoe to find them. They come upon a *heri* (Pacific Reef Heron, *Egretta sacra*) lying in wait at a passage. The bird usually kills people there, puts their heads on top of his house, and eats their bodies. The *heri* shouts out to the men that it is their time to die, but Temusē replies that he has been eaten by a shark and by a clam before, and cannot be killed. Temusē and the bird cry out to each other, then the bird comes down to catch Temusē, but he strikes the *heri* dead with his paddle. He and his men then go to the bird's island, where they see all the heads of the bird's victims, and upon returning home, they tell everyone to go and fetch their dead sons' heads.

296 Takū

Moyle (2018b)

Every morning, men go fishing on the reef in their canoes, but they never return in the afternoon, until one day only two men are left alive, Te Laki and his younger brother Te Anake. They set out in their canoe to find out what has happened to all those people. A big bird, the *parara*,⁸⁸ blotting out the whole sun, comes down; they hide in the canoe, and the bird lifts it up and takes it to his house in the sky made of clouds. He looks for the two men in the canoe, but cannot find them, so he goes to sleep. That night, Te Laki and Te Anake tie their canoe to a feather under the bird's wing. In the morning, when the *parara* takes flight, that feather is pulled out, and he goes down. When the two men wake up, they look around, and see the canoes whose crew have been killed by the bird – his nest is made up of all the canoes. He has eaten the people and left the bones there (all the heads have been discarded and have gone as far as the clouds on the horizon). The two brothers climb on top of the feather, ride it as it comes down, and arrive down below. Later, they part ways and disappear, Te Laki to the northwest, and Te Anake to the southeast, thus giving their names to the northwest and southeast trade winds, respectively.

297 Hawai'i

Kalakaua (1888:219-225)

Pueo-ali'i is a gigantic bird that regularly kills children and animals in O'ahu. Because he is believed by the people to be a *pueo* (Short-eared Owl, *Asio flammeus*) sacred to the gods,

⁸⁸ The *parara*, or *pallaa*, is a 'large, black, non-indigenous bird of prey: sea eagle' (Moyle 2011:236); it may be the Stanford's Sea Eagle (*Haliaeetus sanfordi*) (Hadden, pers. comm.).

they dare not molest him. However, Kaululaau, an *ali'i* from Maui, slays the bird with his javelin, then cuts off his head and one of his feet, and pulls out four very long feathers from his wings. He demonstrates to the people of O'ahu and their king that the bird, although resembling a *pueo* from a distance, is no *pueo*, but the spirit of Hilo-a-Lakapu, a chief of Hawai'i of *akua* (godly) blood, who became embodied in a bird when his head was placed on a pole for the birds to feed on after he was slain in battle. After Kaululaau has revealed the truth, the malignant spirit of Hilo leaves the head of the dead bird.

298 **Tonga**

Gifford (1924:103-109)

Maafu Toka and Maafu Lele are raised by their mother, a huge lizard. After they find their father, Maafu, a great chief of Tongatapu, the two brothers are so mischievous that Maafu decides to get rid of them. He tells them to fetch him some water from a particular water hole at midday, but does not mention the huge man-eating *toloa* (Pacific Black Duck, *Anas superciliosa*) that lives there. One of them is attacked by the bird as he is standing in the middle of the pond with his coconut shells, but he hits the bird with his fist so violently that he breaks his wing. The boys then go back to their father with the dead bird and the water. A similar incident takes place with a huge parrotfish (*humu*). Maafu loses patience and asks his sons to go away because of their mischievous conduct. Maafu Toka and Maafu Lele say that they will go up to the sky to live there, taking with them the *toloa* and the *humu*. If their father wishes to see them, he will just have to look up on a dark night. Maafu Toka and Maafu Lele thus become the stars of the same names, and Toloa and Humu become two clusters of stars (the Magellanic Clouds, which served as a guide to voyagers).

299 **Futuna**

Mayer (1970-1971:168)

A woman tells her son to go and check their banana plantation. When he gets there, he notices a bird with a sharp beak and red legs⁸⁹ pecking a bunch of ripe bananas. He throws stones at the bird, but the bird does not move. When he gets home, he tells his mother what has happened. She orders him to go back and throw stones at the bird again to make him fly away. But when he does, the bird tells the boy that he is finished with the bananas and is

⁸⁹ Maybe a *kalae* (Australasian Swamphen, *Porphyrio melanotus*)?

now going to eat him and his mother. The boy goes back home, and mother and son run away with their belongings. They climb to the sky on a magic rock; when the bird tries to climb up a ladder to catch them, they cut the ladder, and the bird falls to his death.

300 Pukapuka

Beaglehole & Beaglehole (1936:45)

The culture hero Te Palo hears about a man-eating *koloa*⁹⁰ that lives in Witi (Fiji). The bird eats all the fish on returning fishing canoes, but when there is no fish, he eats the fishermen instead. Te Palo decides to kill him. On the first day, he goes fishing, and when he returns, the *koloa* comes and eats all the fish in his canoe. On the second day, Te Palo makes a wooden cover for the bow of his canoe, and puts some of the fish that he has caught in the bow. The *koloa* comes, and starts eating the fish in the stern. But when he reaches the bow, Te Palo grabs the wooden cover and fits it tightly over the bow to enclose the bird. The enraged *koloa* furiously tries to get out, but eventually exhausts himself. Te Palo then calls all the people; they come with sticks and stones and pound the bird to pieces, before grinding the pieces to dust.

⁹⁰ *Toloa* is the Pacific Black Duck (*Anas superciliosa*) in Pukapukan.

Indices

The 300 stories of the corpus are indexed here. The numbers in all four indices are story numbers (not page numbers). Since the few non-Polynesian stories that appear in Part B (mostly in the footnotes) are not numbered, they are not indexed.

The index of personal names includes deities, humans, culture heroes, tribes, as well as animals that have a proper name (birds are in bold type). It also includes treasured possessions that have a proper name, such as axes, fish-hooks, feathers, houses, canoes (in italics), *kūmara* baskets, etc. The index of non-bird animal species excludes such generic words as ‘fish’, ‘insect’, or ‘reptile’. There is no specific index of bird species. Instead, readers should consult the ‘bird images’ section of Appendix 2, since each image is accompanied by the numbers of the stories in which the species features.

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