The name “Hale o Hina” evolved as the women’s prison reentry program moved to the ahupua’a (land division, usually from the mountains to the sea) of Makiki, O’ahu. The women settled at YWCA O’ahu’s Fernhurst Residence, bringing a new name for their home: Ka Hale Hoʻāla Hou No Nā Wāhine (the home of reawakening for women). As a gesture to their sisters and to all women, they asserted to be called Nā Wāhine Uʻi (the beautiful women), instead of the women from prison.

The kaona (hidden meaning) of Nā Wāhine Uʻi is in the spirit of healing. It is about empowerment and believing in themselves. To all women: remember your beauty, inside and out, no matter what happens in your lives.

It is trusted that the women’s move to the Ahupua’a of Makiki was guided by kūpuna (ancestors). Once settled, a kāhea (call) to the winds and rains of Makiki were released asking that Nā Wāhine Uʻi be accepted and kept safe on their lands. The valleys and hillsides of Makiki responded to Nā Wāhine Uʻi with gentle winds, soft rains, flowing waters and healing soils. Makiki accepted the kāhea, and Nā Wāhine Uʻi met Maunalaha. Through their lives of trauma and their healing journeys, Nā Wāhine Uʻi are like the ‘āʻali‘i plant (Dodonaea viscosa), resilient in the face of adversity as they stand strong against emerging challenges. He ʻAʻali‘i ku makani mai au; ʻAʻohe makani nana e kulaʻi (I am a wind-resisting ‘āʻali‘i; no gale can push me over). The similar trauma and healing journeys of Nā Wāhine Uʻi and Maunalaha and the other valleys of the Makiki Ahupua’a presented a hoʻoailona (sign) to unite their pathways. Kūpuna smiled, and the birth of Hale o Hina took place in Maunalaha.

**Hale o Hina and Nā Wāhine Uʻi**

*PHOTOS COURTESY OF TALIA CARDINES AND YWCA OF O’AHU.*
Mahoe Hope (September 10-October 8), 'Ikuwā (October 9-November 7)
Kauwela (dry season) ends; Makahiki season begins

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ho'onui (waxing)
opoepe (full moon)
ho'emi (waning)
Hinalaulimukala and Hina'ea

Hinalaulimukala (Hina of the limu kala1) is the healer who employs the brown seaweed the Native Hawaiians use in ceremonies of purification and healing. She is said to be the “most beautiful of all the Hina goddesses and the goddess of kahuna [experts] skilled in preparing medicine from the ocean.”2

The kahuna would prepare a bowl of water with 'ōlena (turmeric) and limu kala and make a lei (garland) of the limu kala. They would say prayers and drape the lei of limu kala on the person they were leading through a ceremony of purification. Then the person would go into the sea with the lei of limu kala and as the limu kala drifted away in the ocean so would the troubles associated with the person and they would become healed.

Hinalaulimukala is called upon to kala (release) and ho'oma'ema'e (purify). In sacred ceremonies one goes into kapu (a restricted state). In order to come out of kapu and return to a space of normality, one must request that Hinalaulimukala assist in the release of kapu. She is the only one who can do this, and many times is the only female deity in a space where the major gods (Kâne, Kanaloa, Lono and Ku) preside.

Hina'ea is a goddess of the sunrise and sunset. She is a healer, especially of the ‘ea (thrush disease of children).

VIDEO: Hinalaulimukala and Hina'ea

1. Limu kala (Sargassum echinocarpum), a long, brown seaweed, is important in Hawaiian cultural practices.
3. Ibid. 382

'Olena in bowl by Mahealani K.
"Ikuwā (October 9-November 7), Welehu (November 8-December 7) Hoʻolio (wet season) begins

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hoʻonui (waxing)
opoe (full moon)
hoʻemi (waning)
Hina‘ōpūhalako‘a is a goddess of the corals and spiny creatures of the sea. She sometimes appears as a woman and sometimes as a coral reef. There is a shell from her reef that Māui uses to make his famous fish hook to draw together the islands.¹

This version of Hina is reflected in lines 1910–1914 of the Kumulipo (a Hawaiian creation chant).²

Coral insects were born, the eel was born, The sea-urchin was born, the sea-egg was born, The blackstone was born, the volcanic stone was born, Hence, she was called “Hina from whose womb came various forms” (Hina‘ōpūhalako‘a)

The small town of Hilo on the island of Hawai‘i was once divided in two. One side was cared for by Hinaikeahi, and the other side was cared for by Hinaikawai. A time of no rain came upon Hilo, and there was no food for the people to eat.

Hinaikeahi instructed her people to dig a large imu (underground oven). Her people were confused by this since there was no food, but they followed Hinaikeahi’s request because they loved her and trusted her completely. After the completion of the imu, Hinaikeahi explained that she would lay in the imu and they should cover her in the imu. In three days they were to uncover the imu, and food would be there for them. Her people did not want to do this, but Hinaikeahi said to not worry because everything would be fine. They covered her in the imu and waited for three days. After the third day they uncovered the imu and found kalo (taro), ulu (breadfruit), mai‘a (banana) and enough food to feed the people.

Then they saw Hinaikawai walking towards them from the ocean. She wore a lei (garland) of limu kala (a culturally important seaweed species) and explained that in those three days she was able to visit an underground spring that led to a river and ended up in the kai (ocean). She spent time with Hina‘ōpūhalako‘a and was given the lei limukala.

Hinaikeahi’s people were so happy, and they began to talk about her great gift. The people of Hinaikawai heard of the feat of Hinaikeahi, and, when they turned towards Hinaikawai for help, Hinaikawai replied to follow the exact actions of her sister. Dig a large imu, and she would do the same as her sister. You see, Hinaikawai allowed jealousy to enter her heart and did not think everything through. On the third day, Hinaikawai’s people saw a strangely shaped smoke cloud above the imu, and, when they uncovered the imu, all they saw was the charred remains of Hinaikawai.

Hinaikawai did not use her gifts, and, if she had used her gift of water, she would have made it rain and the food would have grown and been plentiful. We must all use the gifts we have and not allow jealousy to dictate our behaviors.

2. Ibid. 217.
**Hina, Mother of Māui**

**Hina** was walking along the shoreline on the island of Māui when she came across a red *malo* (male's loin cloth). Her *naʻau* (deep gut, a Hawaiian way of knowing what is true) told her to put the *malo* on her person. She followed her *naʻau* and shortly realized that she had become pregnant and would be birthing a son. Māui was born, and Hina knew he was no ordinary child. She knew that he needed to learn under the gods Kāne and Kanaloa.

She cut a lock of her hair, wrapped Māui in it and made a bed of *limu kala* (seaweed) at the ocean. Hina set Māui afloat. A large jelly fish held him up, and schools of fish and flocks of sea birds accompanied him to Kuaihelani, the land of Kāne and Kanaloa.

While at Kuaihelani, Māui gained skills and learned how to call on his powers. Upon returning to Māui, Hina assisted her son in his many brave feats that would continue to benefit the people of Hawaiʻi until today.

Hina is a mother to others. All of her descendants are unique in their own way. What we learn from Hina is that women are not only mothers, but the support needed for all our descendants to be able to succeed.

---

**Artist Kupihea** explains the *kaona* (hidden meaning) of his illustration “*O Māui ka Lawaiʻa ʻo Hina ka Malama*” (*Māui the Fisherman, Hina the Moon*):

“Māui is credited with fishing up the Hawaiian Islands with his famous fish hook under explicit instructions from the goddess Hina, Māui's mother. ... Māui inherits his divine status and strength partly through the sacred lineage of Hina. Associated with the moon, she represents the waxing and waning periods associated with the cycles of nature, the ocean and all life itself. Within the vastness of Polynesian social order runs the genealogical current. Its forces move and hold fast the energies that nurture and take life within this social order. A representation of multiple genealogical strands, the resilient hair of Hina becomes the cord by which Māui is able to secure new lands, as well as the canoes of Haloa. The *lei hulu*, or feather headrests of Hina, symbolic of nobility becomes the *ʻahuʻula* (feather cloak) of Māui, substantiating his place in the divine order. Credited with the introduction of *kūkū kapa* (fabrication of bark cloth) to Hawaiʻi (perhaps a particular method or style) the softened fibers flow off her *kua* (anvil) to become the loin cloth of Māui, as a symbolic gesture addressing her present and future generations. ... One of the interesting mythological aspects of Māui is his feat of capturing the sun. Adorned with the divine regalia of Hina, he sits within three circles of time and space, delineated by three orbs rising from his head which are mirrored at his groin. Each orb represents the position of the sun during the year in terms of the solstices and equinox.”
**Molokaʻi Nui Ā Hina**

**Wākea** (the great sky father) was hungry for a certain type of deep ocean fish. As he fished out in the open ocean he saw a strange thing floating in the distance. He paddled his canoe toward this thing and realized it was a kā (canoe water bailer). He thought himself fortunate and picked up the kā and put it in his canoe. As he continued his fishing, he turned around and discovered in the very place he put the kā, there now sat a beautiful woman, Hina. Wākea was so overjoyed and enjoyed his time with this beauty. Soon Hina gave birth to the island we call Molokaʻi today, **Molokaʻi nui Ā Hina**, one of the most sacred of all our Hawaiian Islands.

Here is the chorus to a song known and sung by the people of Molokaʻi.¹

**Ua like no a like**

Me (*nani) kuʻu one hānau
Ke poʻokela i ka piko o nā kuahiwi
Me Molokaʻi (nui) ā Hina
ʻĀina i ka wehiwehi
E hōʻi no au e pili
ʻAe ʻae
E ka makani ʻē
E pā nei me ke aheahe
ʻAuhea kuʻu pua kalaunu

Alike
The (*beautiful) sands of my birth
The tops of all mountains
And Hina’s great Molokaʻi
Festive land
May I return to stay,
Yes, yes
O wind
Blow gently
Heed, my crown flower

**VIDEO:** Molokaʻi Nui Ā Hina

¹older versions use nani (beautiful)


Mountains with red and yellow moon by Ihilani K.
Kamapua’a is a *kupua* (a shape changer being) who can take many forms. He can be a large black *pu’a* (pig) with large tusks. In the ocean he can turn into the *humuhumunukunukuapua’a*, the triggerfish that has a mouth that looks like a pig. In the forest he can even be part of the *kukui* (candle nut) tree. He can also take the form of a half-man half-pig and will at times take the form of a very handsome man with a muscular body.

Hina is his mother, and Kahiki’ula is his father. Kamapua’a was born as a piece of cordage. He was born at Kaluanui in Kaliuwa’a, Ko’olaupoko, on the island of O’ahu. Hina didn’t understand the nature of her child and discarded the cord. Kekeleiaku (the older brother of Kamapua’a) and their grandmother Kamaunuaniho gathered the cord and took care of Kamapua’a until he grew into his body form.

One day Kamapua’a saw Hina go to bathe in the uplands, and he followed her. Kamapua’a chanted to his mother, and she heard the chant but did not see Kamapua’a. He then changed into a baby pig and lay in her *pa’u* (skirt) on the river bank. Hina found the baby pig and took him back to her *hale* (house) and cared for him. She then understood through the chant that she had mistakenly discarded her child. She *mihi* (asked for forgiveness) from Kamapua’a, and he forgave her.

**VIDEO: Hina, Mother of Kamapua’a**

Fernhurst kapa courtesy of Cheryl L., Boots L. and Moana E.

'Hike Pāpālua
(Intuition)
MARCH 2019

MALAKI
Kaulua (February 5-March 5)
Nana (March 6-April 4)

SUN  MON  TU ES  WED  TH U R  FRI  SAT

Kaulua
Kāloakūlua  Kāloapau

1 3:37 R e 14:48 e
2 4:24 R e 15:39 e

Kānē
Kūkōlū  Kūpau

3 5:08 R e 16:29 e
4 5:49 R e 17:20 e

Lono  Mūku

5 6:28 R e 18:10 e
6 7:05 R e 18:57 e

Māhānui  Hīle

7 7:41 R e 19:47 e
8 8:16 R e 20:37 e

Hoaka  Kūkahi

9 8:51 R e 21:28 e

Kūlua  Huna

10 9:28 R e 22:22 e
11 10:07 R e 23:17 e

‘Oleku’kahi  ‘Oleku’kōlū  ‘Olepau

12 10:50 None
13 11:14 R e 11:37 e
14 11:12 R e 12:30 e

‘Olepau  Huna

15 2:11 R e 13:27 e
16 3:09 R e 14:29 e

Mōhānui

17 4:06 R e 15:34 e
18 4:59 R e 16:39 e

Hua  Akua

19 5:49 R e 17:44 e
20 6:35 R e 18:48 e

Hoku  Māhealani

21 7:20 R e 19:50 e
22 8:03 R e 20:51 e

Kūlu  Lā’aukūlūa

23 8:47 R e 21:51 e

Lā’aupau  Lā’aupāu

24 9:31 R e 22:49 e
25 10:16 R e 23:46 e

‘Oleku’kahi  ‘Oleku’lūa

26 11:03 None
27 0:41 R e 11:52 e
28 1:33 R e 12:42 e

‘Olepau  Kāloakūlūa

29 2:21 R e 13:53 e
30 3:06 R e 14:24 e

Kāloapau

31 3:48 R e 15:15 e

ANAHUULU

ho‘onui (waxing)
poepe (full moon)
ho‘emi (waning)
Kūʻula and Hinapukuiʻa lived in Hana, Maui, and were responsible for all the loko iʻa (fishponds) along the coastline that supplied everyone with iʻa (sea life) to eat. Their son ʻAiʻai helped his parents and learned all the ways of the sea from them. They enjoyed their simple life and every morning one of the chief’s konohiki (retainers) would pick up iʻa from them to take to the aliʻi (chief).

One morning the konohiki did not come and get the chief’s iʻa. Kūʻula and Hinapukuiʻa found it odd but thought maybe the chief did not want iʻa that day. Unbeknownst to them, the konohiki had overslept that morning and went before the chief and chose to lie; he told the aliʻi that Kūʻula and Hinapukuiʻa did not provide him with any iʻa that morning. He said that they told him they would not be providing the aliʻi with any food from the sea from that day on.

The aliʻi went into an angry rage and, without confirming the konohiki’s story, called upon his guards and ordered firewood to be placed all around the hale (house) of Kūʻula and Hinapukuiʻa. They were to be burned, along with ʻAiʻai, their young son.

Kūʻula and Hinapukuiʻa were with ʻAiʻai at one of the fishponds when they saw the guards carrying the firewood and placing it around their hale. When the guards left to get more firewood, Hinapukuiʻa took three gourds and placed them in the hale. Then Kūʻula, Hinapukuiʻa and ʻAiʻai retreated into the ocean leaving their home and going out to the deep sea. All of the fish, crabs, lobsters, sea urchins and iʻa followed them, leaving the fishponds and the coastline bare of food (unbeknownst to the people of Hana).

The guards returned and finished placing the firewood around the hale. They did not see Kūʻula or Hinapukuiʻa anywhere, so they assumed they were in the hale. They set the hale on fire and heard three loud explosions. The guards thought these explosions meant Kūʻula, Hinapukuiʻa and ʻAiʻai had died in the fire.

The next day as the people of Hana tried to gather and fish along the coastline they realized there was no sign of life anywhere in the fishponds or along the reef. They went to the aliʻi and told him that, in his hasty decision to kill Kūʻula and his ʻohana (family), all of the iʻa disappeared and there was nothing to eat from the sea. The aliʻi did not believe the people until he himself went to look along the shore. He then realized that his konohiki had not told him the truth. The aliʻi broke down and called out his apology to Kūʻula, Hinapukuiʻa and ʻAiʻai. Upon hearing the wailing of the aliʻi, Kūʻula told his son ʻAiʻai to return to Hana and show the people how to call upon the iʻa of the sea.

ʻAiʻai returned to Hana and taught the people how to construct Kūʻula (fishing shrines) to honor his parents and instructed the people in how to ask Kūʻula and Hinapukuiʻa to send the iʻa to them. He also instructed them on how to take care of the fishponds and care for the sea life. He then went to all the islands, sharing his knowledge and empowering the people to be honorable stewards of the sea.

The guards thought these explosions meant Kūʻula, Hinapukuiʻa and ʻAiʻai had died in the fire.

The next day as the people of Hana tried to gather and fish along the coastline they realized there was no sign of life anywhere in the fishponds or along the reef. They went to the aliʻi and told him that, in his hasty decision to kill Kūʻula and his ʻohana (family), all of the iʻa disappeared and there was nothing to eat from the sea. The aliʻi did not believe the people until he himself went to look along the shore. He then realized that his konohiki had not told him the truth. The aliʻi broke down and called out his apology to Kūʻula, Hinapukuiʻa and ʻAiʻai. Upon hearing the wailing of the aliʻi, Kūʻula told his son ʻAiʻai to return to Hana and show the people how to call upon the iʻa of the sea.
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ho'onui (waxing)
poepoe (full moon)
ho'emi (waning)
Kū of the upright is the masculine energy, the proud, and the right side of your body. Hina of the slanted position is the female energy, the supporter, and the left side of your body. We are always striving for balance between our Kū and Hina sides of our spirit and physical body. There are times when we call upon our Kū, when we need to stand up and fight for what we believe is the truth. Then there are times when we need to harness our Hina side and support others, wait for instruction, provide a listening ear and help those in need. Some of us are naturally more Kū in our nature, and some of us are naturally more Hina in our nature.

The balance between Kū (masculine energy) and Hina (feminine energy) is an important Hawaiian concept. Kūpuna (elders) say when the sun rises, it is the time of Kū, from sunrise to high noon. The time of Hina is in the afternoon and when the sun sets. High noon is the time when the sun is directly above us and we cannot see our shadow. It is the one time of the day that Kū and Hina are one. It was a time of great mana (spiritual power), the peak of the day. Pertinent rituals and ceremonies were performed during this time.¹

Kū and Hina were also paramount in gathering natural medicines: “the Hawaiian gathered his curative plants ritually, plucking five with right hand and praying to the god Kū, then five with the left hand as he prayed to the goddess Hina.”²


². Ibid. 47

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Kū and Hina

Wahine petroglyph with moon courtesy of Moke K.
Puʻinokolu a Hina (Three Wind Storms of Hina)

The form of Puʻinokolu a Hina (Three Wind Storms of Hina) is revealed in this chant.1

Kupene loloa a Hina i Kalua’aha
Peʻouʻou ke ana a Paʻoʻiki
Kiloliʻu maka pale Ke Koʻolau
Wawahonuaʻaho, he nui makani ipu
Uhipoʻi nei loko, Puʻinokolu a Hina
Hemo iki e Hina Ka uhīpa
A mai Ke Ilinahu, e hakukoʻi i Kamakou
E ulaʻa, he laʻau e Kulaʻipohe pau
Ala hewa holo Ka Ilinahuʻe lau luehu
Hapupuʻe alo oke Kai
Hemo wahoe Hina Ka uhīpa
Hoʻoku mai Kumulani pauli maʻo Pailolo
A kauila, a hekili, lulu ka moku
E Oehu ahiu e hokaimoku
No leia ma Uluhewa
Hoʻuohi ka inoloa ika Luluku
E Kuʻi lili lani, e Kuʻi lili moku
Hela pale mau a Molokaʻi he kama
Molokaʻi nui a Hina
He mele no Puʻinokoluʻa Hina

Hina’s permanent residence lay at Kalua’aha
A cave dwelling hidden at Paʻoʻiki Ridge
Protective eyes guard the Koʻolau districts
Wawahonuaʻaho, the great wind gourd
Sealed within are the three storms of Hina
Hina opens slightly the gourd cover
The Ilinahu wind gushes forth from Kamakou
Trees are uprooted and thrown over
In the path of the Ilinahu, shrubbery is twirled
Sweeping down and out to sea
Hina opens halfway the gourd cover
Causing skies to darken on Pailolo Channel
Lightning flashes, thunder cracks, shaking the island
Wild gushes of wind causing ocean floods
Such is the way of the Uluhewa wind
The worst storm is released, the Luluku
Crushed are the chiefs, crushed is the land
This is the way Molokaʻi, the child, is protected
Great Molokaʻi, child of the Goddess Hina
A chant for the Three Winds of Molokaʻi

Hinalauae has a sacred cave on Molokaʻi that divides Mapulehu from Kaluaʻaha. It is called the kumu (root) of the island and is to be approached with reverence.2


VIDEO: Puʻinokolu a Hina

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(Safety and protection)
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**ANAHULU (lunar phases):**

- **ho’onui (waxing)**
- **poepe (full moon)**
- **ho’emi (waning)**
In Samoa, there are stories of Sina, who is similar to Hina of Hawai‘i. One of these is about Sina and the tuna (eel). One day as Sina dipped seawater for her mother’s cooking, she noticed a young tuna in a lagoon pool. Gathering it in her calabash (gourd), she took it home for a pet. Sina kept the tuna in a bowl and nurtured it carefully. When the tuna grew too large for the bowl, Sina placed it in the spring near their fale (home), but the tuna soon outgrew this small pool. At her mother’s suggestion, Sina caught the tuna and put it into the much larger village bathing pool. The tuna grew and Sina now became afraid of it. Sina was the only one that could see the tuna in the village pool, and she stopped bathing in it. The tuna followed Sina everywhere. Sina became angry and afraid for her life and decided to leave her village.

It didn’t matter to which village or island she traveled; the tuna was always there! In desperation Sina came to the fono (council) and sat between two speechmakers. When the tuna approached them, the village chiefs came and killed it. The tuna’s last wishes were for Sina to bury its head in the ground where a tree would grow to be useful for her. The tree that grew is now known as the coconut tree. When the tree bears fruit, Sina may drink it when she is thirsty. When Sina drinks from the coconut, she is kissing the tuna!

In Hawai‘i, we have a similar version known as Hina and Kuna.

VIDEO: [Sina and the Tuna in Samoa](#)
“Essence of a Woman”

by Denise Wright (a poem inspired by Hina)

Beauty is from within. 
It can be that inner voice 
that is screaming to be heard. 
A story waiting to be told. 
I am soft, I am gentle, I am sweet, 
I am loving and I am caring. 
What I reflect is what is returned, 
so many lessons I have learned.

Deep down we come from 
the same blood. 
We cry the same tears, but, yet, 
we are misunderstood. 
You are my sister, I am yours. 
No matter if the bloodlines are 
not the same, we must empower 
each other and work together.

Strength, Confidence, Self Esteem, 
Love, Value, and Endurance 
that is what we are made of. 
Elegant, Priceless, Strong, 
the Essence of a Woman.

We are equal and should be treated 
with respect, yet we are looked 
down upon and treated with neglect. 
Love us please; accept us as we are.

Dignified, Bonafide, Beautiful, 
the Strength of a Woman.

W = Wisdom 
O = Optimism 
M = Motivation 
A = Ambition 
N = Nobility

That Is a Woman

VIDEO: Essence of a Woman

Hilina‘i (Confidence)
### AUGUST 2019

**Mahoe Mua (August 1-August 29), Mahoe Hope (August 30-September 28)**

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**ANAHULU OBSERVATIONS**

- ho‘onui (waxing)
- poepoe (full moon)
- ho‘emi (waning)
Pō Muku

**Pō means night**, and *muku* is the name of the 30th moon phase of the Hawaiian lunar calendar. There is no moon visible in the sky; it is also known as the dark moon.

This is a good night for ritual and ceremony. The intention and focus is on healing, releasing negativity, cleansing, protection and purification.

**A HEALING PRAYER:**

*Mai ka piko o ke po'o a ka poli o ka wāwae, a lā'a ma na kihi 'ehā o ke kino.*

(From the crown of the head to the soles of the feet and the four corners of the body. An expression used in prayers of healing. The four corners are the shoulders and hips; between them are the vital organs of the body.)

**AN ENDING OF THIS PRAYER:**

*Āmama, ua noa lele wale e!*

(The prayer is finished, free from kapu, let it fly!)

When it is appropriate, the *wāhine* (women) at Hale o Hina gather to practice our Pō Muku ceremony. We secure our *kīhei* (tapa garment) on our left (the Hina side of our body) and bring with us one thing we want to *muku*, or sever from our lives. Water from mauka (inland) at Maunalaha is mixed with water from the *kai* (sea) or *pa'akai* (salt). If we feel it is necessary, *ōlena* (turmeric) is also added to this for additional strength to aide in the cleansing. The cleansing water is then put in the middle of our circle of *wāhine*, and each person gathers just a little bit in their hand and together we recite the Pule Ho'ōla (a specific prayer) with the intention of severing the negative of our lives. We ask the negative to be finished and *lele* (leave us), never to return.

The next night in our *mahina* (moon) calendar is pō Hilo, the first moon of the next *malama* (month). The definition of Hilo is to braid, twist, entwine; therefore, in this next night the *wāhine* braid the positive into their lives, the skills they want to make *pa'a* (firm). Hilo *'ia a pa'a* (braid a tight cord of positive power).

**VIDEO:** Pō Muku

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Hina Ai Malama

Hina ai malama (Hina feeding on the moon) is a grandchild of Kaiuli (the dark sea) and Kaikea (the light sea). Her brother Kipapalauulu is given the responsibility to care for his beautiful sister, Hina ai malama. Their grandfather Kaiuli finds out that Kipapalauulu has neglected his sister and banishes him. Later, the grandfather makes a crack in the ocean, and Kipapalauulu crawls to Kawaluna (the top of the ocean) and leaves his sister a gift to express his apology and ask for forgiveness. The calabash (gourd) is called Kipapalauulu. It contained the moon and stars as her vegetable and fish food. The grandfather approved of this gift and allowed Kipapalauulu to return home.¹

In another version of this story, the name of Hina’s food calabash is Hinaikamalama. From it, the moon phases and stars escape and fly to the heavens. Some believe that this story relates to helping fishermen to fish by the rising and setting of the stars. It also refers to planting by the moon.²

2. Ibid. 219–220.

Hina carving on ivory by Helene K.
Calabash tissue paper art by Kat S.

Mihi (To apologize, repent)
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<td>R</td>
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<td>15:45 26:57</td>
<td>R</td>
<td>16:45 27:57</td>
<td>R</td>
<td>17:45 28:57</td>
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<tr>
<td>5</td>
<td>R</td>
<td>17:45 28:57</td>
<td>R</td>
<td>18:45 29:57</td>
<td>R</td>
<td>19:45 30:57</td>
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‘Olekūlua

Huna

Mohalu

Hua

Akua

Hoku

Māhealani

Kūlu

Lā'aukūkahi

Lā'aukūlua

Lā'aupau

‘Olekūkahi

‘Olekūlua

‘Olepau

Kāloakūkahi

Kāloakūlua

Kāloapau

Kāne

Lono

Mauli

Muku

Welehu

Hilo

Hoaka

Kūkahi

ho'onui (waxing)

poepeoe (full moon)

ho'emi (waning)
The Makiki Ahupua’a (land division) is located on the Mokupuni (island) of O‘ahu and in the Moku (district) of Kona. Situated between Mānoa Valley and Pauoa Valley, Makiki Valley nestles on the lower slopes of Kaiwiokaihu (Makiki Heights) and three main pu‘u (hills, peaks): Pu‘u Ōhia (Tantalus), Pu‘u Kākea (Sugar Loaf) and Pu‘u ‘Ualaka‘a (Round Top). Three streams share their names with the valleys created between them: Kanealole, Moleka and Maunalaha. All along Kanealole, Moleka, Maunalaha and the upper stretches of Makiki Streams were the lo‘i (structural terraces), auwai (water control systems), hale (house sites), mala (agricultural gardens), pūnāwai (water springs), lua (pits), ana (rock shelters/caves), alanui (roads and pathways), pā (structured walls and platforms) and kānaka (people) who malama (care) for their āina (land) and lifestyle.

In ancient times, water was generous in Makiki Valley providing the people tending to their agricultural activities with an abundance of fertile natural resources. After Western contact, the valley’s favorable location attracted settlers and travelers and led to disturbances of the valley’s lo‘i, auwai, hale, mala, punawai, lua, ana, alanui, pa and kanaka.

Today, the streams still flow in Makiki Valley although the water is less plentiful. Changes in the governance, economy and culture are expected to persist. Bordering lower Kanealole, Moleka and the upper stretch of Makiki streams are the daily operations of the State of Hawai‘i Department of Forestry and Wildlife, Hawaii Nature Center and Halau Kū Mana Public Charter School. The valley and hillsides along Maunalaha stream are home to Hawaiian families: a Hawaiian community cultivating their ancestral lands and committed to perpetuate healing to the lands, waters and people of Makiki Valley.

VIDEO: Makiki Ahupua’a and Maunalaha
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**Welehu (October 29-November 26)**
**Makali'i (November 27-December 25)**

<table>
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<tr>
<th>Date</th>
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<th>Rate</th>
<th>Ho'onui</th>
<th>Poepoe</th>
<th>Ho'emi</th>
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<td>S</td>
<td>N</td>
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<tr>
<td>2</td>
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- 4: S 0:03 12:33
- 5: S 0:56 14:12
- 6: S 1:47 14:49
- 7: S 2:37 15:23

**'Ole'okūahi**
- 3: S
- 4: R 13:33
- 5: R 14:12
- 6: R 14:49
- 7: R 15:23

**'Ole'okūlua**
- 3: S
- 4: S
- 5: S
- 6: S
- 7: S

**'Olepau**
- 3: S
- 4: R 13:33
- 5: R 14:12
- 6: R 14:49
- 7: R 15:23

**Huna**
- 8: S 3:26 15:57
- 9: S 4:15 16:31

**Molahu**
- 8: S
- 9: S

**Hua**
- 10: S 5:04 17:05
- 11: S 5:56 17:42
- 12: S 6:49 18:22
- 13: S 7:44 19:07
- 14: S 8:41 19:55
- 15: S 9:38 20:48
- 16: S 10:35 21:46

**Aku**
- 10: S 5:04 17:05
- 11: S 5:56 17:42
- 12: S 6:49 18:22
- 13: S 7:44 19:07
- 14: S 8:41 19:55
- 15: S 9:38 20:48
- 16: S 10:35 21:46

**Hoku**
- 10: S 5:04 17:05
- 11: S 5:56 17:42
- 12: S 6:49 18:22
- 13: S 7:44 19:07
- 14: S 8:41 19:55
- 15: S 9:38 20:48
- 16: S 10:35 21:46

**Mahealani**
- 10: S 5:04 17:05
- 11: S 5:56 17:42
- 12: S 6:49 18:22
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**Kulu**
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- 23: S 3:51 16:00

**Kane**
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- 25: S
- 26: S
- 27: S 7:57 19:11

**Lono**
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- 25: S 5:54 17:29
- 26: S 6:55 18:19
- 27: S 7:57 19:11

**Muku**
- 24: S
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- 26: S
- 27: S 7:57 19:11

**Ma'ili**
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- 25: S 10:32 22:33
- 26: S 10:32 22:33

**Hilo**
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- 25: R 5:54 17:29
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- 27: R 7:57 19:11

**Hoaka**
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**Kūlua**
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- 25: R 5:54 17:29
- 26: R 6:55 18:19
- 27: R 7:57 19:11

ho'onui (waxing)
poepoe (full moon)
ho'emi (waning)
Laulima
(Many hands working together)

In 2007, following several statewide gatherings where resource generational knowledge was shared, the ‘Aha Moku process was recognized by the Hawai‘i State Legislature through Act 212, and, in 2012, it was formally recognized by the State of Hawai‘i through Act 288 and signed by Gov. Neil Abercrombie:

… the aha moku system, a system of best practices that is based upon the indigenous resource management practices of moku (regional) boundaries, which acknowledge the natural contours of land, the specific resources located within those areas, and the methodology necessary to sustain resources and the community. The aha moku system will foster understanding and practical use of knowledge, including native Hawaiian methodology and expertise, to assure responsible stewardship and awareness of the interconnections of the clouds, forests, valleys, land, streams, fishponds and sea. The moku system will include the use of community expertise and establish programs and projects to improve communication, provide training on stewardship issues throughout the region (moku), and increase education.

Today, ‘Aha Moku Councils are established or under development on each of the eight main Hawaiian Islands. For more, visit ahamoku.org.

‘Aha Moku System

For more than 10 centuries, the Hawaiian system of natural resource management has been handed down in oral tradition and practice. It is based on the concepts of ‘aha (a natural fiber cord) and moku (the traditional regional districts on each of the Hawaiian Islands).

The ‘aha cord was woven from smaller cords, each of which shared the workload to ensure the ‘aha cord was strong.

The moku were established to include five common elements: land, shoreline, ocean, water and air (including celestial bodies and heavens). The moku were subdivided into smaller land divisions known as ahupua‘a.

Like the ‘aha cord, the ‘Aha Moku system brought experts within each moku together to form a strong council of experts. The combined observations and generational knowledge of the experts ensured that the resources of the moku were well managed so as to optimally provide for its people.

VIDEO: ‘Aha Moku System

Map of the Kona Moku of O‘ahu

‘Aha cord woven by Nā Wāhine U‘i (the beautiful women).
## Kēkēma'pua

**Makali'i (November 27-December 25),**  
**Kā'elo (December 26-January 24, 2020)**

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<td>R</td>
<td>S</td>
<td>10:18</td>
<td></td>
<td>11:08</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>R</td>
<td>S</td>
<td>13:22</td>
<td></td>
<td>14:29</td>
<td></td>
</tr>
</tbody>
</table>

### Observations

- **ho'oni`u (waxing)**
- **poepoe (full moon)**
- **ho'emī (waning)**

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**December 2019**
Hinahānaiakamalama

The front cover illustration by Oliver Kinney, a gifted Hawaiian artist and illustrator, portrays Hinahānaiakamalama. A maker of kapa (fabric made from the fibers of certain species of trees and shrubs), Hina grew weary laboring continuously every day to satisfy her overbearing husband. One day, as she looked at the sun, she prayed to her gods for kōkua (help) to free her from her life of toil and hardship. An ʻānuenue (rainbow) appeared. She took a chance and started climbing it to the sun. As she got higher and higher, her skin started to blister and burn until finally she could not take it anymore; she fell back down to the earth. Her husband stood over her and laughed at her attempt to escape and told her to pick herself up and start beating more kapa for him to give away.

Hina picked herself up, tended to her burns and went back to beating her kapa. A few days later, as Hina beat more kapa, she saw Māhealani, the fullest of the moons rising in the sky. She prayed again to her gods for kōkua. This time a moon bow appeared and she knew this was her chance to flee. She began climbing the moon bow, and, as she got higher and higher, she felt something pulling on her leg. Her husband had followed her up the moon bow and wasn’t about to let her leave! They struggled for a while; finally Hina let him pull off part of her leg, after which he fell back to earth. Her leg fell into soft dirt and became a type of ‘uala (sweet potato) called Haulani.

Hina started to climb again to the moon. When she reached an alua, she saw a chance and started climbing it to the sun. As she got higher and higher, she felt something pulling on her leg. Her husband had followed her up the moon bow and wasn’t about to let her leave! They struggled for a while; finally Hina let him pull off part of her leg, after which he fell back to earth. Her leg fell into soft dirt and became a type of ‘uala (sweet potato) called Haulani.

Hina continued her journey up to the moon, transcended and became the goddess that lives in the moon. On full moon nights you can still see her sitting there, beating her kapa. The silvery, lacey clouds are her finest kapa, drying by the moonlight!

Kamaʻu
(Perseverance)

About This Calendar

The 2019 Kulana Mahina (Hawaiian Lunar Calendar) was produced by the Western Pacific Regional Fishery Management Council in partnership with the YWCA O‘ahu. The literal meaning of kaulana mahina is position of the moon, and, in the traditional Hawaiian calendar, each malama (month) was determined by the 29.5-day cycles of mahina. The moon cycle was divided into three 10-day periods known as anahulu. The first period was called hoʻonui (growing bigger), beginning when the first crescent moon was visible to the naked eye. The second anahulu was poepoe (round or full), The last anahulu was emi (decreasing).

Traditionally, nā pō mahina (lunar phases) are used to determine when specific activities should take place, such as fishing times and spawning times when harvesting of some species was limited. Moon phase and moon month names could vary by island and moku (district). This calendar uses the moon phases for O‘ahu listed in the Hawaiian Almanac by Clarice Taylor (1995. Honolulu: Mutual Publishing). A space is provided in this calendar to record personal observations for each anahulu for each malama.

Special mahalo to contributors of the calendar, including cultural specialist Hi’ilani Shibata, story editors Lorraine Robinson and Moriah Tate, and members of the Western Pacific Regional Fishery Management Council, Department of Public Safety—Women’s Community Correctional Center and YWCA of O‘ahu—Laniākea and Fernhurst Residence who provided much of the artwork featured in this calendar. For an electronic version of this calendar, including links to videos of the ʻmōʻolelo (stories) and information provided, go to www.wpcouncil.org/2019-hawaii-lunar-calendar.

About the Council

The Western Pacific Regional Fishery Management Council is a federal instrumentality created by Congress in 1976 to manage federal fisheries in Hawaii and other US Pacific Islands. The Council has worked with communities in Hawai‘i, American Samoa, Guam and the Commonwealth of the Northern Mariana Islands since 2006 to produce traditional lunar calendars to promote ecosystem-based fisheries management, support indigenous fishing and management practices, and enhance community involvement in the fisheries management decision-making process.

About YWCA O‘ahu

Founded in 1900, YWCA O‘ahu serves more than 4,000 women and girls as the largest and oldest women’s organization in Hawai‘i. Strengthened by diversity, the YWCA is dedicated to eliminating racism, empowering women and promoting peace, justice, freedom and dignity for all.

Videos:

About YWCA O‘ahu
About YWCA–Fernhurst Residence

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A publication of the Western Pacific Regional Fishery Management Council pursuant to NOAA Award NA14NMF4520236.