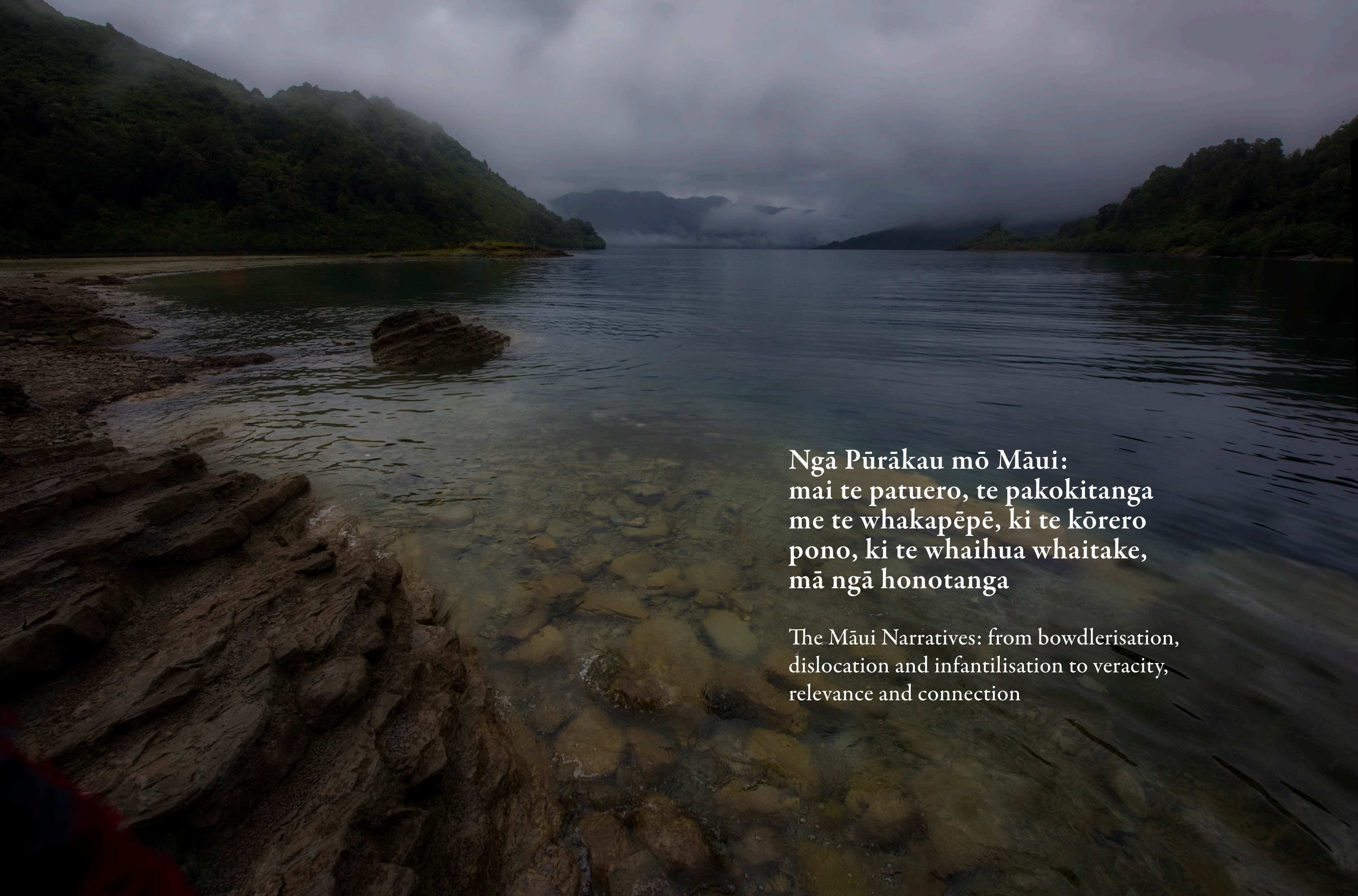




Ngā Pūrākau mō Māui:
mai te patuero, te pakokitanga
me te whakapēpē, ki te kōrero
pono, ki te whaihua whaitake,
mā ngā honotanga

The Māui Narratives: from bowdlerisation,
dislocation and infantilisation to veracity,
relevance and connection

Te Urewera
Te pūmanawa o Te Ika Whenua a
Māui-tikitiki-a-Taranga

Te Urewera
Te uho o te urutapu
Te iho o te ipukarea
Te kura pūrākau o ōku tīpuna taiea

Te Urewera
The beating heart of the Great Land Fish
Of Māui-tikitiki-a-Taranga

Te Urewera
The heart of the sacred forest
The umbilical cord to the ancient homelands
The school of esoteric knowledge
Of my illustrious ancestors

COLOPHON

Design Robert Pouwhare,
Nivia Barboza, Marcos Steagall and Tatiana Tavares
Proofread by Dr Jan Hamon

TYPE SET IN:
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Garamond Premier Pro 9 pt (Captions and footnotes)

Ngā Pūrākau mō Māui:
mai te patuero, te pakokitanga
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mā ngā honotanga

The Māui Narratives: from bowdlerisation,
dislocation and infantilisation to veracity,
relevance and connection



Te Iki-o-te-rangi Pouwhare (1880-1963).

Private collection of the author.

This work is a tribute to Te Iki-o-te-rangi Pouwhare (1880-1963), the source of Ngāti Haka history, political and cultural knowledge. He allowed me access to the power of words, of knowledge and the incredible intellectual capacity of our ancestors.

This thesis is submitted to Auckland University of Technology
in partial fulfilment of the degree of Doctor of Philosophy.

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NOVEMBER 28, 2019.

KARAKIA

Ka here i ō ihiihi
Ka here i ō wanawana
Ka here i ō puapua
Ka here i ō mahamaha
Ka here i te ure ō Māui
Hei konā koe e te Rā tū mai ai!
Tū ki tipua
Tū ki tawhiti
Tū ki māneanea
Tū ki Maru ā Nuku!

*Restrain your beams of terror
Contain your quivering rays of fear
Bind your vulva
Bind your vagina
Fasten it to the penis of Māui
There you the Sun shall be halted
Obstructed by supernatural forces
Hindered in the distance
Restricted to the sacred place
Stilled in the presence of the Earth Mother!*

TE MĀROHI WHAKARĀPOPOTO

(ABSTRACT)

Nā te tāmitanga ā tauwi i te Māori i Aotearoa, tokomaha ngā reanga i noho mōriroriro mai i te reo me te ahurea Māori. Ko tēnei mahi hinonga he whakapakari i te pito mata o te pūrākau mā te whakamahi i ngā hangarau matihiko hai honohono ano i ngā reanga whakatipu ki ngā pūrākau ā ō rātau mātua tīpuna. He wawata kia noho ngā kōrero mō Māui-tikitiki-a-Taranga, i wāwāhitia, i mukua i mua, ki roto i te kōputu kohinga kōrero kotahi. I te waihangatanga o ngā pūrākau 14 mō Māui, i mātua whakaoreorehia te hono ki waenga i ngā whakaahua, ngā oro me te wairua o te korero ā-waha o te pūrākau. Ko te mutunga mai o te mahi o ngā pūrākau mō Māui, he whakaara ake i te kounga o te reo Māori me te whakaohoo i ngā tikanga tohutohu, e huna ana i roto i ēnei kōrero o ōnamata. Ko te tuhinga whakapae e tāpiri nei, he arohaehae i ngā mahi patuero, whakapēpē me te pakokitanga i te hōhonutanga o ngā pūrākau Māori.

In Aotearoa New Zealand, as a consequence of colonisation, generations of Māori have been alienated from both their language and culture. This project harnessed an artistic re-consideration of pūrākau (traditional stories) such that previously fractured or erased stories relating to Māui-tikitiki-a-Taranga were orchestrated into a coherent narrative network². In the design of 14 episodes of the Māui narrative, connections were made between imagery, sound and the resonance of traditional, oral storytelling. The resulting Māui pūrākau, function not only to revive the beauty of te reo Māori, but also to resurface traditional values that lie embedded within these ancient stories. The exegetical writing accompanying the work critiqued the impact of bowdlerisation, infantilisation and fragmentation on the complexity of Maori pūrākau.

MIHI

Taku hei piripiri
Taku hei mokimoki
Taku hei tāwhiri
Taku kati taramea
Tōku reo kahurangi
Tōku māpihi maurea
Tōku reo puipuiaki
Tōku reo rangatira
Kia mauri tū
Kia mauri ora
Kia tipu kia rea
Kia tipu kia matomato
Kia koutou e te aumangea
Ngā mātanga, ngā rangatira o anamata
Tēnei te mihi o te ngākau!

*My scented treasured adornment
My pendant of aromatic oil
My sweet fragrant necklace
My vessel of exotic perfume
My language, my most valuable possession
My language, the object of my affection
My language, precious and rare
My language, the language of chiefs
May you be firmly established
May you be imbued with the life force
So that you may grow and proliferate
Spread and flourish
To you the proponents of the language
The experts, the chiefs of the future
I respectfully greet you!*

KO AKU AUMIHI TŪTOHUNGA

(ACKNOWLEDGEMENTS)

I am indebted to Professor Welby Ings, my primary supervisor, who has provided me with immense support as I have explored and excavated obscure Māori concepts and brought them into the light. His assistance and guidance in creative expansion and structuring and in writing this exegesis have been invaluable. He has been inspirational, kind and generous in guiding me on my journey.

I would also like to acknowledge the generosity of Professor Hinematau McNeill for believing in and supporting a barely technologically literate student. She has helped me navigate and decipher the mysteries of academia and given me confidence in my writing and analysis.

I am also indebted to Dr. Jani Wilson for providing me with robust feedback and assistance with formatting and referencing.

I also wish to express sincere gratitude to Professor Pare Keiha from Te Ara Poutama who propelled me towards this late foray into academia.

My special thanks also go to Victor Cham who skillfully worked with me to produce the visual substrates for the episodes in Māui te tangata, Māui te tipua, Māui te atua (*Māui the man, Māui the force, Māui the god*) and to Maree Sheehan for her skills in sound engineering and ensuring that the sound-scape reflected the epic nature of these ancient pūrākau.

Elwyn Sheehan has been phenomenal in securing for me the plethora of publications pertaining to Māui in our library and libraries across the country. She also accessed

for me the New Zealand School Journals that revealed 140 years of New Zealand-centric scholarship that contained many valuable references to Māui. I thank her for her valuable contribution to this work.

I would also like to acknowledge Dr. Jane MacRae, who I consider an expert in the translation and interpretation of ancient Māori text and manuscripts. I believe she is one of the very few New Zealanders who has a profound understanding of the ancient Māori world view. This has been refined over decades of working with the manuscripts and our people. She along with our dear friend Dr. Jeny Curnow, who passed recently, gave me a deeper appreciation of the Rangikāheke manuscripts. I regard these two women as outstanding scholars and extraordinary New Zealanders.

My gratitude also extends to Dr Marcos Mortensen Steagall and his partner Janet Rodrigues, for the beautiful photography of Te Urewera. These images that punctuate the exegesis, speak to the profound effect that the ancient rainforests have had on my worldview. Thanks are also extended to Nivia Barboza Ferreira for her assistance in the laying out of the thesis.

I would also like to thank my partner Gary Tatham who has been insistent that I complete this journey. He has ensured that I remain true to my values and continue to respect the knowledge that I am privileged to be part of.

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remiss not to also acknowledge Michelle Robin, my partner at the marae, who has been a part time typist and scheduler of events that have enabled me to meet deadlines.

With the passing of my rangatira Te Wharehuia Milroy, I mourn the loss of one of the greatest linguists, repositories of ancient tribal knowledge and a constant mentor in my life. He was there when we were engaged in Tūhoe tribal wānanga. He was at the forefront of our claims against the Crown in the Waitangi Tribunal. In later life he became the doyen of the Māori language, setting the highest standards along with Professor Tīmoti Kāretu and Professor Pou Temara, when they created Te Panekiretanga. I shall always mourn his passing and treasure the times he so patiently spent with me.

I would also like to acknowledge Pou Temara for his insightful and considered analysis of the ancient pūrākau that he compared to the Greek mythologies. Te Ripowai Higgins and Paraone Gloyne were also hugely influential in my approach to gathering this knowledge, and for their wisdom and generosity, I am deeply thankful.

With the submission of this thesis, my mind is filled with images of my tīpuna; my ancestors, my grandparents and mentors who continue to whisper to me in my dreams, of the worlds they inhabited, of the wisdoms they inherited, of the incredible knowledge they wish me to transmit to future generations. I would like to acknowledge their indomitable spirit that has ensured that we Māori researchers can confidently take our place in the academy, knowing that our cosmologies and mythologies, our literature and our sciences, have a rightful and respected place in the world of scholarship.

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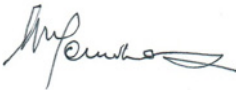
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**ATTESTATION OF
AUTHORSHIP**

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.



ROBERT MARUNUI IKI POUWHARE

November 28, 2019

**ETHICS APPROVAL
AND CONSENTS**

This research received approval from the AUT University Ethics Committee (AUTEC) on the 21st of August 2017, for a period of three years until the 21st of August 2020.

ETHICS APPROVAL NUMBER: 17/255

All research was conducted in keeping with the regulations and guidelines of the approval.²

² Documentation associated with this approval and the information sheet accompanying the study are provided in Appendix 1.



He Kupu Whakataki
Introduction

HE KUPU WHAKATAKI

(INTRODUCTION)

E hoki ki ō maunga kia purea koe
e ngā hau a Tāwhirimātea.

*Go back to your mountains so that you may be refreshed
by the winds of Tāwhirimātea (God of the Winds).*

This Tūhoe aphorism encourages us, the children of the mist, to return to our homelands to recharge and be refreshed. At a deeper level it speaks to the idea that going back to our mountains and valleys reinforces our spiritual connections to the environment that nurtured us. I am from a place called Waiohau which means the waters of the wind. Every mountain has a story, each bend of the river has a story.

ORIGINS AND EMPHASES

In the remote valleys of the Tūhoe people, stories were all around us. As a young boy I watched and listened carefully to the activities and formal proceedings on the marae (*meeting place*). When manuhiri (*visitors*) would arrive, the karanga (*the call welcoming visitors*) would ring across the marae ātea (*the plaza*) and, before long, I realised that the senior woman issuing words of welcome was also talking directly with the spirit world, inviting the wairua (*the spirits*) to return from their realm to join us in the physical world. Her lilting voice, filled with emotion, was also calling to the deceased of the visitors who were arriving on the marae to pay their respects.

Her calling was also matched by the kai karanga (*callers*) from the visitors’ side, declaring their familial links to a sub-tribe, directly related to the deceased. If the visitors were from a completely different tribe, the senior callers would construct a story connecting their tribe to ours.³

The stories did not end there. In the next phase of the marae encounter, orators from both the visitors and the hosts would speak in formal language, often beginning with the mention of gods, their names and their domains. Depending on the purpose of the hui (*meeting*), the speakers would retrace the steps of the ancestors and retell the trajectories and journeys of the tribe. In the retelling of the whakapapa (*genealogy*) of my sub-tribe, inevitably the story told was how a visiting princess Te Muhuna from another tribe, saw our ancestor Te Hina perform a haka (*war dance*). She was

3 For example, in the last century our hapū (sub-tribe) joined Ngāti Maniapoto, a completely different tribe, in the last battle at Ōrākau against the early British colonial troops. When their tribe came to visit, the senior women retold the story of that battle in an emotion-charged karanga, as Ngāti Maniapoto made their way on to the marae plaza all the while counter-calling as if they were delivering separate yet connected chapters of the story. In that instant I knew immediately that I was a witness to history and part of a powerful story.

FIGURE 0.0

Waikaremoana, Te Urewera. (2018). © Marcos Mortensen Steagall.

Waikaremoana, te wai kaukau o ōku tīpuna
(*Waikaremoana, the sea of rippling waters, the bathing waters of my ancestors*).

immediately smitten resulting in the loosening of her piupiu (*garment*). They fell in love and as the orators would say, ‘ka pākūhā,’ which means their thighs met. We, the sub-tribe Ngāti Haka, were the result.

After formal speeches it was mandatory to end with a waiata (*song*) chanted in monotone, which to the Western ear sounded ‘flat’ because of the distinctive nature of Māori harmonics. Some of these waiata were ancient. Sometimes I understood them. Oftentimes I did not. When gradual understanding dawned at a later age, I realised they were singing about sex, love, murder, revenge and the great questions of life that extended to include war, peace, whakapapa, time and space. I also came to appreciate that while these old people told the stories, they were also teaching us, training the ear to listen very carefully. We learned to watch how stories were delivered. The heavy pregnant pauses, the slow build-up of the action and the voice exploding into a crescendo held us in thrall, triggering our imaginations. Some stories were serious ... deadly serious. Some were hilarious and when the old women fell to the floor cackling and shouting abuse at each other, I realized this was also an important story. So, I would train my ear to listen carefully to the story when it was retold the following year. The performance of the storyteller reinforced the content, propelling the power of the pūrākau (*traditional story or storytelling*).

These techniques have permeated my being and they surface through the pūrākau I tell. As a contemporary teacher, I appreciate the power of such narration.

Storytelling is not the same as reading a story aloud or reciting a piece from memory. It also differs from performed drama, although it shares certain characteristics with all of these art forms. As a storyteller I look into the eyes of the audience and we both construct a virtual world. Together the listener and the teller compose the tale. The storyteller uses voice, pause and gesture; a listener, from the first moment,

absorbs, reacts and co-creates. For each, the pūrākau is unique. Its story images differ. The experience can be profound, exercising thinking and emotional transformation.

Given the power of pūrākau and its enduring function as a disseminator of information and a connective agency between people, it is useful to consider its potential role in contemporary learning. In doing so, in this thesis I am reclaiming the etymology of the word ‘mythology’ as a story delivered by word of mouth “about divine beings generally arranged in a coherent system, revered as true and sacred” (Simpson & Roud, 2000, p. 254). The Māui pūrākau in this thesis are moved from their colonised repositioning as disconnected, naive children’s folktales, to deeper, more profound levels of understanding. In doing this, some of the sacred knowledge and rituals are able to resurface the complexities of the human condition and provide a charter for human behaviour not detectable in modern renditions.

RESEARCH QUESTION

Accordingly, this thesis considers a question. It asks:

“How can pūrākau be designed, such that the deep levels of meaning and understanding embodied in it, are unveiled for a new generation?”

RATIONALE FOR THE STUDY

This study has surfaced as a response to issues of Māori language recovery and revitalisation. It is also a response to processes of colonisation that have devalued and atomised the nature and impact of pūrākau.

Despite exhaustive attempts to reverse reo language loss, including the Te Kōhanga Reo Movement and Kura Kaupapa Māori, Statistics New Zealand Census figures continue to report a steady decline. Between 2006 and

2013, there was a 4.9% decrease in the number of Māori language speakers. It has become increasingly apparent that innovative approaches are needed to halt the language reversal trend in Aotearoa New Zealand.

The juggernaut that was colonisation, disempowered the transmission of ancient Māori knowledge and created an epistemological disruption by destabilising religious practices and social structures (Cleave, 1983). In the post-colonial milieu, pūrākau were reduced to the status of folktales or ‘myths and legends’. With the arrival of Christianity, Māori religion and cosmogony were colonised in a process of “civilising the savage” by purging (among other things) references to male and female genitalia, including sexual intercourse (Best, 1996; New Zealand Government Tourist Bureau, 5 May 1905).

The bowdlerisation or sanitising of these pūrākau ⁴ took the heart out of these stories and helped in the destruction of traditional Māori belief systems.

Pūrākau has whakapapa and the Māui narrative network demonstrates that the stories of the demigod are related and connected. By ‘re-presenting’ the Māui pūrākau, the intention of this study is to reclaim authenticity and to use pūrākau (as it was in ancient times) as a traditional learning tool. Contained within the Māui narratives are significant questions that confront humanity, including life, death, sex, the physical environment,⁵ the universe, gods, humanity, incest, the power of women,

⁴ This sanitisation becomes obvious when one considers numerous versions of Māui’s quest for immortality and his fatal encounter with Hine-nui-te-pō. Most accounts of the story fail to deal with the complexity and depth of the original narrative. Subjected to bowdlerisation, passages considered vulgar were modified so as not to offend the sensibilities of Pākehā (*European*) culture.

⁵ Significantly, the pūrākau in this thesis draw upon the iconography of whenua (*land*) as a fundamental metaphor.

entrepreneurship, land and our place within it.⁶ As such the stories, when connected, suggest a blueprint for social and moral behaviour that has been lost in the process of fracturing and bowdlerisation.

SIGNIFICANCE

The thesis makes four significant contributions.

First, it supports language revitalisation by employing ancient words, phrases and karakia that are *heard*. Thus, we encounter language expressed not in its neutral written form, but in relation to tone, pause, rhythm, pronunciation and context.

Second, the thesis connects the Māui narratives into a cohesive whole. In doing this it also uses whakapapa to make connections and to provide meaning and chronology both within and between the episodes.

Third, the thesis elevates the pūrākau beyond the level of simple children’s stories. The inclusion of karakia reinforces that these incantations are in fact sacred texts. Rich in ancient language they give us glimpses into ancient epistemologies. Appreciating this elevated state, we can understand how these pūrākau dealt with complex human and societal issues including abortion, rape, incest, murder, love, challenging traditional hierarchies, the power of women, and the sacredness of knowledge and ritual.

Finally, the thesis considers both in theory and practice, the process of intergenerational bowdlerisation. In its exegetical analysis, it connects bowdlerisation to the practice of colonisation and infantilisation in Aotearoa New Zealand. Then in response to this, the design of

the artwork provides a prototype of a potential means of addressing the sanitisation of content and the colonising process of narrative disconnection and atomisation.

DEFINITIONS OF KEY WORDS USED IN THE THESIS

Given that this thesis is navigated through two languages and words can change emphasis and meaning in certain contexts, it is useful to define seven key terms in the thesis. These are: artistic, practice-led research; bowdlerisation; colonisation; pūrākau; kaupapa Māori; mauri, and whakapapa.

ARTISTIC, PRACTICE-LED RESEARCH

Candy (2006) defines practice-based research as:

...an original investigation undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice, whereas practice-led research is concerned with the nature of practice and leads to new knowledge that has operational significance for that practice. (para. 1-2)

When I use the term practice-led research, I am referring in this thesis to a process where thinking is led through mahi (*processes of making*) and reflection on mahi. These processes call to theory and shape the use and nature of methods. Indeed, Bolt (2007) argues that creative practice can produce “a very specific sort of knowing, a knowing that arises through handling materials in practice” (p. 29). Artistic, practice-led research is now a relatively established academic form, which has a history in doctoral research dating back to the 1980s (Tavares & Ings, 2018). The term has come to describe a form of practice that does not illustrate theory but rather constitutes “the actual site of the research.” In doctoral theses such practice is normally contextualised by a written exegesis (AUT Handbook, 2019, p. 105).

BOWDLERISATION

In this thesis I use the word bowdlerisation to refer to the expunging or modifying of an existing narrative work. The term draws its name from the British ‘philanthropist’ Thomas Bowdler (1754 – 1825), who in 1820 published the first edition of *The Family Shakespeare*, which he heavily censored so it might be rendered ‘suitable’ for the sensibilities of Victorian women and children. As a consequence, Bowdler’s name became synonymous with the censorship of literary material deemed to be indecent or offensive.

COLONISATION

In this thesis I use the word colonisation in the manner of Fanon (1983) who discussed the term in relation to the domination and subsequent dehumanisation of native peoples as a goal of European imperialism. He saw colonisation as a device used to achieve economic and political hegemony and he saw violence as a primary tool for implementing social control. Broadly, the word may be understood as a process of settling among and asserting control over, an indigenous people through a process of appropriation and marginalisation.

In Aotearoa New Zealand colonisation refers specifically to a process of asserted control by the British seeking to expand their empire. The indigenous people became outnumbered and their resources, including vast tracks of land, were plundered through fraud, trickery and political chicanery.⁷ This systematic dispossession happened despite The Treaty of Waitangi, guaranteeing Māori rights, being signed in 1840. Early British settlers employed legislation, the courts, parliament and its various departments to dispossess Māori of their taonga (*treasures*).⁸

6 In the practical project that forms the site of the research in this thesis, the demigod Māui and his exploits have been explored in a network of back stories culminating in his cataclysmic death in the vagina of Hine-nui-te-pō.

7 Where Māori once owned 66 million acres of land, this was reduced to 3.5 million acres in subsequent years (McAloon, 2008).
8 With the introduction of new diseases, and the land wars fought between Māori owners and unscrupulous land dealers, by 1896 the Māori population was reduced to approximately 45,549 (Walker, 1990, p. 172).

PŪRĀKAU

Lee (2009) defines pūrākau Māori as “a traditional form of Māori narrative, [which] contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori” (p. 1).

Pūrākau is a word employed by Māori ancestors to describe a story, mythology, or ancient legend. The word also refers to the ‘art of storytelling’. For some iwi (*tribes*) these pūrākau included karakia (*ritual incantations*), whakapapa (*genealogy*), esoteric knowledge, history, mythologies and cosmologies. The basis of the word is pū, meaning the root system of the rākau (*tree*) - the ancestral word for story. In this thesis I use the word to describe both story and storytelling, and I also extend its application to define a particular form of practice-led research (see Chapter 3).

KAUPAPA MĀORI

In this thesis I use the term kaupapa Māori in the manner of Henry and Wikaire (2013) who describes it as:

... a philosophy and worldview, based upon a number of Māori concepts, including tika (*truth*); whanaungatanga (*kinship*); kotahitanga (*solidarity*) and wairuatanga (*the spiritual dimension*). They suggest that kaupapa Māori principles, include undertakings:
By, with and for Māori
Validating Māori language and culture
Empowering Māori people
Delivering positive outcomes for Māori people, language, culture and society
(Henry & Wikaire, 2013, p. 1)

Smith (2003) and Smith and Reid (2000) suggest that kaupapa Māori theory and methodology is based on six key principles: Tino rangatiratanga (*self-determination*); Taonga tuku iho (*cultural aspirations*); Ako Māori

(*culturally preferred pedagogy*); Kia piki ake i ngā raruraru o te kainga (*socio-economic mediation*); Whānau (*the extended family structure*) and Kaupapa (*collective philosophy*).

MAURI

Mauri is a complex idea for which there is no easy translation. Henare (2001) defines it as:

...a concentration of life itself, like the center of an energy source and because of its power and energy, its purpose is to make it possible for everything to move and live in accordance with the conditions and limits of its existence. (p. 208)

In this thesis I use the word in the manner of Moorfield (2011, p. 106) who suggests that, as a noun, mauri is the “life principle, vital essence, special nature, a material symbol of a life principle, source of emotions - the essential quality and vitality of a being or entity”.

Moorfield (2019) usefully notes that mauri makes itself manifest in physical objects, in people, groups and even in ecosystems. In this study, I extend this to suggest mauri may be evident in pūrākau and research processes.

WHAKAPAPA

Whakapapa literally means to place in layers, and it refers to the layering of genealogical links and concepts (Ka'ai & Higgins, 2004). Specifically, it refers to a complex network of connections and describes the interconnectedness of everyone and everything. The whole of the Māori world is predicated upon whakapapa. Indeed, it is a fundamental element of the Māori worldview (Cleave, 1989, 2000; Barlow & Wineti, 1991; Graham, 2005; Te Rito, 2007; Roberts, 2013;). Rameka (2012) contends that “Whakapapa provides a continuum of life from the spiritual world to the physical world, from the creation of the universe to people past, present and future” (p. 33).

As a descendent of Māui and his brothers, I trace my whakapapa through layers of genealogy and I claim the right to speak to the Māui stories. Walker (1990) posits that such whakapapa links to the gods give descendants legitimacy to speak to these narratives.

THE USE OF TE REO MĀORI IN THE THESIS

In this exegesis I take particular care with the use of te reo Māori. There are a number of reasons for this.

LANGUAGE VALUE

In a socio-linguistic survey conducted by Benton (1976), findings revealed that the Māori language was on the verge of extinction with decreasing numbers of fluent speakers in even fewer locations around the country. Fishman (1991) decades later used a grid to identify the various stages of endangered and dying languages around the world. The Māori language, when tested against this grid, was identified as at the final and critical stage of language loss. In this century a New Zealand historian, Paul Moon, (2018), described the Māori language as a dying patient with little hope of resuscitation or recovery. As a Māori language activist I will not accept that my language is dying. I have never wavered in my pursuit of the revitalisation of te reo Māori and I have devoted my entire professional career to designing programmes to strengthen, reinforce and extend the language to learners of the language.

The revitalisation of the reo is important not only for linguistic survival, but because the language conveys Māori epistemology and ontology. For this reason, data gathered from interviews with tohunga (*experts*) appearing in Appendix 3 is almost entirely in te reo Māori, because the kōrerorero needed to be as unadulterated as possible, and translating thinking into English would have compromised both the content and allusion.

CONVENTIONS

I have adhered to the orthographic conventions recommended by Te Taurawhiri (*the Māori Language Commission*), particularly with regards to the use of macrons to indicate double or elongated vowels.

Te Taurawhiri has developed policy regarding hyphenating proper nouns and particularly long words. I would like to acknowledge Te Taurawhiri’s support in granting me a special dispensation to use hyphens in this work for examination and non-publication purposes.

TŪHOE KNOWLEDGE RELATING TO MĀUI

This thesis appreciates that there are diverse regional and national variations of the Māui narratives. My general approach has been to use the more widely accepted variations. In doing so, and because of my whakapapa to the Māui family line, I am cognisant of particular versions that are tapu (*sacred*) to Tūhoe and I am aware that these sometimes differ from other renditions. Therefore, although I allude to them in this thesis, I understand and accept the need to preserve the Tūhoe versions and gain permission from Tūhoe leaders before any decision is made to release these versions into the public domain.

DIALECT

Whilst there is an argument for a standardised language, in parts of this exegesis I have deferred to my native dialect, that is the Tūhoe language. This occurs especially where the knowledge that I draw upon emanates from my people. There are a number of words and phrases that Tūhoe use, that are not used in common parlance, but are integral to the study.

TRANSLATION

Throughout the text, Māori words, phrases, quotes, and transcripts precede the English translation (which is rendered in italics). This elevates the mana (*prestige*) of the language in the academy and positions dominant meaning in the Māori.

The practical work also contains translated material but this is not designed to be literal. It is a summary of what is related in te reo Māori, so that the mana of the pūrākau is preserved in the primary nature of its oratory.

Where I have introduced text in the Māori language, and I have interpreted content for the reader’s edification, I have taken particular care when translating other people’s words. In these instances, I have noted the name of the translator.

These issues noted, I am aware that Māori is a complex language and all translation is to some degree problematic because the process passes knowledge through a different epistemological lens. I take responsibility for my translations in this thesis, but I also appreciate that the nuance of what is translated is always open to valid questioning.

KARAKIA

I have used karakia (*ritual incantation*) both in the exegesis and the creative output. Karakia contain profound philosophical concepts. Embedded in the karakia are glimpses of an ancient worldview and values. Some of these karakia are left untranslated, some translated by others and a few karakia have been translated by me. Where the language is archaic, and the classical allusions are obscure, I have left them alone for other scholars more enlightened than me to translate in the future.

MY DECISION TO WRITE THE EXEGESIS IN ENGLISH

Finally, I am conscious that the readers of this work and the creative output will not necessarily be from Aotearoa New Zealand. I am hopeful that the knowledge in the thesis might reach out and enlighten or empower them, including those scholars who are concerned with the role of indigenous knowledge in other countries. Given this situation, I decided to write the thesis in English. This is because it renders the knowledge contained in the study accessible to a wide spectrum of readers. It is particularly important for nations who do not speak Māori and for whom Māui is a revered deity, to have access to this research. This said, the approaches outlined above are strategies I have introduced in the work to protect the mana and integrity of the language and to emphasise its uniqueness as a conveyor of knowledge.

THE NATURE OF THE PRACTICAL WORK

The thesis is divided into two parts, so it is useful to briefly outline their nature and the relationship between them.

The creative artefact is a narrative network of 14 episodes from Māui’s adventures, beginning with his birth and ending with his death.⁹ The network is presented as a sequential narrative with discrete but interrelated episodes that have been designed to reinforce and embellish the power of oral storytelling in te reo Maori.¹⁰ The episodes have subtitles that translate key narrative ideas into English and the text emphasises key words for discussion when the series is used as a pedagogical device (Figure 0.1).

The work draws together connections of ideas lost when the pūrākau became atomised and rendered ‘childlike’ in the process of colonial boulderisation. Its design works away from the unsophisticated and naïve renderings towards a mature construct of culturally rich, relational narratives (Figure 0.2).

9 The stories include:
The birth of Māui
Māui finds his Mother
Māui finds a new world
Māui the Shapeshifter
Māui finds his Father
Murirangawhenua
Mahuika The Goddess of Fire
Māui the inventor
Māui snares the Sun
Māui and Te Ika Whenua
Māui and Tuna
Māui and Irawaru
Māui and Niniwa-i -te -rangi
Māui and Hine-nui-te-pō

10 As the creator of the work I have researched, written and performed the pūrākau.



FIGURE 0.1
Frame grab from Māui te tangata, Māui te tipua, Māui te atua (*Māui the man, Māui the force, Māui the god*) Episode 14 (2019). Here, the key word *Orangatonutanga* (immortality) becomes a language discussion but, in the extended digital application of the network, a live link to discussion and use will be developed. Beneath this is a truncated translation of the oral text.

FIGURE 0.2
Frame grab from Māui te tangata, Māui te tipua, Māui te atua (*Māui the man, Māui the force, Māui the god*) Episode 1 (2019). This episode in the network of stories refers to the abortion of Māui and the subsequent casting of him into the depths of the ocean. Such narratives were marginalised over time but have been resurfaced in this study.

In its current form, work can be projected or viewed on a screen. However, the project represents a discussion document in pursuit of further funding that will enable the network to be constructed as an interactive app that allows users to navigate between the narratives and ideas within them.

In constructing this work, I appreciate that the Māui pūrākau are amorphous and diverse. They differ between tribes¹¹ and across the Pacific. This richness means that a work like mine is always open to expansion. It is the first step into a complex reclaiming and negotiation of content.

THE STRUCTURE OF THE EXEGESIS

The Māui pūrākau are contextualised by this exegesis. It consists of four chapters, preceded by an introduction and closed by a conclusion.

The first chapter provides a personal account of my background and the life experiences that brought me to the thesis. This is useful because it explains the political and cultural catalysts that propelled me into the pursuit of rejuvenating an endangered language. The chapter considers the unique environment that my tribe inhabits and how the land, rivers, forests, mountains and whakapapa have conspired to instil deep understandings of ancient narratives.

The second chapter extends the provisions of a traditional Literature Review. It is called a Review of Contextual Knowledge because, as with an increasing number of doctoral theses in Art and Design (Chen, 2018; Mortensen Steagall, 2019; Tavares, 2019; Ventling, 2017), I acknowledge that not all knowledge exists in literature. Accordingly, in addition to providing a comprehensive overview of references to Māui in manuscripts from last century to contemporary literature, I also discuss animated film and image-led children’s books.

The third chapter considers the Research Design underpinning the inquiry. It consists of three sections: a consideration of the research paradigm, a discussion of the methodology and an unpacking of methods and phases of the research. In discussing methods, I consider the role of karakia in the research process, and three phases of the inquiry (Kohikohinga, Pāhekoheko and He arotake hoa aropā me te whakahoki kōrero mai ngā tohunga). The chapter concludes with a critique of the methodology.

Chapter Four offers a critical commentary on the practice. In this section I discuss key features evident in Māui te tangata, Māui te tipua, Māui te atua. (*Māui the man, Māui*

the force, Māui the god) including the colonising agencies of bowdlerisation, infantilisation and the fragmentation of the Māui narratives. I then consider technical and aesthetic aspects of the design including iconography, sound, typography and colour.

The thesis concludes with a summary of the project, a consideration of contributions the research has made to knowledge and proposals for further research emanating from the study.

The exegesis contains four appendices:

- **Appendix 1** contains relevant documentation related to ethics approval.
- **Appendix 2** contains the lyrics and some translations of the waiata mōteatea, the traditional chanted and sung poetry referred to in the exegesis.
- **Appendix 3** contains the transcriptions of interviews with tohunga (*experts*) relating to pūrākau and Māui.
- **Appendix 4** contains the Māori scripts written for sound recording and subtitling.

11 For instance, the Moriori, the people who live on Chatham Island, have their own version of Rohe, who is Māui’s wife and sister of the Sun. She was killed by witchcraft instigated by Māui and returns from the dead to kill Māui, thereby introducing “death, witchcraft and everything evil to the world” (Shand, 1894. p. 91).



1

POSITIONING
THE RESEARCHER
AND THE RESEARCH

POSITIONING
THE RESEARCHER
AND THE RESEARCH

Ehara taku mana i te mana hou,
he mana nō tua whakarere

*My power and authority is not new,
it is derived from antiquity.*

Whakatauaākī attributed to Te Iki Pouwhare

HOME

I was born and reared in a small village in Te Urewera where there were few roads, no electricity and only the faintest of radio signals. My earliest memories are of the rainforest. The towering trees casting shadows that lengthened, darkened and deepened as the day receded into darkness. I also remember the rain. Sometimes Ranginui,¹² unable to suppress his grief, wept for his lost love, Papatūānuku.¹³ The torrential downpours flooded our village leaving Papatūānuku’s body glistening. Responsive to his sorrow, she invoked our tipuna, our ancestress Hine-pū-kohu-rangi, the ethereal messenger, to carry her longing and despair towards the heavens.¹⁴

FIGURE 1.0
Hine-pū-kohu-rangi, Te Urewera. (2018). © Marcos Mortensen Steagall.

Ka moe a Hine-pū-kohu-rangi i Te Maunga ka puta ko ngā tamariki o te kohu
(*The Mist Maiden co-habited with The Mountain and this union produced us the children of the mist*).

12 Atua (*Sky god*). (Williams, 1971, p. 20).

13 Atua (*Earth goddess*). (Williams, 1971, p. 20).

14 Hine-pū-kohu-rangi is known as the mist maiden who married Maunga (*mountain*). All Tūhoe descend from this coupling.

KARAKIA

Kai hea?
Kai hea?
Te pū o te mate?
Kai runga
Kai raro
Kai te hikahika nui
O Hine-nui-te-pō!
Ka kukuti
Ka kukuti
Ngā puapua
O Hine-nui-te-pō?...¹⁵

This ancient Tūhoe karakia poses the question where is the genesis of death? The answer, is that it is located in the labia of the Great Goddess of Death Hine-nui-te-pō.

I open the thesis with this incantation that refers to the end of Māui’s adventures where he seeks immortality by securing her manawa (*heart*), her manawa ora (*breath of life*) using the vagina as the passage to enter her body. The karakia reveals the genealogy of mankind through Māui to the pantheon of Māori gods.¹⁶

Te Urewera, as the homeland for my people Tūhoe, forms

15 This karakia is sourced from Te Iki-o-te-rangi Pouwhare manuscripts.

16 These pūrākau were recounted in wānanga (*tribal hui*) that I was exposed to growing up in Waiohau.



FIGURE 1.1

Tauheke. Te Urewera (2018). © Marcos Mortensen Steagall.
The mountain in the distance was once the pātūwatawata (*an ancient fort defended by a stockade*) where our ancestress Tauheke committed suicide by throwing herself off the cliffs because she was ashamed that her hāngi (*food cooked in earth oven*) was not fully cooked.

part of the great fish of Māui. My ancestors maintain that this mythological pūrākau shaped the rugged mountainous and difficult terrain of our tribal lands. Māui invoked his magical powers to fish up Te-Ika-a-Māui (*The Great Fish of Māui*) which we know today as the North Island of New Zealand. He warned his hapless brothers not to cut up the fish until he returned. No sooner gone, the greedy brothers slashed, chopped and hacked at the flesh of the fish, slicing off the fins and the gills, lacerating the tail and gouging the body. This resulted in the formation of the precipitous mountains and dense forest wilderness of my homeland.

Te Urewera is where the primordial parents Te Maunga and Hine-pū-kohu-rangi cohabited to produce their offspring. It was Hine-pū-kohu-rangi who seduced Te Maunga to this earth to lay forever in each other's embrace. Their spiritual manifestations are the mountain (Te Maunga) and the mists (Hine-pū-kohu-rangi).

We, along with the people of Hapūoneone and Te-Tini-o-Toi, co-existed on this land in harmony with our older cousins the trees of the forest and all that dwelt in this environment. We were nurtured by its lakes and forested beauty and survived its harsh conditions understanding our place within. The lingering mists and the steep mountains provide a visceral reminder of our connection, our whakapapa to the land, the mountains and the rivers. Later the arrival of new peoples from Eastern Polynesia,

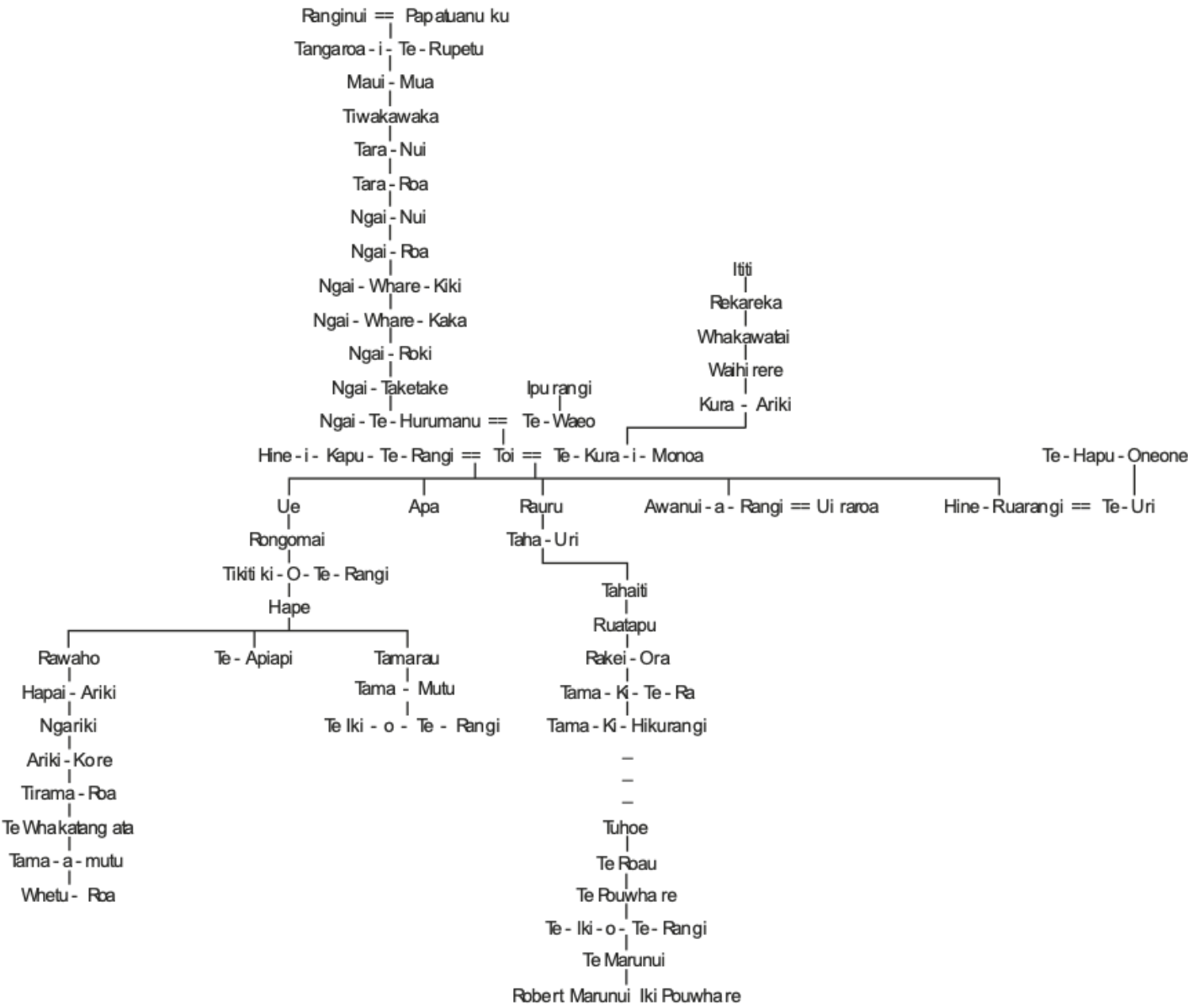
by way of the Mataatua canoe, brought with them new blood, new ideas and new ways of thinking. Toroa captained this vessel and, assisted by the star navigator Tama-ki- Hikurangi, steered these immigrants into Te Moana- ā-Toi, to settle the coastal areas.

My ancestral lands and the whakapapa that binds me to those lands, have an immense influence on the way I see the world. This world is populated with the beginning of the cosmos, with gods and the supernatural, and is accounted through the journeys and deeds of our illustrious ancestors.



FIGURE 1.2

A view from behind the Waiohau Marae facing the Te Urewera range. (March 15, 2018). © Marcos Mortensen Steagall.



THE CONNECTION OF MĀUI TO THE TŪHOE PEOPLE

The early ethnographer Best (1913) records Tūhoe’s connection to Māui through Tangaroa-i-te-rupetu and his sister Pani. She was the wife of Rongo-maui who ascended to Whānui (*the star Vega*), to obtain the seed of the kūmara (*sweet potato*). She later became the goddess of the kūmara. It was she who later looked after Māui-mua, Māui-roto, Māui-pae, Māui-taha and Māui-tikitiki-a-Taranga.

These children transgressed the tapu by eating the fruits of Pani at Mona-ariki. This act forced them to migrate to new lands. The offspring of Māui crossed the vast oceans of Kiwa to Aotearoa, New Zealand. Their descendent was Toi-te-huatahi who later became Toi-kai-rākau, and the tribes that came after him.

Ngāti Porou, the descendents of Porourangi of the East Coast tribes, assert that they are the direct descendants of Māui and it is Māui who binds the descendents of Porou to the beginnings of human existence (Reedy, 2011). Some claim that his waka (*canoe*), Nukutaimemeha, remains on the summit of their sacred mountain Hikurangi.

However, the Tūhoe people have always maintained that our connection to Māui was through our eponymous ancestor Toi-kai-rākau. At important funeral ceremonies Māui’s quest for immortality is often recited in oratory to remind us mere mortals that our inevitable end is death, fusing us humans with the gods in this narrative.

TABLE 1.1
Genealogical table showing Tūhoe connection to Māui-mua.
Source – Pouwhare Te Iki manuscripts and Best (1996).

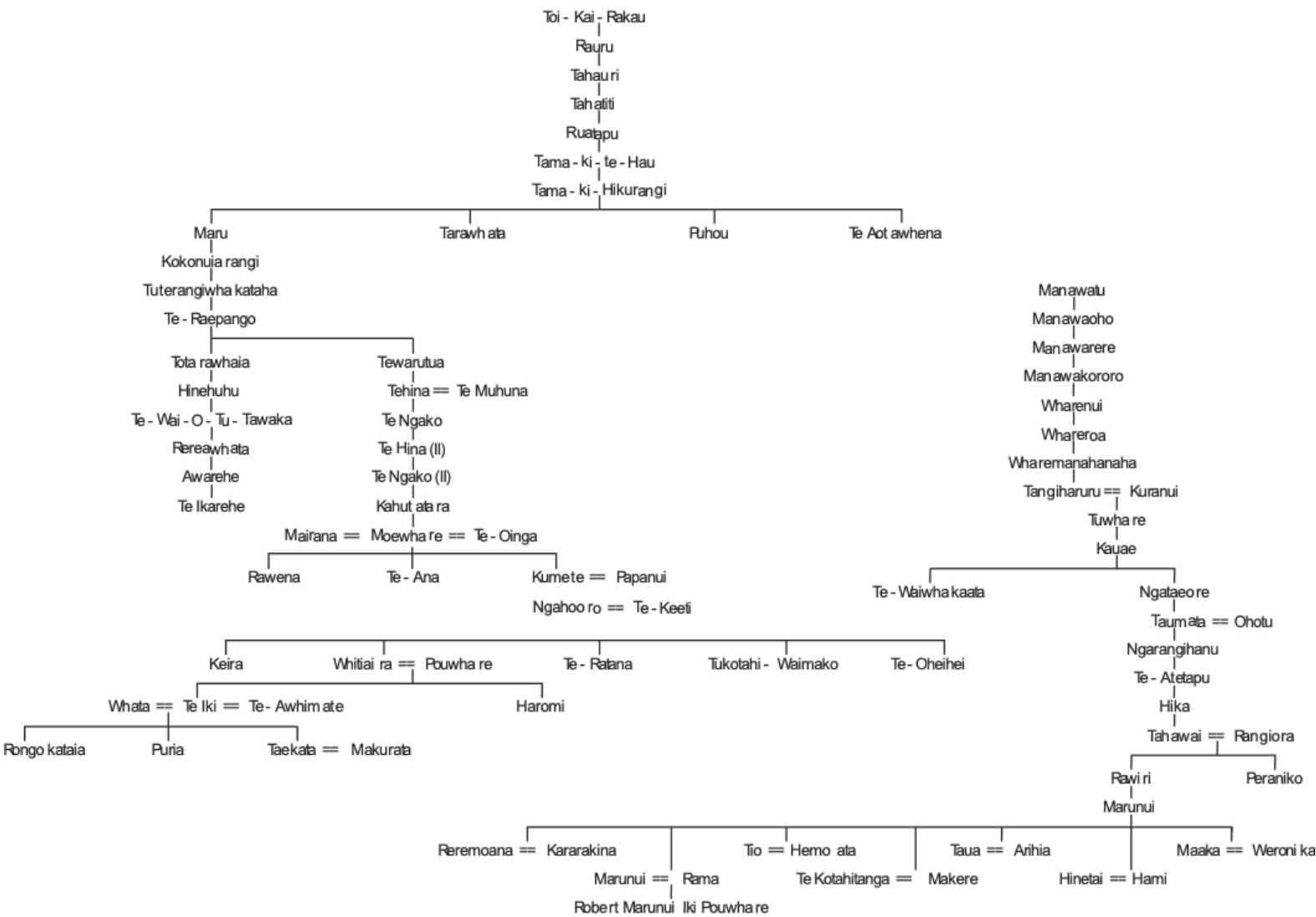


TABLE 1.2
Genealogical table showing the connection to the eponymous ancestor Toi-kai-rākau. Source Te Iki Pouwhare manuscripts.¹⁷

¹⁷ The Te Iki Pouwhare manuscripts were not paginated or divided into volumes. They were a corpus of hand written knowledge including whakapapa.

According to Gudgeon (1893, p. 99), in a discussion about the origins of the kūmara, Tūhoe and others “are descended from Toi, surnamed Kairakau (the wood eater), who was himself descended from Maui Potiki, the great ancestor of the ancient tribes of this island.”

Best (1924) quotes another ethnologist W. Tyrone Power who, in discussing the whakapapa of the Tūhoe people states “Their solitary tradition is that they are descended from Maui, who, with a canoe load of companions, came here from ‘somewhere’ and settled here” (Power as cited in Best, 1924, p. 48). Tama-ki-Hikurangi, a descendent of Toi-kai-rākau, is the ancestor after whom our carved meeting house is named.

TE HOUHI

When our people descended from the Ōhāua-te rangi in Te Urewera, Tama-ki-Hikurangi, the house, was originally erected at a place called Te Houhi but now stands at Waiohau. It was in the bosom of this house that we were regaled with stories of epic proportions. It is where I first heard of the marvellous feats of Māui.

MY GRANDFATHER

For us at Waiohau my grandfather Te Iki-o-te-rangi Pouwhare was the whakapapa expert and the keeper of knowledge. He was the tallest of all totara trees. Like the canopy of the rainforest he sheltered our community. His word was mana¹⁸. Although my grandfather could wield great power and engendered respect, even fear, amongst our people, to me he was our grandfather who loved us.

¹⁸ In this context, law.



FIGURE 1.3

Tama-ki-Hikurangi at dawn 15 March, 2018.
© Marcos Mortensen Steagall.

My worldview, knowledge, psychological makeup and the ideologies that motivate me are a legacy of formative years spent in his presence. I am acutely aware of the impact that the past has on who I have become. Whilst he forbade us to speak English in his presence, he instilled in us a deep love for the Māori language, providing stunning glimpses into worlds and possibilities. This gave us an understanding of the trajectories of our people through space and time.

In the Tūhoe tribal region, he was recognised as an expert on whakapapa. He explained to us that the whole Māori world was predicated on whakapapa and whakapapa was the glue that held our society together. The Tūhoe whakapapa also links back to Tama-ki-Hikurangi (Figure 1.3) and to Toi-kai-rākau. Toroa was the captain of the Mataatua canoe.

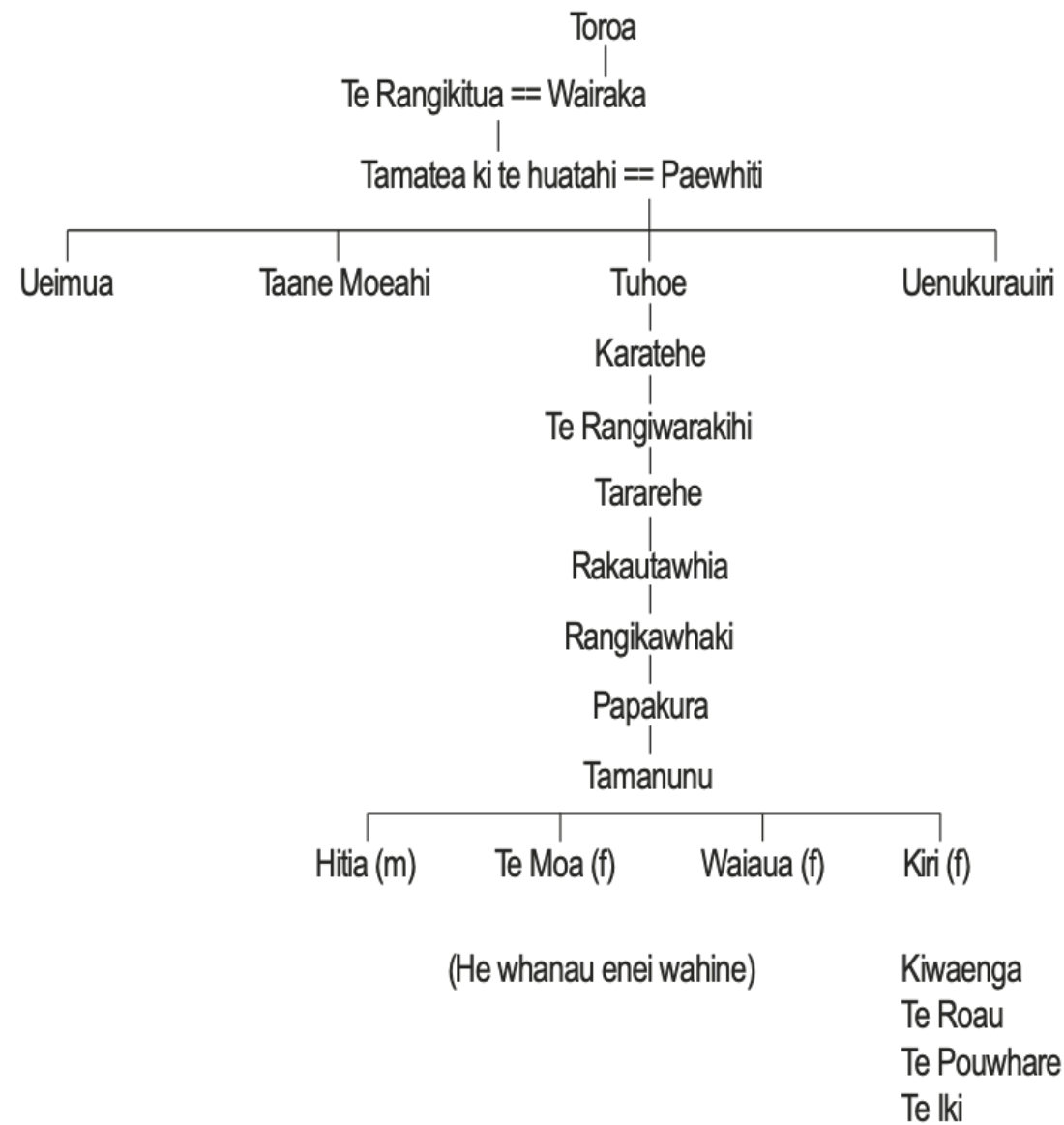


TABLE 1.3
 Tūhoe tribal whakapapa tracing descent from Toroa of the
 Mataaau canoe. Source Te Iki Pouwhare's manuscripts.

KINSHIP, WAIATA (CHANTS) AND INSURGENCY

As a young child I, along with a female cousin Rangitūtaki, was taken by my grandparents and made to sleep with them at night. They would sing ancient waiata to lull us to sleep. They sang of our mountains, rivers and valleys, and of our whakapapa to the universe. They sang poetry recounting primeval histories. They sang songs of despair, haunting dirges of loss, betrayal and impenetrable sorrow. Then they sang of the white man; rebellious, menacing, unyielding songs. These waiata sheathed anger in lyrical melody.

Indicative of these is the following:

Tēnei te tira hou, tēnei haramai nei...
Na te rongo pai, na te rangimarie
Nau mai ka haere tāua, ki roto o Tūranga
Kia whakangungua koe ki te miini
Ki te hoari, ki te pū hurihuri
Ngā rākau kōhuru a te Pākehā e takoto nei...

*A new company of travellers is setting out
With the Gospel and with peace
Come let us proceed to Tūranga
So that you can be trained on the Minnie rifle
With the sword and the revolver
The murdering weapons of the Pākehā
that lie everywhere...*

This verse, taken from Te Kooti a Rikirangi’s oriori ‘*Pinepine te kura*’ (composed 1887- 1888), forms part of an oriori, a lullaby to rock babies to sleep. It contains references to the murdering weapons (guns) of the Pākehā, composed to incite insurrection.

In a later verse these warnings are again touched upon when we encounter the following lines:

Kai Tūranganui he mata pū.
He patu i te tangata kia mate.¹⁹

*In Tūranganui are bullets for guns
The purpose of which is to kill people.*

The composer surreptitiously informs the people of the murderous and treacherous intentions of the Pākehā who intend to use swords, guns and bullets to kill.

Te Kooti a Rikirangi was a military strategist, prophet and religious leader. His was a holy war. Ngāti Haka Patuheuheu offered him refuge when he was hunted down by colonial troops anxious to stem his insurgency. Unrepentant, his songs urged the tribes to rise up against the invasion and to hold dear the land bequeathed by our ancestors. These songs form an integral part of the Tūhoe psyche. In this waiata tohutohu, (*a song of advice*), Te Kooti warns Tūhoe of the dangers of selling and relinquishing titles to our lands.

E te iwi nui e, tū ake ki runga rā
Tirohia mai rā te hē o aku mahi!
Māku e kī atu, ‘Nōhia, nōhia!’
Nō mua iho anō, nō ngā kaumātua!
Nā taku ngākau i kimi ai ki te Ture
Nō konei hoki au i kino ai ki te hoko!
Hi! Hai aha te hoko!

*All my people, be vigilant,
See the evil of these activities!
I say to you, ‘Remain, remain [on your land]!’
It is from former ages, from your ancestors!
My heart has searched out the Law,
For this reason, I resist selling land!
Hi! Do not sell your land!*

As children, we had little appreciation that we were being taught the ways of our ancestors through such artforms. Long before sunrise, while the rest of the world slept, we would be roused by the hypnotic chant of the karakia (*prayers*). We could have slept through them but we couldn’t resist lying in the darkness listening to the stories concealed in song. These songs inculcated our tribal history, tribal trajectories, ancient hostilities and enmities. The songs of Te Kooti a Rikirangi have inspired generations of Tūhoe. I now understand why my grandfather never relinquished his idea of sovereignty over Tūhoe and Ngāti Haka lands.

19 For a full version of this waiata see Appendix 2.



FIGURE 1.4
Photograph of the Te Reo Māori Society (1978).
(Image provided by and used with the permission of Joseph Te Rito).

Left to right:

Front row – Tom Rangihuna, Hiria Tumoana, Pita Wairua, Kui Wano

Second row – Hineani Melbourne, Tawini Rangihau, Angie Smith, Rawiri Rangitauira

Third row – Ngaio Te Ua, Miki Rikihana, Joseph Te Rito, Rangi Nicholson

Back row – Dennis Mason, Robert Pouwhare, Sharon Moerkerk, Debbie Tibble, Donald Collier

PRELIMINARY WORK

My grandfather stipulated that English was not to be spoken in formal proceedings on our marae, and that rule still applies today. His commitment and passion for the reo also ensured that I spoke the language fluently and as I progressed to university I defended the reo fiercely even to the point of leading political demonstrations²⁰ for the preservation and revitalisation of the language. What I learned from my grandfather has shaped my life and dedication to preserving and sustaining Māori language and culture.²¹ In the 1970s I became the first president of the Te Reo Māori Society and was actively involved in the movement that laid a claim for the Māori language in the Waitangi Tribunal to be included in both the education system and within broadcasting. This initiative culminated in the cases eventually being heard at the Privy Council in London.²²

My grandfather dedicated his life to the return of lands in our region taken through confiscation, alienation, fraud and failure by successive governments. It is this position that led to my work on behalf of Ngāti Haka Patuheuheu and my tribe Tūhoe, where I became the lead claimant for our hapū (*sub-tribe*) in the Treaty of Waitangi claims and negotiations.²³ They also constitute the essence of who I am. This openness to challenging injustice is the legacy of our ancestor Māui.

20 These included the presentation of the Māori language petition to Parliament, Wellington, 1972.

21 The Māui network proposal for a digital app developed for this thesis is an extension to this life-long contribution to cultural and language revitalisation.

22 The Broadcasting Assets case was presented by Sian Elias (later to become Chief Justice and Dame) in 1993 to test the Crown’s responsibility to preserve the Māori language under Te Tiriti.

23 My claim, WAI 726, was presented to the Waitangi Tribunal on behalf of our hapū Ngāti Haka Patuheuheu, outlining our grievances and claims against the Crown in the 1998 Te Ika Whenua Inquiry; Te Urewera Inquiry 2004 and Central North Island Inquiry 2005.

His drive to make the world a better place for humanity is the same characteristic that motivates and encourages me to make a difference. Making a difference to my Ngāti Haka, Patuheuheu people invariably makes a difference for all Māori, indeed for anyone with a desire to revitalise Māori language and culture.

CONTEMPORARY TECHNOLOGIES

This thesis draws on my expertise in Māori language,²⁴ Tūhoe culture, and my work in film and television production.

In 1979 I successfully completed a producer/directors’ production course in television at Avalon Studios in Wellington. The political agenda was to train and master the skills for broadcasting te reo (*Māori language*) with an ultimate aim of establishing Māori television. It took over 40 years to achieve this aim.

24 The process of traditional learning also ensured that I spoke the language fluently and as I progressed to tertiary education, I studied the language formally at university. More importantly, I defended the reo fiercely even to the point of being one of the leaders in political demonstrations for the language. This culminated in my involvement in Waitangi Tribunal Te Reo Māori and broadcasting claims in 1986.

I have been involved in digital publication since 2013 when my company, Tangata Whenua HD, was commissioned by the Ministry of Education to produce a range of interactive apps. *Tīeke*, *Mokomoko*, and *He wai te kai* were created with the objective of improving Māori students’ engagement in literacy, mathematics and science. These apps won the 2013 Microsoft Award for Technology in the Taurawhiri Māori Language Awards.

This thesis proposes that as Māori designers and storytellers, we might be empowered to contribute usefully to a reclamation and revitalisation of cultural narratives. Thus, I am positioned within the study culturally as a Māori man, creatively as a designer, and politically as an advocate for the revitalisation of language and its interface with storytelling.

The development of the Māui network proposal for a digital app was inspired by these diverse experiences. For me Māui was not simply a folk hero; I saw him in our landscape, the craggy mountains and the rising of the mists. He has remained an enduring influence on me. His stories in all of their complexities carry the echoes of old narrations, of raucous psychoacoustics in the wharenui (*meeting house*) and in the power and wit of public oratory. Accordingly, this thesis is more than a rational synthesis and repackaging. It is a complex, artistic journey through the tangible and intangible, to bring into the light something that may ensure the transmission of knowledge through time.



2

CONTEXTUAL REVIEW
OF KNOWLEDGE

CONTEXTUAL REVIEW
OF KNOWLEDGE

HISTORICAL TEXTS RELATING TO MĀUI

ORAL TRADITIONS

Much of the corpus of knowledge regarding Māui has its genesis in oral traditions. It is evident, even in the writing of non-Māori, that these are complex repositories of knowledge (Curnow, 1985; Grey, 1928; Jackson, 1968; Orbell, 1975; Salmond, 1983; Thornton, 1987). McRae (2000) notes:

I am principally concerned with ... especially composed texts: whakapapa, karakia, whaka-
tauki, waiata, kōrero (genealogies, incantations,
sayings, songs, narratives). If not exact
equivalents, these are genres of the kind that
engage scholars of fine literature. (p. 2)

Indeed, Chadwick and Chadwick (1940) describe Polynesian oral traditions, and particularly those associated with ontology, as intellectually vigorous. They say:

A great and very varied amount of cosmological speculation has been recorded from Polynesia. The Polynesians seem to have devoted more attention, and to have exercised greater intellectual activity in connection with the whole subject than any other peoples included in our survey. (pp. 23-25)

EARLY WRITING

The earliest writings in Māori by a Māori author are those of the prolific writer Te Rangikāheke. He hailed from the Te Arawa confederation of tribes, principally of Ngāti Rangiwewehi and Ngāti Kereru. According to Curnow (1985), Te Rangikāheke began writing for Governor Grey as early as 1846 and remained a close informant. The two researchers worked collaboratively between 1846 and 1853. Indeed, Grey and Te Rangikāheke lived together for several years, such was Grey’s admiration for Te Rangikāheke’s reputation as a scholar and writer of ancient tradition. According to McLintock (1966):

The manuscripts of Te Rangikāheke give a clear and systematic account of Maori religious beliefs and beliefs about the origin of many natural phenomena, the creation of woman, the origin of death, and the fishing up of lands. (p. 4)

However, McRae (2000), Curnow (1985) and Thornton (1987) all accuse Grey of rewriting his own version of Māori narratives and criticise him for not crediting the scholarship of his informants, especially Te Rangikāheke. McRae (2000) in particular notes: that a comparison of manuscripts with the Grey’s narratives indicates Te Rangikaheke’s and others’ original writing. In some instances, Grey appears to have altered “words, names, grammar and the order of events” (McRae 2000, p. 7).²⁵ He also appears to have obscured and expunged numerous sexual references.

The importance of the Māui mythologies is evidenced in a dedicated chapter of Grey’s work (1855, pp. 10-35). Here he outlines the major adventures and accomplishments of the demigod.

FIGURE 2.0
Te Urewera (2018).
© Marcos Mortensen Steagall.

Ka moe a Hine-rau-rangi i
Te Maunga ka puta ko
Pōtiki
Pōtiki-tiketike
Pōtiki-hakahaka

(Hine-rau-rangi co-habited with
Te Maunga and produced
Pōtiki
Pōtiki-tiketike
Pōtiki-hakahaka)

25 Interestingly, in reviewing the original manuscripts McRae (2000) describes Te Rangikāheke’s (1849) account of Māui as comparable to Homer’s The Odyssey (750 BC).

Other early references to Māui in New Zealand literature may be found in writings by the painter Augustus Earle (1832) who observes the homogeneity of cross tribal renditions of Māui mythology. Earle states “One superstition seems general with all the tribes ... They say a man, or a god or some great spirit was fishing in his war canoe and pulled up a large fish which instantly turned into an island” (p. 266).

Best (1929) attributes the very earliest references to Māui to Nicholas (1817). However, here Māui’s names are mangled by Nicholas to “Mowheerangara, Moweheemooha and Mowheebotakee” (pp. 53-59). These names represent Māui-tikitiki-a-Taranga, Māui-mua and Māui-pōtiki.

Following Nicholas’ work, Rev. William Yate,²⁶ in 1835, also commented on Māui traditions, which he described disparagingly as “truly ridiculous” (p. 142). Like Nicholas he also mangled te reo, mistakenly retelling the story of “Mawe.”

Five years later, Polack in his book *New Zealand* (1840), also offered a garbled version of Māui, describing him as “Mawe the King of Heaven” (p. 12). Although Polack does reference the ancient narrative of Māui hauling up the land from the ocean depths, he incorrectly confers on Māui the title “Father of the Gods” (p. 227). This process or erroneous attribution can also be evidenced in the writing of Wade who, in 1842, identified Mahuika as male, the originator of fire, and the father of Māui and his brothers. Similarly Taylor’s (1855) description of Māui contains a

26 Yate was a historically problematic figure around whom gathered a degree of social controversy. According to Binney (1975, 1990), after a colourful career with the Church Missionary Society (CMS) Yate was eventually suspended from his duties amidst allegations that he had an affair with Edwin Denison on a voyage from England and that he engaged in sexual relations with a number of Māori youth (who were his pupils). Nonetheless, Binney (1990) has some sympathy for Yate because, although he was never brought to trial, he became the target of vindictiveness within the CMS, led largely by Marsden.

number of inconsistencies. In his account, Tarahunga is Māui’s father and Murirangawhenua of the magic jawbone is his grandfather. Despite these anomalies, Taylor does provide an insight into the complexities of oral narratives and with the recitation of the adventures, he moves closer than earlier authors to capturing the epic nature of these stories (pp. 23-31).

In the following year, Shortland (1856) devoted part of his chapter on mythology to a retelling of the story of Māui’s brothers, of whom he names only three, Maui-mua, Maui-roto and Maui-potiki. He also offers a singular and very different account of Hine-nui-te-pō (*the great daughter of the night*). In this rendition Māui steals her kūmara, but it is Māui-mua (the elder brother) who suffers the consequences of her wrath. Thus, Shortland claims: “... her slaves ... caught him [Maui mua] and brought him to their mistress, who squeezed him between her thighs so hard that he was killed. This was the first death which took place in the world” (pp. 61-64).

It is interesting to note that Shortland continued the practice of a number of early European writers who could not bring themselves to recount the act of Māui entering the vagina of Hine-nui-te-pō.

By the mid 1880s, fuller accounts of the complex network of Māui narratives emerged. White (1887), in his *The Ancient History of the Maori*, records substantial detail relating to the demigod’s adventures, although there is considerable repetition. What is significant about his research, is its early appreciation of the Māui network of pūrākau, so substantial that he records in a relatively comprehensive manner a variety of stories from the demigod’s birth to his untimely death.

Edward Tregear’s work in 1897 again highlighted a misunderstanding and disparagement of the cultural veracity of the Māui narratives. He classified the Māui

pūrākau as “folk tales more than myth” (p. 54).²⁷ However, he did acknowledge the supernatural powers of Māui with a degree of reverence when he noted: “... we find that Maui, though he is the sun-catcher, is himself the sun; though he brings fire from the under-world for mortals, he is himself the solar fire” (ibid.).

WHAKAPAPA, NARRATIVE STRUCTURE AND TIME

From a Māori viewpoint Tregear’s work is also problematic because he questions the accuracy of whakapapa, declaring his position as “a sceptic and a heretic on the subject of Maori genealogy” (1897, p. 55). His disregard of a prominent East Coast rangatira Major Ropata’s claims to descend from Māui is typically colonial. Tregear tries to quantify whakapapa in a chronological timeline of 700 years. He was not alone in this regard and his anxieties are evident in the work of many early European writers who attempted to comprehend Māori concepts of time. What these writers had difficulty with, was that in the recitation of whakapapa and pūrākau, time and space may be constricted or expanded to slow down the pace or increase impact, depending on content or narration. The simple device of repetition may indicate the passage of time or describe epochs of time as in:

Te pō nui, te pō roa, te pō uriuri...
The great night, the long night,
the deep dark night...
(Translation by Robert Pouwhare).

Curnow (1985) draws our attention to this oratorical device when translating the first two aeons of time with the repeated phrase:

27 Best (1924), in his attempt to defend Tregear’s attitude, argues that popular tales were only regarded as “korero purakau or korero whaihanga” or invented stories (p. 333).

Ko te pō, ko te pō.
Ko te kore ko te kore

(Tʻis night, Tʻis night)
(Tʻis nothing, Tʻis nothing). (p. 181)

Thornton (1987) explains:

... both are followed by an enumeration of “nights” and “nothings” from the “first” (ko te poo tuatahi) to a “host of nights” and “nothings” (tuatini). This tremendous build-up of “nights” and “nothings”, which must have been most impressive in oral chanting, penetrates deeply into the chasm of time of old, when all there was was darkness and nothing. (p. 150)

She also discusses “appositional expansion” in Māori storytelling (p. 157). In such instances, the narrator indicates the whole story by presenting at the outset both the beginning and the conclusion of the narrative. This draws attention to the direction the story will flow. Elaborating appositionally, the narrator then builds up the intrigue, stirring emotions and developing the intensity of the story. Interestingly, Thornton also comments on the parataxic²⁸ nature of Māori storytelling. She states:

The nature of Maori oral style is, then, in the main paratactic, with the minimum of grammatical subordination. Statement follows on statement, in “stringing-along” utterances. But this does not mean that the procedure is

28 Parataxis is a technique in narration that connects short, simple sentences with coordinating conjunctions, like *or*, *and*, or *but*. These are placed between phrases or sentences of equal rank. This produces a distinctive, rhythmic flow to a narration.

without form, or the sequence random. Quite apart from such phrases as i reira, kaatahi and others which may organise parts of a tale, two different forms of parataxis can be distinguished which are inherent in the ways in which things said, or, to put it differently, units of content, follow on each other. (p. 173)

Significantly, it is Te Rangikāheke’s 1849 manuscript that presents the story of Māui ensnaring the sun as though it was being recited orally. In Māori, the narrative is rhythmical and the constant use of repetition helps the listener envisage the construction of the trap that finally captures Tama-nui-te-rā (*The Sun*). So, in Te Rangikāheke’s work we encounter the narrative of Māui’s entrapment of the sun written thus:

Anaa, kei te hanga i te taiepa oneone, (ka oti),
Me ngaa whare raakau (ka oti).
Kei te hanga i te taawhiti, (ka oti).
Kei te hanga i ngaa koro o te rore, (ka oti).
(Grey, 1971, p. 13)

Now they built an earthwall, that was done,
With wooden shelters, that was done,
They made the trap, that was done
They made the noose of the snare, that was done.
(Translation B. Biggs ,1980, para. 5)

The distinctive treatment of time marked by rhythmic repetition is a characteristic feature of pūrākau largely unrecorded by early writers. Instead, many of them stripped story content away from narrative style (how the story was told). This had the effect of reducing the dramatic nature of pūrākau to a linear accounting of events that flattened out aural and gestural rhythm.

While such negligence is noted, it is useful to observe

that not all cultural distinctiveness in Māori storytelling was ignored. Indeed, Biggs (1964) noted the significance of genealogical recital in pūrākau, remarking that whilst prose narrative is common to most oral literatures, it is in Māori narrative that “the development of genealogical recital as a literary device is a unique feature” (p. 44). This characteristic, he suggested, was found only in Polynesian cultures.

THE TWENTIETH CENTURY

Moving into the 20th Century, Percy Smith’s (1915) work, *The Lore of the Whare-wananga, Teachings of the Maori college on their History and Migrations (Part 2)*, contributed a useful examination of Māori ancient schools of learning.²⁹ Significantly, he devoted much of Chapter VI to a discussion of Māui, based on lengthy interviews in 1860 with the tohunga Te Mātorohanga and Te Pōhuhu. This chapter offers an impressive overview, rich with detail. Usefully, it traverses the Māui trajectory including some of Te Mātorohanga and Te Pōhuhu’s variations.

The transition into the 20th Century scholarship brought with it deeper scrutiny of the cosmological and mythological accounts of different iwi. Best (1924) provided a detailed analysis of the religious frameworks and beliefs of Māori. In Chapter V of his *Myth and Folklore*, he devoted considerable time and attention to the Māui narratives. Significantly, he analysed the symbolic and allegorical nature of Māori myth and

29 Smith divided his book into two sections, the first being ‘Things Celestial’, Te Kauae-runga or the higher school of learning in the ancient university system of the Māori (of gods including the Supreme Being Io; Rangi and Papa; the god wars; creation of humans; and he has inserted Māui in these introductory chapters along with other esoteric and metaphysical knowledge). The second part was concerned with ‘Things Terrestrial’, Te Kaue-raro or the lower school of learning and is more concerned with historical knowledge; history of tribes and people, migrations and recent history.

the intimate observations Māori made of nature. He records 13 episodes of Māui’s exploits, each outlining a prominent incident, beginning with the demigod’s inauspicious birth and childhood, and ending with his dramatic death.

A subsequent resource in two volumes that contains numerous references to Māui is Apirana Ngata’s (1949) *Ngā Mōteatea*. This offers a comprehensive collection of waiata (*sung poetry*) collected over a 40-year period. Volume 1 was first published in 1924 and Volume 2 (translated by Pei Te Hurinui Jones) followed in 1961. A good proportion of waiata have references to Māui in Volume 1, either in the body of the waiata, as explanations in the foreword to the songs, or in the accompanying annotations (Waiata 65, 75, 83, 201, 231, 232, 233, 234, 252, 258, 260 and 270). Of particular interest to this thesis is Waiata 232, *Te Tangi Tawhiti*, by Pikihuia of Tūhoe.

Waiata 232 is a waiata whaiwhaiā or waiata mākutu, (*a song of witchcraft chanted from a distance*). It is composed in such a manner as to inflict physical injury and psychological trauma (*conceivably leading to death*) through spiritual powers contained within the lyrics. What is interesting, apart from the obvious references to Māui in the waiata, is that Ngata and Best provide a comprehensive foreword that contains explanations of the links to Māui within the work. I have taken the liberty of presenting the prefaced explanation (*and a translation*), followed by the waiata whaiwhaiā in full, because the work and its commentary illustrate the sacred nature of pūrākau that is woven through with both narrative references and events that have occurred eons later, in the lived experiences of the uri (*descendants*) of Māui.

FOREWORD
HE TANGI TAWHITI

Ko Pikihuia ano tenei nana nga waiata 117, 119 (N.M.2). Tera kua makututia tona whanaunga e tetahi tohunga, ko Taratoa te ingoa. Ka waiatatia mai e Pikihuia i Whakatane te tangi nei, he tangi tawhiti hei patu i a Taratoa ratau ko tona iwi. He mea karakia a Taratoa ka ora, ratau ko ona whanaunga tokorua; ko te nuinga atu i mate.

Kei te whiti tuarua o te waiata nei te korero o Maui raua ko Hinenuitepo me te Tuna, no nga korero atua a te Maori; kei roto hoki i nga pukapuka maha. Ko Tuna tetahi o nga atua ririki, he tamaiti na Mangawairoa. Ka puta te tauraki ki tona rangi i noho ai ia, ka haere ki te kimi i te wahi wai; na ka tuku iho ki Papatuanuku nei. Ki tetahi korero i patua e ia nga tamariki tokorua a Maui; na reira ka patua ia e Maui. Ki tetahi korero i puta ake a Tuna i te wai, ka puremutia a Hine, te wahine a Maui. Ka rongoa Maui, ka ki atu ki te wahine kia whanga i te taha o te awa; a ka totoia e Maui he rakau kia whakapae i te huarahi mai o Tuna i te awa ki te whare. No te pikinga ake o Tuna, ka mau i a Tuna, ka patua. Ka motuhia te hiku; ko te tipuna tera o nga tuna noho i te wai Maori; ka motuhia te pane, ko te tipuna tera o nga tuna noho i te wai tai. Mo konei te kupu o te waiata nei, “Ka ea ko te mate o te hiku rekareka nei o te tuna,” mo te matenga o Maui i a Hinenuitepo.

Ka whai na a Hinenuitepo kia mate i a ia a Maui, mo te raweke a Maui ki a Mahuika, he taina no Hine. Ka tukuna mai e ia ana karere ki te tango i te aria o Maui, ara i tetahi wahi o ona toto, hei makutu mana. Ka tukuna mai ko Kahukura, he purerehua; ka pakia e Maui, ka mate tera. Muri iho ko Waeroa, ka rangona e Maui e ngunguru ana, ka patua, ka mate tera. Muri iho he namu,

ko te namu poto o te waiata nei; katahi ano a Maui ka raru, kaore hoki e rangona tana tangi. Ka riro tetahi wahi o te toto o Maui, hei aria mona ki a Hinenuitepo. Kei te mohiotia te roanga atu o tena korero, i mea ai a Maui ki te tomo i te puapua o Hinenuitepo; ka kata a Tiwaiwaka, ka kutia a Maui, mate tonu atu.

This song belongs to Pikihuia of Tūhoe. He also composed waiata 117 and 119 (in Ngā Mōteatea Vol. 2) At some time his relative was bewitched by a certain expert in the arts of the occult, Taratoa was her name. Pikihuia chanted this song from a distance, from Whakatāne. It is a tangi tawhiti (a spell sung from a distance) designed to kill Taratoa and her people. Following this event prayers were offered and Taratoa survived as did three of her relatives but the majority of them died. In the second verse of this song it speaks of Māui and Hine-nui-te-pō as well as Tuna, these are the stories of the Māori gods; these can be found in many books. Tuna is one of the smaller lesser gods, he is a child of Mangawairoa. The heaven in which he dwelt was affected by a drought and he went in search of a watery retreat and that is how he found his way to Earth. According to some stories it was he who killed Māui’s three children; therefore Māui killed him. Another version has it that Tuna emerged out of the water and committed illicit sex with Hine the wife of Māui. Māui became aware of the adultery and said to the woman to wait at the side of the river; Māui dragged some branches to lay horizontally to hinder the progress of Tuna from the water to the house. When Tuna emerged, he was captured and killed. His tail was severed; that part became the ancestor of all freshwater eels; the head was then sliced off and that part became the ancestor of all the eels who exist in the sea. Therefore the

words of this song “Death is avenged through the orgasm of the tail of the eel” are a reference to the sex between Tuna and Māui’s wife and Māui’s death by Hine-nui-te-pō.

Hine-nui-te-pō pursued Māui to kill him because of the mischief he caused Mahuika, who was the younger sister of Hine-nui-te-po. Hine-nui-te-po sent her emissaries to extract a physical representation of Māui, perhaps a drop of his blood, so she could cast a spell over him. She sent forth Kahukura the red admiral butterfly. Māui slapped at it and it died. Later she sent a mosquito. Māui could hear it buzzing around, he killed it and it died. Later she sent a sandfly mentioned as namu poto in this song - short sandfly. Only then was Māui overcome because the sandfly’s sound cannot be heard. A small droplet of Māui’s blood was acquired as a visible emblem for the sandfly to convey to Hine-nui-te-pō. The conclusion of that story is well known; Māui was determined to enter the vulva; the external opening of Hine-nui-te-pō’s vagina - the fantail chirped and twittered, Māui was crushed, completely dead.³⁰

(Translation by Robert Pouwhare)³¹

30 See Appendix 2 for a more detailed transcript of the foreword to the song.

31 In translating this work, I have attempted to preserve the authenticity of the content and the manner in which it is related. This includes considerations of rhythm, including punctuation and pause. I have also been mindful of subtle demarcations between the relative status of creatures within the work, such that some are presented as the embodiment of the species (e.g. Kahukura-Red Admiral butterfly and Wāeroa Mosquito). These more powerful nouns preserve the distinctive capital letters evident in the original text. Other creatures discussed as singular examples of a species (such as namu – a sandfly) are written entirely in lower case.

TE WAIATA TANGI TAWHITI
NĀ PIKIHUIA

1
E hine, maru nui i te tapui,
Ka taka kei o tuakana.
Tu ake hoki e hine, i te tu wharariki,
Hai whakakakara mo hine ki te moenga;
5 Te moenga te whita, te moenga te au;
Oti tonu atu koe ki raro, e.

2
Taupae atu ra ki tua o te Wharau, e hine!
Ka wehe ko te po, ka wehe ko te ao i a koe.
Tokona atu ra taua ki tawhiti;
10 He tokouri, he tokotea,
He mapuna, he kaiure.
Kaiure noa ana, e hine,
Nga tohunga i nga atua kia mate,
Koi tonu nga niho ki te ngau.
15 Na Maui i hangarau, e hine,
Tana ika tapu, ko te whenua nui,
E noho nei taua.
Tikina ki raro wheuriuri,
Ki a Hinenuitepo, hei ngaki i te mate.
20 I tukua mai nei ki ona karere,
Ki te waeroa, ki te namu poto,
Hai kakati i te rae;
I te mate o te urupiki, e hine;
Ko ta paua ka ea ko te mate
25 O te hiku rekareka nei, o te tuna, e.

3
Takoto mai ra, e hine,
I roto i te whare papa.
Ko te whare ra tena o to tipuna, o Tamamutu,
I tuhia ai, e, ki te tuhi mareikura.
30 Koia ra, e, a Ngai Tamatuhirae
I whakairi ai, e, ki runga ki te rakau.

Koia te kauwhau i to papa, i a Maui, e hine.
Tera ia te rua o tini raua ko mano,
I karia ki te oneone hika nui, e hine.
35 Hurihuritia iho ra, e hoa ma, e,
Ta tatau mahuri totara,
No roto te wao tapu nui a Tane;
No te awa, e, i Oatua,
No runga, e, i Okarakia,
40 No nga pinga, e, i roto i te Kopua.
Taku totara haemata,
Te rite ai, e hine, ki a koe, i a.

RECENT DISCOURSE:
RECONSIDERATION AND APPLICATION

From the 1960s until the turn of the century, much of the literature in New Zealand relating to Māui described his feats as a demigod, but offered little significant insight into how these might be translated and applied to contemporary life (Alpers, 1964; Erlbeck, 2000; Hyland & Puru, 2003; Orbell, 1995). The notable exception was Ranginui Walker’s (1990) *Ka Whawhai Tonu Matou: Struggle Without End*. In this book he suggested a considered approach to the Māui narratives and organised these and the earlier cosmological creation stories into ‘cycles’. He further argued that each of these epic stories contained ‘myth messages’ upon which Māori society is predicated.

From 2000 onwards, a number of writers concerned themselves with how Māui and his deeds might be conceived of as models for revitalising Māori cultural values and ways of knowing and doing.

Pitama, Ririnui and Mikaere (2002) examined ways in which the Māui narratives might provide insights into whānau development. Citing Metge (1999) they noted, “Embedded in the stories about Māui’s life are a number of principles that underlie... the Māori pattern of child-raising” (Pitama, Ririnui & Mikaere, p. 25). In a lighter

vein, Nikora (2015) recounted the relationships between her own siblings reminding us that, “Maui-tikitiki-a-Taranga (*Maui of the top knot of Taranga*), also known as Maui-Potiki, the last born of Taranga, illustrates the mischief and havoc and change that younger siblings can visit upon their older ones” (p. 4).

As an extension of this idea Natalie Robertson (2008) drew parallels between Māui’ ‘of a thousand tricks’ and magical realism from South and Central American literature (2008, p. 22). Significantly, she posited connections between the demigod’s trickster characteristics and approaches in Art and Design practice, suggesting that Māui as a “shapeshifter and change agent, provides us with an example of the artist who challenges the norms of his culture.” She proposed that Māui is an “anarchist who challenges governance and societal structure” (p. 16), suggesting that, because he demonstrates “inquisitiveness, curiosity and enquiry through his actions, he tests the boundaries of his world, all qualities associated with innovative [art] practice” (p. 20).

Also considering Māui in the context of social agency, Keelan and Woods (2006) conceived the demigod as a skilled entrepreneur. They understood the Māui pūrākau in the traditional manner, perceiving them not only as conveyers of dramatic content but also as guides for the advancement of knowledge and potential. Their paper developed a model for indigenous enterprise, based on Israel Kirzner’s (1973) economic theory of entrepreneurship.

The pūrākau of Māui-tikitiki-a-Taranga has also been employed by Ani Mikaere (2005) to provide evidence of the power that Māori women held in ancient times. Her perspectives differ from earlier accounts because she argues that this power and its subsequent denigration form part of the colonial experience that must be challenged. She notes:

These kuia possessed vast amounts of knowledge and supernatural powers. They identified Maui as a special person, one with whom they were prepared to share their expertise to ensure that certain benefits would be passed on to their human descendants. But it was also their role to set the limits of what could be achieved. So when Maui sought immortality by attempting to reverse the birth process, that is, by crawling up into Hine-nui-te-po’s vagina, it fell to her to provide Maui with his final teaching. (p. 137)

In 2008, Nēpia Mahuika who, as an uri (*descendant*) of Māui (and who can trace his whakapapa through Toi-kai-rākau, Rauru, Paikea to Porourangi), wrote an article in which he was highly critical of interpretations of the Māui narratives as ‘fairy tales’. He noted:

The story itself has long been relegated to the realms of myth, often retold as a quirky tale of “pre-history” rather than a viable account of the country’s origins. For Māori the reduction of our history to a pre-historical period inaccurately suggests that the real history of this ‘nation’ began only with the arrival of Pākehā. (p. 133)

Mikaere’s (2008) makes the argument that the relegation of Māui pūrākau to the status of ‘quirky tales’ results in a reduction of history. His concern tmay be levelled at a number of contemporary story constructions for children and young adults.

THE DISNEY MĀUI

A controversial example of the colonisation and distortion of the complex sacredness of the Māui pūrākau may be seen in Walt Disney’s release of the animated feature length movie *Moana* (2016, dirs. Ron Clements, John

Musker, Don Hall & Chris Williams).³² Although the film resulted in the publication of a significant number of books and other products that have Māui as one of the protagonists,³³ a number of commentators have been sharply critical of the work.

The film contains a number of tropes typical of Disney narratives, including a featured princess character who seeks her identity through a quest that will solve a critical situation. In Disney’s *Moana*, she has to overcome obstacles in the form of fierce creatures, including a giant crab, and small coconut pirates (Kakamora)³⁴ who throw spears and shoot tranquilising blow darts. The protagonists (Moana and Māui) are accompanied by archetypal Disney sidekicks; Heihei, a cross-eyed, featherbrained chicken, and Pua, a small pig.

In the film, Māui is treated as a rogue-like foil; a bumbling, shapeshifting giant with an oversized fishhook, rather than a demigod with complex magical powers.

32 The film borrows fragments of the Māui narratives to construct a secondary character in a story about a young girl named Moana. A brief synopsis of the film features the following plot points: as the daughter of a chief, Moana is destined to one day become the ruler of her island. Her father has forbidden the people to voyage out to sea. Moana grows up hearing from her grandmother about the demigod Māui who stole Te Fiti’s heart. In a battle with a monster, Te Kā, the heart of the island was dropped and lost in the sea. The island faces a threat and, at her grandmother’s encouragement, Moana goes to sea. Here, she encounters Māui and they undertake a journey to rescue the heart of Te Fiti.

33 The original idea for the film was crafted by Taika Waititi, the New Zealand writer and director. The original story was based on a Hawaiian tale about Moana saving her lover Māui. Waititi identified the spiral as a symbol of voyaging and he named the characters Tefiti and Heihei. However, he had to abandon the project when he moved on to another film.

34 Kakamora are not Polynesian in origin. Disney lifted the concept from the Solomon Islands (particularly the islands of Makira and Guadalcanal). Traditionally, these relatively harmless creatures vary in height, from 15 to 125 cm and inhabit jungle covered caves. They are attracted to rain and the full moon, but they do not know how to kindle fire (so they steal it from humans). Kakamora are largely reclusive, but on rare occasions they have been known to attack men with sharp nailed fingers (Fox and Drew, 1915).

When *Moana* was released, in a Thanksgiving debut in the United States, the film accrued \$82 million over the five-day weekend. The animation grossed over \$643 million worldwide.³⁵ It received two Academy Award nominations³⁶ and of the 264 early reviews, there was an approval rating of 95%.³⁷ The film ranked number 11 on ‘The 75 Best Computer Animated List,’³⁸ and animator Eric Goldberg was praised by critics for his hand-rendered animation of Māui’s tattoos.

It has been argued that the story has many positive elements. Certainly, Moana’s character displays courage, determination, loyalty and sacrifice. She is willing to fight for the survival of the island and her people. There is a sense of a spiritual influence on achieving goals, and magic is manifest in the sea and in Māui’s feats. These things are familiar in Polynesian world views.

CRITICAL RESPONSE

These qualities aside however, the film also attracted considerable criticism. New York Post’s (30 November, 2016) headline read ‘*Why ‘Moana’ is drawing criticism in the South Pacific*’ in response to significant criticism from Māori and Pacific audiences primarily concerning the film’s portrayal of Māui. Teresia Teaiwa, a lecturer in Pacific Studies at Victoria University, criticised the

reduction of Māui’s complexity to, a “buffoon” not a hero, nor even a “trickster” (Stuff, 30 November, 2016). She was critical of Māui’s costume, particularly because of its reference to preserved, tattooed skins collected last century from dead Pacific people (ibid.).

Disney, in their haste to seize a merchandising opportunity, proposed to sell Māui costumes in time for Halloween. These ensembles featured brown shirts and pants decorated with full body tattoos (Figure 2.1). Stung by criticism that this act was reminiscent of ‘blackface’ (a practice where white actors applied black pigment to their faces to represent black people), Disney quickly withdrew the merchandise.



FIGURE 2.1

Zip-up Moana suit complete with “all over Maui body tattoo screen art”. Available online for US \$61.00.

In a Radio New Zealand interview on the 2nd of January 2017, the writer Karlo Mila described Disney’s Māui as “a problematic ... chest-beating ugga-bugga savage-type character ...” (as cited in Tupou, 2017).

Additionally, the issue of cultural appropriation was raised by a number of critics. The New Zealand Māori politician Marama Fox accused Disney of cultural appropriation when she suggested that the, “Māui costumes are no different to putting the image of one of our ancestors on a shower curtain or a beer bottle” (as cited in Maude, 2016). Her criticism of Disney studios for “looking to make profit on the back of another culture’s belief and history” (ibid.), was voiced by other politicians. The Tongan born Member of Parliament Jenny Salesa complained that Disney’s Māui was obese and fat shaming to Polynesian youth (as cited in Damm, 2016).

Criticism of the film however, went further than its characterisation of the demigod. Armstrong (2018) accused *Moana* of Western ethnocentrism, particularly in relation to its score. She argued that although an audience does encounter some Polynesian music, the first and last sounds are Western. She asserts that the film’s music was a form of cultural appropriation exploited to benefit others, stating, “*Moana* illustrates a musical recapitulation of white men’s control and marketing of the representations of marginalized people” (2018, p. 1).

The film also had significant issues with the mispronunciation of names. Māui, who was voiced by the Samoan actor Dwayne Johnson, is pronounced ‘Mowie’ (rhyming with Bowie). This is problematic because the mispronunciation of names, especially in such a powerful medium, can embed and perpetuate a mistake for years to come.

35 Rotten Tomatoes, Box Office Mojo. (2017). *Moana* (2016). Retrieved from https://www.rottentomatoes.com/m/moana_2016

36 Best Animated Feature and Best Original Song.

37 Rotten Tomatoes, Fandango. (2016). *Moana*. Retrieved September 29, 2017). Thilk (2016) argued that the success of *Moana* may be partly attributed to the fact that the Disney princess formula got “a much needed bit of ethnic diversity” (p. 1).

38 Rotten Tomatoes, Fandango. (2017). *75 Best Computer Animated Movies*. Retrieved from <https://editorial.rottentomatoes.com/guide/best-computer-animated-movies-of-all-time/3/>

MĀUI AS MERCHANDISE

A further concern relates to cultural borrowing and distortion in pursuit of profitable marketing. Disney is a global phenomenon that employs aggressive marketing strategies through a wide range of international distribution channels. As a dominant entertainment force, the company has created what Real (1973) calls the “Disney universe” in which the ubiquitous nature of its products creates an identifiable realm of “semantic meaning.” (p. 3). Marketing re-imaginings of Māui in this universe has produced a diverse range of artefacts including: Lego sets with Māui constructed from plastic blocks, plastic fishhooks, fabric dolls and Mini Cake Cupcake Decorations Sets (Figure 2.2. – 2.8).



FIGURE 2.2
LEGO Disney Princess Moana's Ocean Voyage, \$45.70



FIGURE 2.3
Disney Moana Figuring Play \$16.49.



FIGURE 2.4
Disney's Moana Māui's Magical Fish-hook \$18.99



FIGURE 2.5
Bendon Disney Magic Ink Pictures \$5.99



FIGURE 2.6
Disney Moana 10 Piece Figure Playset \$32.95.



FIGURE 2.7
Moana Bean Plush Māui \$18.92.



FIGURE 2.8
Disney Moana Movie Deluxe Mini Cake-Toppers Cupcake Decorations Set with 12 figures \$15.49

The tension that arises from such marketing initiatives lies between the value of disseminating stories of Māui to new generations of tamariki (*young people*) in a demographically astute manner - so they come to appreciate cultural depth and belonging - and the exploitation, undermining or continuing denigration of cultural narratives. This same tension may be traced through a range of Disney publications that were released as extensions of the film (Figure 2.9).



FIGURE 2.9
A selection of picture books, paperbacks, and graphic novels published by Disney following the release of Moana in 2016.³⁹

³⁹ These publications followed an established approach developed by Disney in the 1930s of extending the reach of their films with associated merchandise (Wasko, 2013).

DISNEY PUBLICATIONS

Disney have published in a range of media platforms from hardcover books, paperbacks, graphic novels, colouring books and other products dealing with the basic storyline. I would like to consider two in particular.

The first is *Disney Moana* (2016). This is a large hardback storybook, that formed part of Disney's Movie Collection series published by Parragon (Figure 2.10). The work was adapted by Samantha Crockford (2016) and illustrated by the Disney storybook artists. The storyline remains largely true to the movie script and visuals. It is written entirely in English and provides a print version that repeats and reinforces (both visually and in written form) values and conceptions of Māui developed by Disney for the film. As such it may be seen as repeating many of the issues considered problematic in international critiques.

The second publication is a more complex book adapted from the film by Kari Sutherland (with an acknowledgement to Kalikelehua Hurley). *The Story of Moana; A Tale of Courage and Adventure* was also released by Disney Press in 2016 (Figure 2.11).

This work was formatted as a short novel aimed at children between the ages of 8 and 12. It was written in English and uses language at a relatively sophisticated level.⁴⁰ However, there is no presence of Māori or Pasifika languages except in the names of characters and places. The novel, spanning 304 pages, features characters and marketing material from Disney's film. At the end of its chapters are mini-stories. For instance, the story of Māui and the eel appears at the

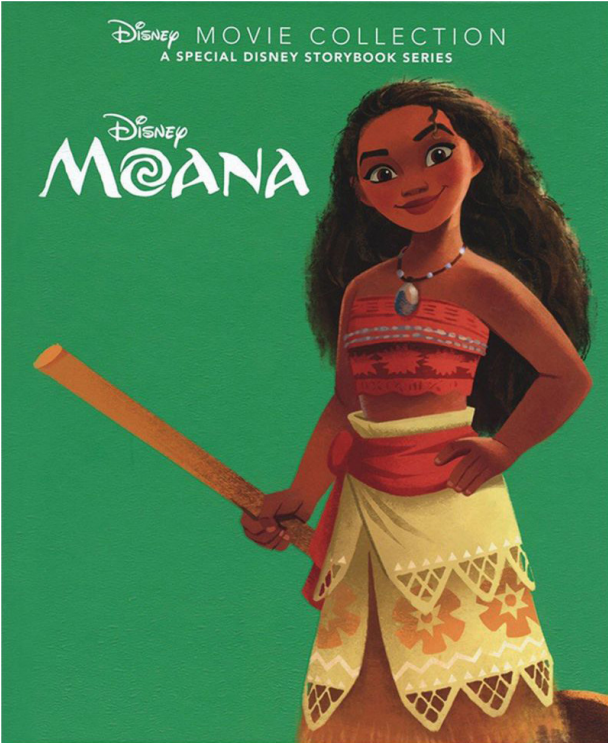


FIGURE 2.10

Book cover: Moana: A Special Storybook Series (2016).

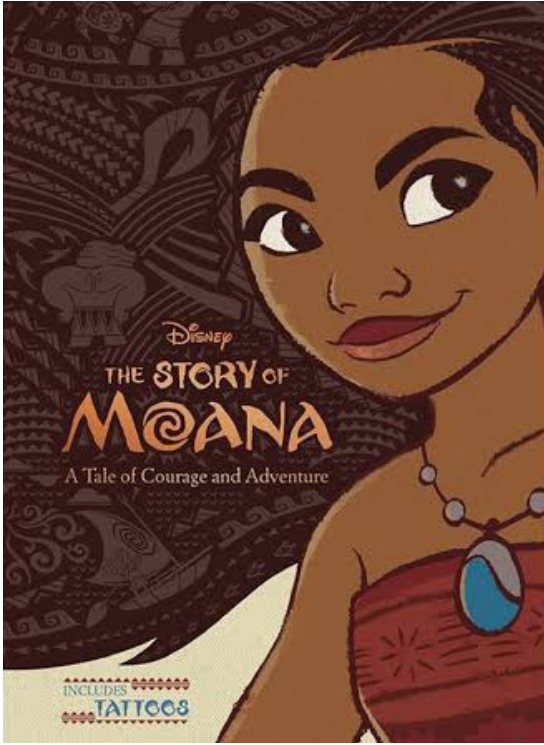


FIGURE 2.11

Book cover for The Story of Moana: A Tale of Courage and Adventure (2016).

⁴⁰ The webpage marketing this book (<https://www.amazon.com/Story-Moana-Tale-Courage-Adventure/dp/148474358X>), indicates that the content is also available as an Audiobook from \$13.50, an Audio CD at \$14.08 and in a hardcover print version at \$10.99.

end of Chapter 9. In this narrative, the confrontation ends with Māui killing the eel, cutting off his head and burying it. From this spot grows the first coconut tree. Later, in Chapter 10, the Kakamora, as an army, attacks Moana and Māui. At the end of Chapter 22 we encounter the story of Māui fishing up land. These mini-stories supplement the core narrative and attempt to suggest a pan-Pacific context for the film’s inspirations. While on one level such stories emphasise the powers of Māui, and may in part be familiar to Polynesian audiences, they also decontextualise and fragment the Māui narratives, gathering them into a new context devoid of a stable, cultural substrate. There is no internal logic to the ‘grazing’ across diverse Pacific ontologies, instead Māui and the world he inhabits contribute to an ‘everywhere and nowhere’ place that is built up of a superficial collection of elements shred of their cultural depth and connections. The beauty of whakapapa, inter-relationality and social meaning are stripped away; instead we are left with an integration of fragments, concluded awkwardly with a closing page that provides 17 stick on tattoos, complete with application instructions.⁴¹ This is problematic because narrative context is integral to traditional pūrākau because the Māui myths rely on cumulative knowing and relationality.

41 The transfer tattoo, like many concepts borrowed and recontextualised by *Moana*, is problematic. Two Polynesian words have entered the English lexicon, tapu (taboo) and tattoo. Both are connected and emphasise the sacred nature of a distinctive form of body marking. The word tattoo comes from the Tahitian word ‘ta tatau’, which means to tap lightly using a chisel to mark the skin. Morvan (1992) states that in the Pacific, tattoo “... fulfilled a sacred function, acting as a talisman to protect from illness and misfortune or to increase strength and courage” (p. 10). Morvan further asserts that various studies by ethnologists in the Pacific concluded that a tattoo defined social rank. Certain designs were reserved for Ari’i (*high chiefs*) and other designs for the Tahua class (*the class of experts*) (ibid). Here in Aotearoa, Cowan (1921) observed that the tohunga-tā-moko (*tattoo expert*) used both uhi toroa (*albatross bone chisels*) and the rino (*steel chisels*). The operation was a tapu (*sacred*) ceremony and usually executed in the Takurua (*the winter seasons*) (p. 242). The significance of such body marking may be conceived as antithetical to peel-off plastic temporary decorations for children.

CONTEMPORARY NEW ZEALAND CHILDREN’S LITERATURE RELATING TO MĀUI

Although much of the Māui merchandise emanating from *Moana* may be problematic, it may be considered in the context of published stories for children about the demigod. Because this thesis is concerned with Māori pūrākau, I discuss below only books written and illustrated specifically for a New Zealand market.

MĀUI IN THE NEW ZEALAND SCHOOL JOURNAL
In tracing the presence of Māui in children’s literature, it is perhaps useful to begin with a consideration of the New Zealand School Journal. This periodical was published for almost 113 years and it has been proposed as “the longest-running serial publication for children in the world” (Ministry for Culture and Heritage 2018, para. 4). The journal, as a resource for developing literacy skills, was constituted as an attempt to provide young readers⁴² with distinctively New Zealand narratives, as a supplement for many available readers that were primarily British and later American in origin. First published in 1907, the Journal commissioned work from a number of Māori writers, translators and artists including Cliff Whiting, Rewa O’Connell, Patu Hohepa and Katarina Heikoko Mataira.

Interestingly, pūrākau appeared in the first year of publication but these were still framed conceptually under a colonial lens that titled them *Maoriland Fairy Tales* (1907). In March 1909 there appeared the first pūrākau pertaining to Māui. These three stories were published in English; *Maui*, *Maui and the Firegod*, and *Maui Fishing up the North Island*.⁴³ Then in 1934 *Maui snares the Sun*

42 The journals were divided into three generic reading levels: 7-8 years, 8-9, 9-11 years and 11-14 year olds.
43 This last story was reprinted again in 1946.

(illustrated by Evelyn Clouston) was published. In 1946 *Maui Fishing up the North Island* and *Maui Snares the Sun* appeared again (illustrated by Russell Clark and E. Mervyn Taylor respectively). The versions concerning Māui and the sun continued to be commonly retold pūrākau, appearing in different iterations and with different illustrators between 1967 (author unknown, illustrated by Evelyn Coulston), 1969 (retold by Marie Insley, illustrated by Nan Reid), and 1984 (Mesler and Whiting).⁴⁴ Whiting’s illustrations in this publication are particularly dynamic and Māui is presented with a stylised topknot and moko. Whiting gives the sun a moko design to cover the face and thus imbue mythological character. The same dramatic style is evident in one of Whiting’s last works which adorns the modern meeting house in Te Papa Tongarewa (*the Museum of New Zealand*), decorated many decades later. Whiting also illustrated *Te Ika a Maui* (The Great Fish of Maui) in 1989, one of the earliest children’s books in Māori published by the Department of Education for Nga Tamariki Iti o Aotearoa. It was written originally by Rewa O’Connell and translated into Māori by Patu Hohepa.

A significant consideration of the oral context of Māui pūrākau surfaced in 1969 when *How Maui found the Fire* was rendered as a play adapted by D.M. Addison and illustrated by Conrad Frieboe. This simple, three-character oration was driven by a narrator. Of significance here was the third character Tiwaiwaka (*the fantail*), who appears in the last episode of the Māui pūrākau where the demigod was killed while seeking immortality.

By the mid-1980s there were slightly more complex and nuanced versions of the Māui narratives being published in the journal. In *Ira Waru*, (1985), retold by Ron Bacon and illustrated by Murray Grimsdale, Irawaru is turned

44 See Appendix 3: School Journal publications of pūrākau related to Māui 1909-2012.

into a dog by Māui for eating the bait whilst out fishing. By 1998 another Māori contributor, Katarina Heikoko Mataira, had four lesser known pūrākau published; *The Birth of Maui*, *Maui searches for his Parents*, *Maui and his Grandmother's Jawbone* and *Maui and The Sun*. These versions, all written in English and illustrated by Gus Hunter, featured illustrative tropes popularised in comics and graphic novels including speech bubbles and multiple, sequential images on the same page.

In 2013, Learning Media, the State-owned Enterprise responsible for publishing the Ministry of Education books including the School Journal, was closed down by the Government. The contract for independent publishers was put to tender and a company called Lift Education was awarded the contract to publish the Ministry's material, including Junior Journal, School Journal, and the School Journal Story Library. As a result, the long tradition of providing captivating stories that reflect New Zealand culture continues to engage a diverse range of learners.

MĀUI IN CONTEMPORARY CHILDREN'S PICTURE BOOKS

While a number of New Zealand publications deal with stories from the Māui myth network, they also largely continue the colonial process of disassembly. By this I mean, they disconnect aspects of the larger narrative into discrete parts that become devoid of context.⁴⁵

However, the following children's books provide an overview of significant shifts in publication emphasis.

⁴⁵ This is problematic because narrative context is integral to traditional pūrākau because the Māui myths rely on cumulative knowing and relationality.

Gossage's (1982) *How Maui Slowed the Sun* (Figure 2.12), first published by Lansdowne Press.⁴⁶ It was aimed at children of primary school age. Gossage had a distinctive artistic approach perhaps influenced by his career as a graphic artist. The illustrations were stylised, bold and brightly coloured. The publication was written in English but significantly, the author mentioned the sun's name (Te Ra) and used the Māori words for the plaited ropes that Māui employed as ensnaring devices; paraharaha (*flat ropes*), tuamaka (*square ropes*) and tuapuku (*round ropes*).

In this book we see not only the generic plot points of the story covered but also a limited inclusion of te reo Māori. Māui is treated as heroic and intellectually dexterous.

Gavin Bishop's (1996) work *Maui and the Sun* (Figure 2.13), was published by North-South Books.⁴⁷ This was a highly acclaimed work.⁴⁸ Bishop is Ngāti Awa and Tainui. He graduated with an honours degree in painting and this is evident in the robust, theatrical, stylised artwork he produced. The book is rich with dialogue, however, it is his illustrative approach that is significant. In exploring Māui's life and adventures Bishop draws heavily on traditional Māori designs. All of these have whakapapa (*layers of meaning*). He portrays Māui and his brothers in strong, simplified, heroic form. The storyline is familiar but simple and lively. It is written in English and again, aimed at young reading audiences.

⁴⁶ In 2013, Gossage won the Storylines Gaelyn Gordon Award for a Much-Loved Book. In 2008 Puffin published the board book version, which is sturdier than the paperback, and this remains popular with younger reading audiences.

⁴⁷ In a later publication by Penguin Random House called *Taming the Sun: Four Māori Myths* (2004), Bishop incorporated *Maui and the Sun* and *Maui and the Big Fish* with two other stories, *Rona and the Moon* and *Kahu and the Taniwha*.

⁴⁸ The book was awarded the Storylines Notable Picture Book Award in 2005.



FIGURE 2.12

Book cover for Peter Gossage's *How Maui Slowed the Sun* (1982).

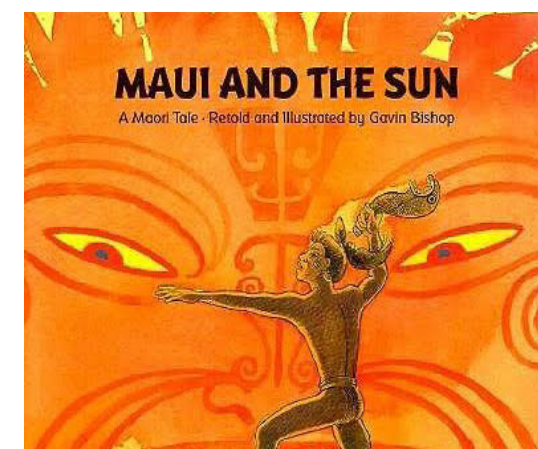


FIGURE 2.13

Book cover of Gavin Bishop's *Maui and the Sun* (1996).

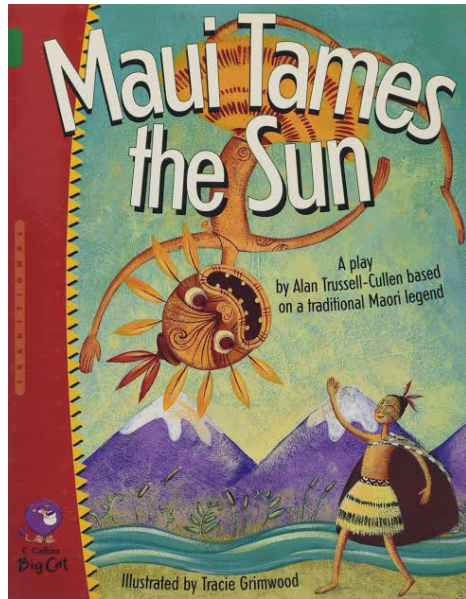


FIGURE 2.14

Book cover for Alan Trussell-Cullen's *Maui Tames the Sun* (2002).

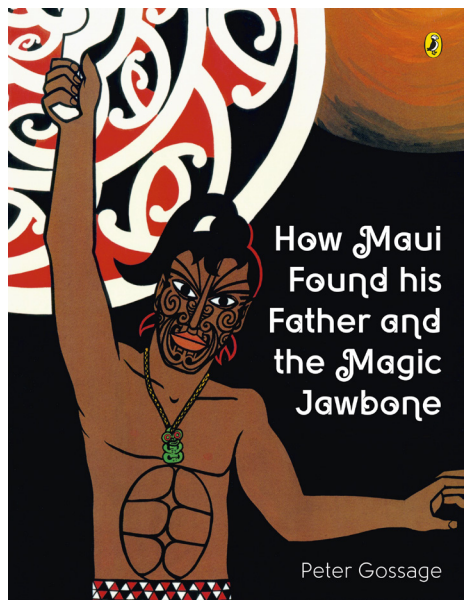


FIGURE 2.15

Book cover for Peter Gossage's (1980) *How Maui Found his Father and the Magic Jawbone*.

A version of the same story was written by Alan Trussell-Cullen (2002), illustrated by Tracie Grimwood, and published by Longman (Figure 2.13). Trussell-Cullen had a background in teaching so the publication was also aimed at reading audiences of primary school age. This iteration was unique, in that it was rendered as a play to be read and performed by children.⁴⁹ The script was written in English and organised so action on stage was driven by an extradiegetic narrator.⁵⁰ The text contained only one phrase in te reo Māori, 'Ka whiti mai te ra, ka ora te tangata' (*When the sun shines, people will survive*). Significantly, this version moved off the narrative and back into the realm of performance. Here the dominance of the written word was reversed and the logical manifestation of the story returned to a realm where pause, emphasis and oration might resume its traditional position.

Although the most published children's picture book stories in New Zealand have been about Māui's entrapment of the sun or his fishing up of *Te Ika-a-Māui* (*the North Island of New Zealand*), by the 1980s a few authors were venturing into the less well known and more complex of the Māui narratives. Significant among them was Peter Gossage who wrote and illustrated *How Maui Found His Father and the Magic Jawbone* (1980) (Figure 2.14). The work was published by Lansdowne Press, but it was later republished in paperback form by Picture Puffin (2008). The storyline explored two questions: Who was *Māui's* father and how did he discover the magic jawbone of his Grandfather? This picture book was aimed at both primary school children and teenage readers, and was written in English. Like his earlier work, Gossage's graphic

treatment was dramatic and stylised. Complex ideas were neither shied away from nor sanitised. Māui finds his father in the underworld. In the original Māori texts his father performs a *tohi* (*a ritual ceremony over a child in flowing water*). Gossage treats this sensitively by placing Māui and his father pictorially, below a waterfall. The author does not hide the fact that Māui's father made a mistake in chanting and this was destined to eventually cost the demigod his life. When Māui follows his mother Taranga into the underworld, he shapeshifts into a pigeon. To illustrate this incident Gossage uses high angle perspectives to visually demonstrate the spatial relationship between the pigeon (Māui) in the boughs of the tree and the people in smaller dimensions on the ground. Gossage also deals with Māui, in this version, meeting his grandfather, Murirangawhenua of the magic jawbone fame. It is important to note that Gossage refers to Murirangawhenua as Māui's grandfather. Most other versions render Murirangawhenua as his grandmother.

In contemporary society such a narrative with its references to ritual and the esoteric would not normally constitute conventional children's fare, but Gossage approaches the story with reverence, imagination and care.

⁴⁹ The illustrator provides visualisations of the characters of the play on page 2, which suggests how they might look on stage, and on page 29 there are sound and stage tips that performers might consider. Trussell-Cullen also provides a section about how to use the voice for dramatic effect.

⁵⁰ A narrator outside of the story's acted world.

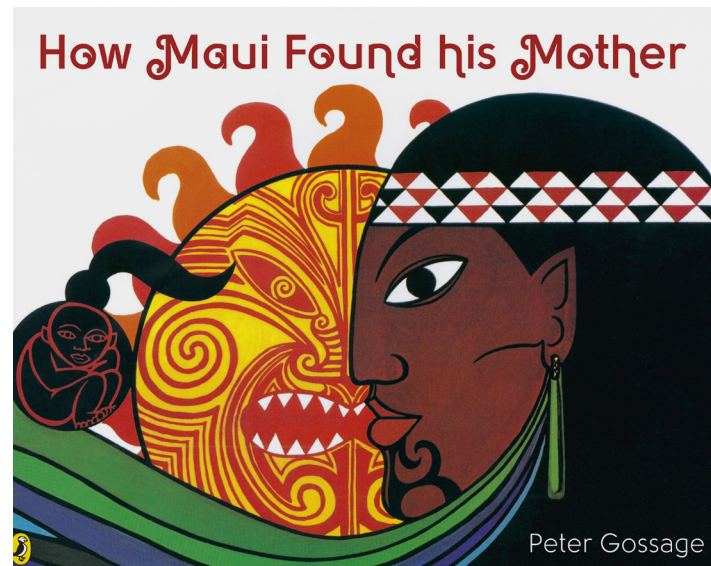


FIGURE 2.16
Book cover of Peter Gossage's (2011)
How Maui Found his Mother.

In 2011 Gossage published another, less known Māui narrative. Using vibrant, stylised illustrations he related the story of the demigod's quest to find his mother Taranga after she abandoned him as a baby (Figure 2.16). The author suggests that Taranga “bore him prematurely and thought him still born” (p. 11). On one hand, this construct of premature birth might be construed as an example of bowdlerism, because the original story tells of Taranga having an abortion. However Gossage's description of a stillbirth is perhaps arguable because there are alternative versions of his birth. In keeping with most traditional versions of the story, Gossage has Taranga cast Māui out to sea in her topknot, and it is his uncle Tama-nui-ki-te-rangi who rescues and raises him, teaching him about the gods, nature and magic. Māui finally discovers his mother in a tearful reunion. The story again is told in English for a young audience but the sophisticated ideas of the narrative make the story interesting for older readers.

Up until 1997, when Godwit New Zealand published Slane and Sullivan's graphic novel, *Maui: Legends of the Outcast* (Figure 2.17),⁵¹ most publications dealing with the Māui narratives were formatted as children's picture books. Slane and Sullivan's assembly of stories may be seen as a distinctive countering of the pervasive approach of narrative disconnection, because it compiled into one publication a number of essential narratives of Māui's exploits from his birth to his failed attempt to secure immortality. In their graphic novel, knowledge about the complexity of the demigod and his meaning incrementally build through chronological episodes and the esoteric is dramatised in graphic and visually sophisticated ways.

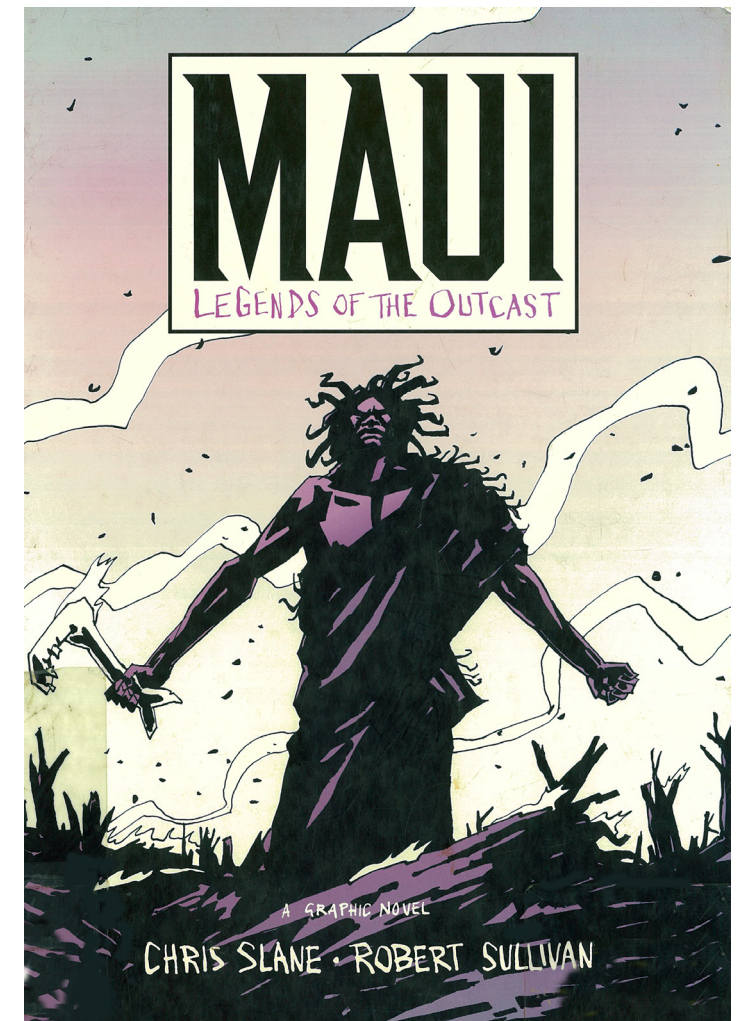


FIGURE 2.17
Figure 2.17. Book cover for Chris Slane and
Robert Sullivan's (1997). *Legends of the Outcast*.

⁵¹ Although the book had a print run of 10,000 copies (5,000 hardback in 1996 and 5,000 softback in 1997), the title is now out of print. The book was shortlisted for both the Russell Clark Medal and the 1997 Young People's Non-Fiction Award (NZ Library and Information Association).

Problematically however, stories like Māui's death in the vagina of Hine-nui-te-pō are still coyly circumvented (Figure 2.18). In the graphic novel, Māui's invasion is pictorially alluded to as something associated with a cave and the great goddess's anger is only subtly linked to his violation of her body.

The traditional Māori approach is one of scrupulous honesty where the darker side of human nature (rape, incest, abortion and murder) is exposed, and perpetrators are held accountable for their actions.⁵² The Māui myth message of Hine-nui-te-pō suggests that rape, whatever the motivation, has its consequences. Although in the original story Māui's search for eternal life - not just for himself but for all of humanity - may be seen as altruistic, his uninvited invasion of Hine-nui-te-pō's vagina carried the cost of death.

More recently a small number of stories about Māui have appeared either as bilingual editions or entirely in te reo Māori. Tipene (Ngāti Kuri, Ngāti Whātua) and Waipara's (Ngāti Ruapani, Rongowhakaata, Ngāti Porou, Ngāti Kahungunu), *Māui – Sun Catcher* (2016) (Figure 2.19) is a bilingual publication aimed at young children. In this work, Māori translations are provided by Rob Ruha (Ngāti Porou, Te Whānau a Apanui, Tūhourangi, Rangiteaorere). The book, published by Oratia Media, offers a modern retelling of the story of Māui trapping the sun.⁵³

In this version Māui is a schoolboy who lives with his mother and four older brothers in a dark city where there is never enough time to get things done. The

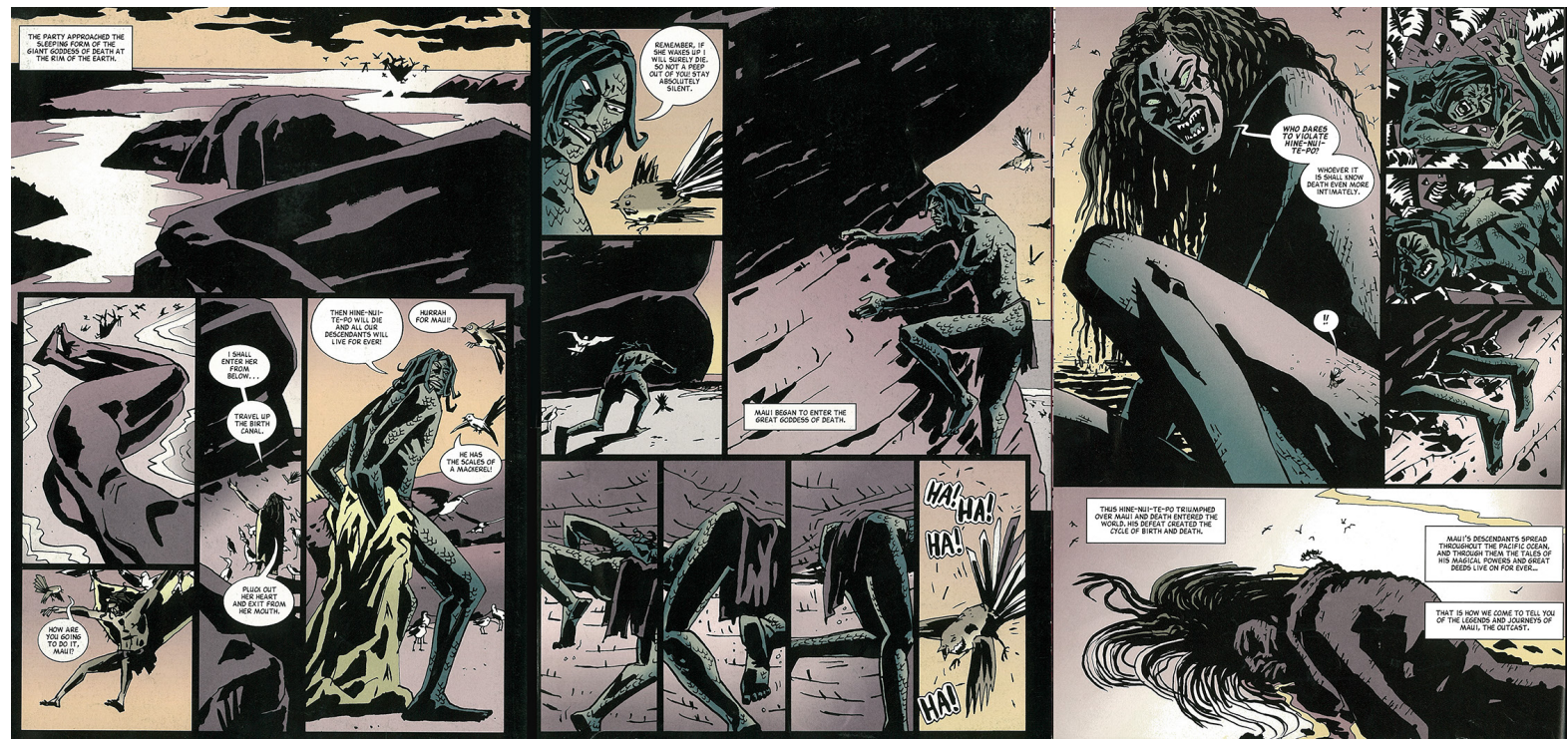


FIGURE 2.18

Maui: Legends of the Outcast, pages 45 - 47.

On page 46, Māui climbs over some kind of rim: the suggestion is that it is perhaps a cave or rock face. With the exception of a small amount of written text, there is no sense that he has entered the vagina of the goddess and as a consequence her rage, narrated on page 47, is undermined, and the complexity of the vagina as a source of life and death is circumvented.

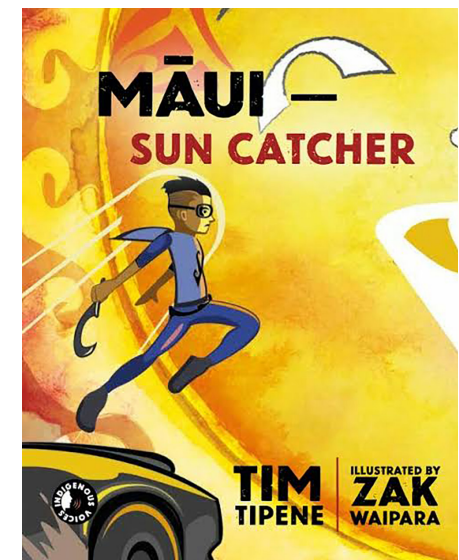


FIGURE 2.19

Book cover for Tim Tipene's *Māui - Sun Catcher* (2016).

⁵² Although tribes in pre-contact Māori society dealt with rape differently, a common denominator was accountability for the perpetrator (McNeill, Von Dadelszen, Gray, et al., 1988; Pihama, Te Nana, Cameron et al., 2016; Pitman, 1996).

⁵³ The contemporary approach to the narrative is epitomised in the availability of a 'trailer' for the book on youtube at: <https://www.youtube.com/watch?v=4T0duMDugVE>

author and illustrator bring contemporary ideas and vivid imagery to the story. The characters are portrayed as modern urban youths, dressed in casual clothes and speaking in contemporary, colloquial language. To illustrate Māui's magical powers Waipara depicted Māui dressed in a Superman-like outfit, complete with a logo on his chest and a magic fishhook or jawbone slung as a weapon from his hip. Māui speaks in rhyming couplets. The twist in this contemporary version is that Māui does not beat the sun into submission but uses words of flattery to seduce it to slow down.⁵⁴

In this work we encounter a contemporary retelling that might be differentiated from Disney's *Moana*. Tipene and Waipara's work applies the principles and content of the Māui pūrākau to contemporary life, much in the way that their contemporary theorists like Pitama, Ririnui and Mikaere (2002) apply these stories to whānau development; Robertson (2008) applies them to Art and Design research; Mikaere (2005) applies them to the empowerment of contemporary women, and Keelan and Woods (2006) apply them to entrepreneurship. What differentiates all of these writers from Disney's work is their respectful relationship with Te Ao Māori (*The Māori world view*) and the reverence that they pay to the original stories when considering their content as representative of the contemporary human condition.

Increasing concerns with making the distinctiveness of more esoteric Māori knowledge available to young readers is well illustrated in Robyn Kahukiwa's (Ngāti Porou, Te Aitanga a Hauiti) *Ngā Atua: Maori Gods*. Published in 2017 by Oratia Media, the work is primarily in English but Māori words are translated at the bottom of the

page.⁵⁵ The book introduces readers to some of the atua (*traditional guardians*) of the Māori world.

In this book the gods are presented in epic poses, projecting dramatic personalities. The cover of the work features Kahukiwa's interpretation of the fire goddess Mahuika with flames sparking out of her fingernails (Figure 2.20). In her illustrations the artist interweaves imagery of both the natural world and the mythical. Of particular interest is her treatment of Māui, who she described as a shapeshifter, likening his trickster personality to the Coyote of the Native American mythologies. Kahukiwa uses words like 'Truth' and 'Justice' to describe some of the attributes of Tūmatauenga. The few lines of text in her work are simple and the messages associated with each god are terse and powerful.

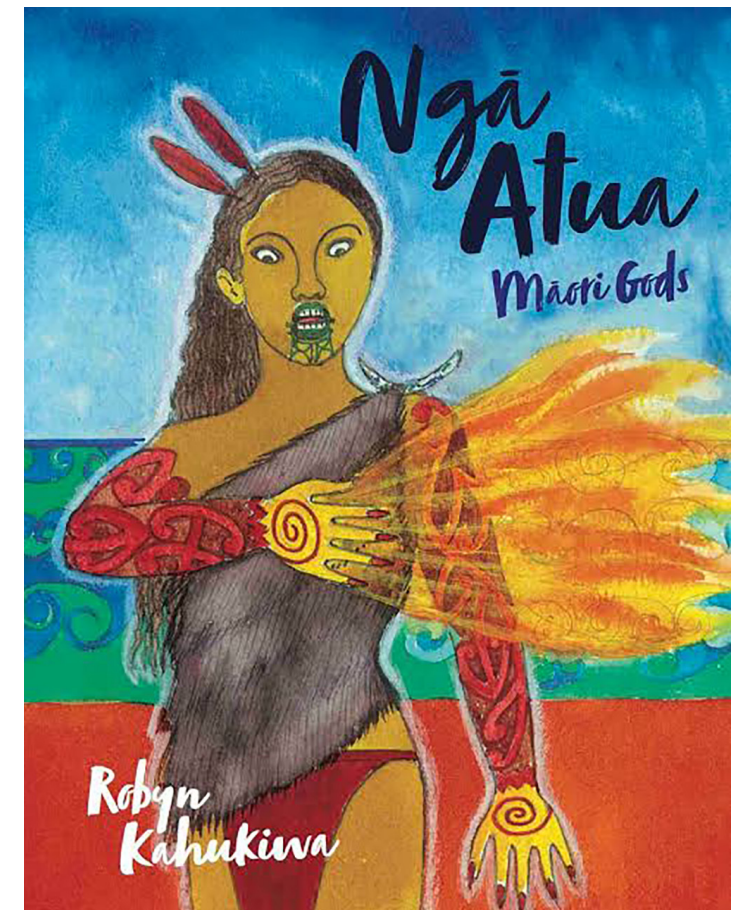


FIGURE 2.20
Book cover for Robyn Kahukiwa's (2017)
Ngā Atua Māori Gods.

⁵⁴ Tipene says that he was motivated to write the book in this manner after he intervened to stop an incident of domestic violence.

⁵⁵ This book was translated into Māori by Kiwa Hammond.

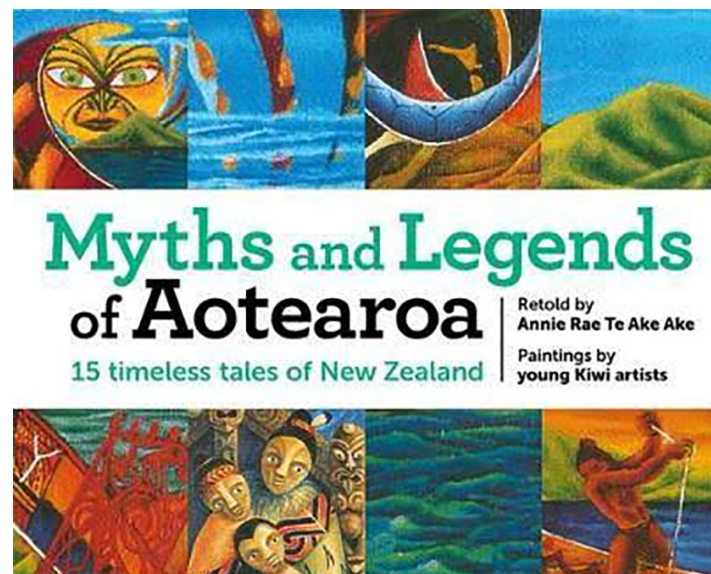


FIGURE 2.21

Book cover of Annie Rae Te Ake Ake's (2018) *Myths and Legends of Aotearoa*.

What is evident in this publication is the mana (*dignity*) of the deities. In introducing readers to the pantheon of Māori gods, Kahukiwa works against the fragmentation of Māori narratives into discrete tales. She explains the arena of life for which each deity is responsible and in so doing, provides a context for a plethora of traditional pūrākau. Thus, the publication becomes a useful contextualising document that can enable connections between what has been historically fragmented.

Continuing an emerging emphasis on te reo Māori in Māori narratives is the 2018 republication of *Myths and Legends of Aotearoa: 15 timeless tales of New Zealand*.⁵⁶ The author Annie Rae Te Ake Ake (Ngāti Ranginui, Tūwharetoa, Ngāti Maru) originally recorded 29 legends as audio readings and this book contains 15 of those stories. Three of these pertain to Māui: *The Great Fish of Māui*; *Māui and the Fingers of Fire* and *Māui and the Sun*. The book is written in English but uses a significant number of Māori words and phrases followed by translations. It also provides a full glossary (pp. 63 – 64) that contains all of the Māori words, phrases, Gods, and place names translated into English. The book is targeted at slightly older readers (10 years and above). The hardcover edition also includes a map of New Zealand showing from whence specific legends originate. The stories are short and each is illustrated by a secondary school artist.

The book marks a departure from the promulgated impression that pūrākau are pan-Maori. By indicating that certain narratives emanate from specific areas, not only are associations made with place, but more importantly with specific whakapapa.

Finally two recent, related books are of interest. These demonstrate the manner in which te reo Māori (as it relates to Māui pūrākau) is moving from a position of embellishment, to the core of narration. The first of these books is a bilingual account of the demigod's fishing up of *Te-Ika-a-Māui*. Here Bixley retells the story with a mixture of colloquial English and the clever use of Māori words and phrases. The narrative is humorous and appealing to young children. Bixley's contemporary treatment of the ancient tale is achieved without diminishing the mana of the original story. The inside cover of the book contains a picto-dictionary of words, birds and sea creatures that the reader will encounter in the story. On the back page there is an inverted map of Aotearoa with Te-Ika-a-Māui at the bottom and the South Island at the top. Bixley has thoughtfully named parts of the North Island with the Māui references, including Te Upoko-o-te-Ika (*the head of the fish* - Wellington), Te Hiku-o-te-Ika (*the tail of the fish*) and Te Manawa-o-Te-Ika (*the heart of the fish*). Bixley's illustrations are digitally rendered and contain substantial layering that rewards attentive scrutiny.

When creating the book, the author engaged a Māori advisor, Dr. Darryn Joseph (Ngāti Maniapoto) who acquainted him with the deeper meanings and symbolism behind the legend. In the manner of illustrators like Chris Slane and Zak Waipara, Bixley also employs speech bubbles to amplify and connect dialogue to action. This creates a contemporary, fast moving narration that leads to an enigmatic conclusion with Māui stating, "Ka mutu pea!" (*The end... sort of*), ... a hint perhaps, that there may be more to come.

⁵⁶ The original publication was in 1999.

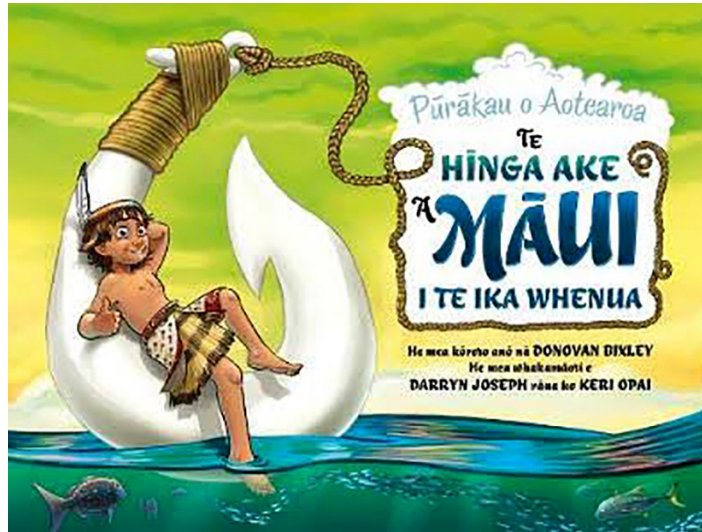


FIGURE 2.22
Book cover of Donovan Bixley's (2018)
How Māui fished up the North Island.

The “more to come” might have been Bixley’s accompanying edition of the book, translated into Māori by Dr. Darryn Joseph and Keri Opai. This publication constitutes one of the few picture books about Māui available for children, written entirely in te reo Maori (Figure 2.22). The work offers a relatively literal translation of Bixley’s manuscript and the quality of te reo is excellent. The writers make a concerted effort to ensure that the English is converted into the Māori in aurally rich ways. The embellishments (that is to say the extensions on some words and phrases), are designed to create fuller meaning and to make the words sound better when spoken. What is particularly interesting are the number of innovative ways that te reo is employed for ‘he said’, ‘she said’, ‘he scoffed’, ‘he huffed’, and so on. The language is relatively sophisticated, mirroring rhythms evident in oral traditions. The structure is repetitive and this helps propel the story forward, while preserving Bixley’s humour with the clever use of *kīwaha* (*colloquialisms*).

What is significant with this work is that translation is understood as more than transposing words. The oral/aural nature of te reo Māori, with its distinctive references, speech patterns and rhythms can be seen to be surfacing in such children’s literature that is now seeking to reach beyond the simple rewriting of English versions of Māui’s stories.

CONCLUSION

This review of knowledge has traversed diverse territory. I acknowledge that no creative work can be adequately contextualised by such an account, but it is useful in explaining historical and contemporary sources that have impacted on the creation of Māui te Tangata, Māui te Tipua, Māui te Atua (*Māui the Man, Māui the Force, Māui the God*).

Moving from a consideration of oral repositories of knowledge, I have discussed the evolution of accounts relating to Māui and pūrākau concerned with his exploits. These began with the work of Te Rangikāheke and from there a trajectory has been traced through the 19th Century work of Grey, Earle, Nicholas, Yate, Polack, Wade, Taylor, Shortland, White, and Tregear. From the 20th Century I have discussed contributions from Smith, Best, Ngata, and Walker. The journey concluded with a consideration of more recent contributions from Pitama, Ririnui, and Mikaere, Robertson, Keelan and Woods, Mikaere, and Mahuika.

Progressing from this overview, I have also provided a context for the creative work by considering contemporary accounts of Māui as they occur in children’s literature. Beginning with a critique of Disney’s *Moana* (2016), I have traced significant developments and changes in emphasis in New Zealand picture books from the early work of Gossage, through to more recent renegotiations of storytelling in the work of Slane and Sullivan, Tipene and Waipara, and Kahukiwa. Finally, I considered the elevation of te reo Māori in the work of Te Ake Ake, Bixley and Joseph.

Considering this body of knowledge we may find evidence of bowdlerisation in texts from early manuscripts and publications of the 1800s (Grey, 1855; Wohlers, 1874; Shortland, 1882; Tregear, 1897). These proliferated despite the manuscripts of Te Rangikāheke (Curnow, 1985) having provided complex articulations

of complexities surrounding Māori religious beliefs (McLintock, 1966). Despite the work of Percy Smith (1915), the practice of sanitising pūrākau to purge them of references to sexuality or complex spirituality continued into the twentieth century in the work of Elsdon Best, (1924) and in numerous versions of these stories written for the New Zealand School Journal. Bowldersiation also occurs through selective exclusion. While pūrākau about Māui and the Sun and Māui fishing up the North Island of Aotearoa are in evidence in a wide range of children’s literature (Gossage, 1982; Bishop, 1996; Truswell-Cullen, 2002), more complex pūrākau that deal with challenging issues like rape and revenge in Ko Māui rāua ko Tuna (*Māui and Tuna*); humans coupling with celestial beings in Niniwa-i-te-rangi (*The Rainbow Goddess of the Heavens*); and the existence of parallel universes or multiverses in Ka Kitea e Māui he Ao Hou (*Māui finds a new world*) remain almost entirely absent from published material.

Infantilisation, as a form of encouraged regression through the reduction of content complexity, including language (Bernadini, 2014), may be traced through publications spanning over 177 years of the New Zealand Journal (School Journal Part One , 1909; Part Two, 1946; Part Three, 1969).

Fragmentation of Māui pūrākau into discreet, isolated and unconnected narratives, continues to occur as an ongoing, under-questioned practice in a proliferation of books published in recent years including: Gossage, (1980, 1982, 2008); Bishop, (1996, 2004) and Bixley (2018). Historically this issue has been problematic since Tregear’s questioning of the accuracy of whakapapa in 1897.

Having now provided an overview of material impacting on my practice, I will discuss the research design underpinning its development.



3

RESEARCH
DESIGN

RESEARCH DESIGN

INTRODUCTION

This thesis employs a research design that draws on a distinctive Māori framework. Drawing on kaupapa Māori and artistic practice-led research approaches, a ‘Pūrākau’ methodology was initially designed for my Masters of Philosophy degree, which I completed in 2016.⁵⁷ This has been discussed in a variety of subsequent research.⁵⁸

The word pūrākau derives from the words rākau (*tree*) and pū (*roots*) (Figure 3:1). It is also the word for narrative and it is now in common usage as a description of storytelling.

As a documentary filmmaker and linguist, I have sought to reclaim and develop approaches to Māori storytelling through practice. Because this thesis study is practice-led, as I research, my mahi (*practice*) surfaces potential and draws into consideration what is conceptually, artistically and technically possible. The pūrākau methodology brings my practice and my being Māori together into a productive synergy that enables me to work from a distinctive ontological and epistemological position that understands the role of the seen and the unseen.

FIGURE 3.0
Te rākau, Te Urewera. (2018).
© Marcos Mortensen Steagall.

Ko te rākau te tuakana o te tangata
He rākau he pūkōrero he tangata he pūrākau
(*The tree is the older cousin of humans*
Every tree has a story, every human has a story)

57 Pouwhare, R. (2016).
58 The methodological approach formed the substance of the double blind, peer reviewed article: Pouwhare, R. & McNeill, H. (2018). Pūrākau: He mahi Rangahau.



FIGURE 3.1.
Structure of the word Pūrākau

STRUCTURE OF THE CHAPTER

This chapter takes us on a journey. It begins with a discussion of the Kaupapa Māori and artistic practice research paradigms. We then move on to a discussion of the Pūrākau methodology and Māori philosophical antecedents that resource it. Following this, we consider the seven methods divided into three phases, through which the methodology is activated (Figure 3.2).

I conclude the chapter with a discussion of the strengths and challenges of the research design.



FIGURE 3.2
Research design showing relationships between the paradigms, methodology, and methods.

RESEARCH PARADIGM

A paradigm may be defined as the “basic belief system or worldview that guides the investigation” (Guba & Lincoln, 1994, p.105). Research paradigms are generally described as positivist, interpretivist, radical or post-structural (Candy, 1989; Carr & Kremmis, 1986; Crotty, 1998; Gage, 1989; Guba & Lincoln, 1994; Sarantakos, 1993). Mackenzie and Knipe (2006) argue that:

It is the choice of the paradigm that sets down the intent, motivation and expectations for the research. Without nominating a paradigm as the first step, there is no basis for subsequent choices regarding methodology, methods, literature or research design. (2006, para. 6)

Kaupapa Māori and artistic practice-led research intersect to facilitate the development of a creative work that is rooted in Māori knowledge, language, beliefs and values.

KAUPAPA MĀORI AS A RESEARCH PARADIGM

Kaupapa Māori is based upon and informed by, mātauranga Māori.⁵⁹ It “provides a cultural template, and philosophy that asserts that the theoretical framework being employed is culturally defined and determined” (Pihama, 2010, p. 6).

Moewaka-Barnes (2000) suggests that “Kaupapa Māori research takes a distinctive approach which stems from a Māori worldview” (p. 9).⁶⁰ The catalyst for Kaupapa Māori research resulted from disparate power relations as Māori became increasingly critical of researchers from dominant cultures undertaking research in Māori communities. The challenge concerned an empowered and disempowered dichotomy that replicated an imbalance of influence in research and education between the colonisers and the colonised (Cram, 2001; Gibbs, 2001; Pihama, 1997, 2015; Smith, 1999; Walker 1985). In 1985, Walker articulated the issue when he observed:

Māori education [has] become the hunting ground of academics as neophytes cut their research teeth on the hapless Māori. It has the advantage that Māori are in the subordinate position with little or no social power to keep out the prying Pākehās. Furthermore, being marginal to the social mainstream, Māori are not in a position to challenge the findings of published research, let alone the esoteric findings of academic elites. (p. 231)

Kaupapa Māori as a research paradigm is a relatively new development and it is articulated in different ways. Being aware that tribal differences can account for some of these, throughout this thesis, I acknowledge a discernible Tūhoe influence in the way that Kaupapa Māori theory is interpreted. Mahuika (2008) suggests such specificity is integral to the paradigm. She also says that kaupapa Māori: “...is perhaps one of Aotearoa’s most significant contributions to the paradigm proliferation occurring internationally, as indigenous and minority scholars seek ways and means of articulating their own truths and realities within the western dominant structures of the academy” (p. 3).

Pūrākau, as a research paradigm, claims epistemological space within the Academy. It is thus, political in intent and it holds Māori thinking at its core.

59 Māori knowledge or epistemology.

60 However, she also explores Kaupapa Māori theory in relation to post-colonial discourse, Māori-centric research, and a critique of western philosophical positions.

ARTISTIC RESEARCH AS A PARADIGM

Complementing the Kaupapa Māori approach, the thesis applies a paradigm from non-Maori discourses that may be described as ‘Artistic Research.’ On one level, artistic research may be understood as “research in which the professional and or creative practices of art, design or architecture play an instrumental part in an inquiry” (Rust, Mottram & Till, 2007, p. 11). However, Mäkelä & O’Riley (2012) suggest that such research involves “a simultaneously creative and rationalising process, at the heart of which lies the undeniable curiosity of the artist or designer” (p. 8). Gray (1996) notes that such research is progressed through generative and reflective practice. Mäkelä, Nimkulrat, Dash & Nsenga (2011, p. 8) see artistic research as “academically-attuned [and] practice-led” and within it, practices of art making, thinking, reflection and remaking develop in partnership.

Julian Klein argues that the arts have legitimacy in the Academy as a credible mode of research. Arguing that artistic inquiry can deliver specific knowledge that evades conventional research methods, he says:

The arts are granted the authority to formulate and address basal and yet complex issues in their specific ways, which don’t have to be less reflected than those of philosophy or physics, being capable to gain specific knowledge that could not be delivered otherwise. (Klein, 2010, p. 5)

Klein argues that “artistic knowledge, is physical embodied knowledge [and] the knowledge that artistic research strives for, is a *felt* knowledge” (ibid., p. 6). Such knowledge, he suggests, is subjectively oriented and our modes of perception are the ‘subject’ of knowledge. He also posits that artistic knowledge is “acquired through sensory and emotional perception ... through artistic experience, from which it cannot be separated” (ibid.). Such knowledge, he contends, may be “silent or verbal, declarative or procedural, implicit or explicit” (ibid.). In his consideration of artistic inquiry, Klein observes that the researcher embodies a paradoxical position, and is required to look “from outside of a frame and simultaneously enter into it” (ibid., p. 3).

In this thesis study, I posit that artistic, practice-led research, viewed through a Kaupapa Māori lens, may facilitate new and culturally authentic ways of thinking and doing. The ability for a doctoral candidate to pursue productive synergies between such paradigms relies upon a certain receptiveness within the Academy. However, it is an intention of the thesis to demonstrate how such openness might facilitate, respect and resource values that we, as indigenous people, see and experience when we inquire into what is not known and draw forth new knowledge.

METHODOLOGY

Having discussed the dual paradigms that orient the inquiry, it is useful to consider the methodology. When we use the word methodology, Guba and Lincoln (1994, p. 108) suggest that we ask, “How can the inquirer go about finding out whatever they believe can be known?” Thus, methodology may describe the systematic way that a researcher discovers knowledge.

Given the concerns with narrative, te ao Māori, (*the Māori world view*) and the importance of explicit and non-explicit knowledge in this thesis, I have designed a methodological construct called pūrākau.

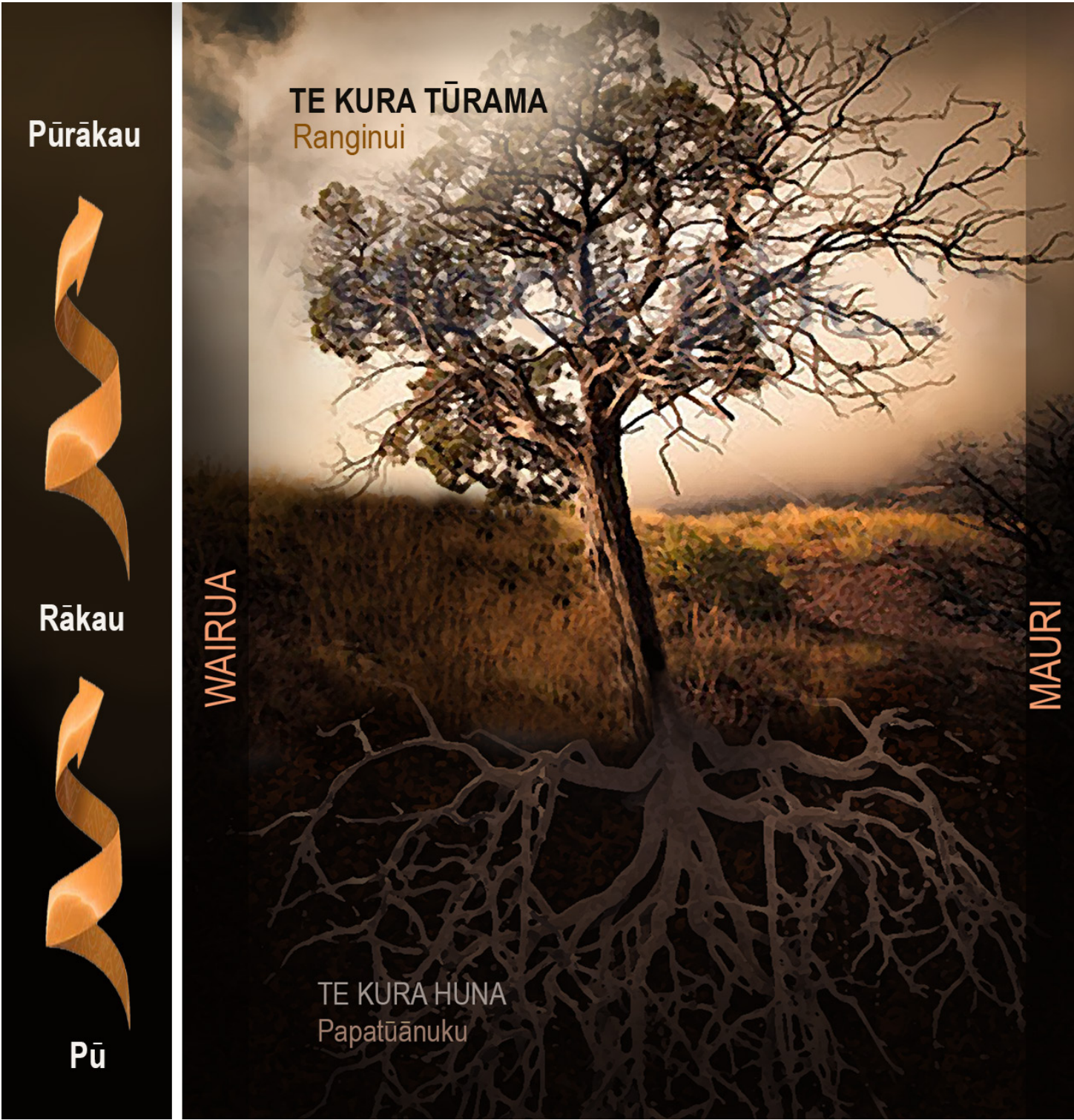
MĀORI PHILOSOPHICAL ANTECEDENTS

Pūrākau as a methodology draws on the narratives of the primeval parents, Ranginui and Papatūānuku. Their separation brought the world from darkness to light. Walker (2005) and Ware (2009) suggest that pūrākau may be conceived as carrying the cosmological narratives of the Māori while speaking of the creation of the world, of gods, of demigods, of the universe, of the heavens – and of what is seen and unseen. It is whakapapa (*genealogy*) that underpins pūrākau, and it is through this that stories are related and connected.

Within the methodological concept, Papatūānuku is situated in the earth and Ranginui in the light, and knowledge grows between these realms (Figure3.3). As research progresses, knowledge becomes explicit.⁶¹

FIGURE 3.3
The realms of knowing. The concept of pūrākau accepts that certain knowledge is explicit and evident in the world. This is te kura tūrama (*in the world that can be seen*). Such knowledge, practice-led research, we might understand as evident mahi (*practice*), or the work we make that is physical and perceptible. However, beneath this lies te kura huna; the esoteric knowledge that we don't see, but that sustains us. In the process of artistic creation, knowledge moves between the realm of the unseeable and the seeable; in a process of mahi and reflection, artistic research is accompanied by wairua (*spirituality*) and mauri (*life force*).

61 Through mahi (practice), knowledge is exposed to the light.
Mai i Te Pō ki te Ao Mārama (From the Darkness to the Light).



MATERIALITY AND PRACTICE

In the pūrākau metaphor, we understand practice as a tree.⁶² This has its unseen roots in te Te kura huna (*tacit knowing*) and its evident branches in Te kura tūrama (*explicit knowing*). In considering the tree as a metaphor for the process of practice, I draw upon the fact that Tāne the atua (*god/deity*) has jurisdiction over the forests Te Wao-nui-a-Tāne (*the great forests of Tāne*). Flora and fauna of the forest are personified as his offspring. Therefore, the raw material (wood) for carved objects is imbued with the spirit of Tāne. Hirini Mead (2003) explains that the materials that Māori artists use to create artefacts contain knowledge held within the Māori cosmogony.⁶³ Theoretically, this idea aligns with similar artistic practice-led research ideas about knowledge discussed by the designer Nigel Cross when he noted, “knowledge also resides in the artefacts themselves, in their form and materials” (Cross 2001, p. 54).

This idea adds another dimension to Bolt’s (2007) notion of the creative process being knowledge in the making, where “a very specific sort of knowing ... arises through handling materials in practice” (p. 29). Thus, pūrākau proposes that practice is intimately related to artists’ relationships with the materials they use.⁶⁴

REFLECTIVE, PRACTICE-LED RESEARCH

Pūrākau provides a methodology through which Māori, artistic research might be developed. Hamilton and Jaaniste (2010) maintain that in art and design, practice-led research “situates creative practice as both a driver and the outcome of the research process” (p. 31). This resonates with the concept of the inextricability of the artist and the artefact that we understand in Māori ways of knowing.

Methodologically speaking, Pūrākau is concerned with processes of reflective practice. Bolton describes this as “paying critical attention to the practical values and theories which inform everyday actions, by examining practice reflectively and reflexively” (Bolton, 2010, p. xix). Candy (2006) describes practice-led research as practice that leads to research insights. Within this dynamic, Nimkulrat (2007) argues that the roles of the practitioner and the researcher appear to be interchangeable because the research is essentially enmeshed with practice. Bolton (2010) suggests that this reflection leads to developmental insight.

Given that the study has to do with storytelling and Māori epistemological frameworks, Pūrākau enables me to describe a process whereby esoteric and physically evident knowledge is drawn into a process of making and reflection on making. The agent for progressing artistic research is mahi (*work/practice*), and this operates as a device for drawing up knowledge, synthesising it and incrementally giving it physical form.

THE AGENCY OF KŌRERORERO

Broadly we might understand the process or reflective practice as being dialogic. By this, I mean the researcher talks to the work, and it talks back to him (Schön, 1983). This dialogic talking process can be framed as a form of kōrerorero (*discourse or discussion*). Kōrerorero occurs in two realms. In the realm of Papatūānuku and Te kura huna (*in the earth beneath the light*), the researcher is dealing with tacit knowledge. Here kōrerorero is internalised and sensed, because the researcher is dealing with the unseen, including esoteric⁶⁵, spiritual and ancestral knowing. When I dwell in the realm of Papatūānuku, kōrerorero is internal and nebulous. I remain open to tacit knowing that exists beyond words. It resources the vitality of my thinking, and it is the realm to which I return if I am questioning aratika (*the rightness of my movement forward*).

62 Ware (2009) suggests that as a concept, “Pūrākau embodies the values and beliefs of the people and ultimately reflects human qualities, essentially a society’s principals, values, traditions, customs, and human qualities” (p. 22).

63 The esoteric nature of Māori epistemology, applied to the creative arts, illuminates the complex nature of tapu (*sacred*). Central to the discussion is that in traditional Māori thought, the production of art is a sacred activity.

64 I do not propose here that materials must be tactile. Sound, filmed imagery and the resonance and content of an orated story may all be conceived as material.

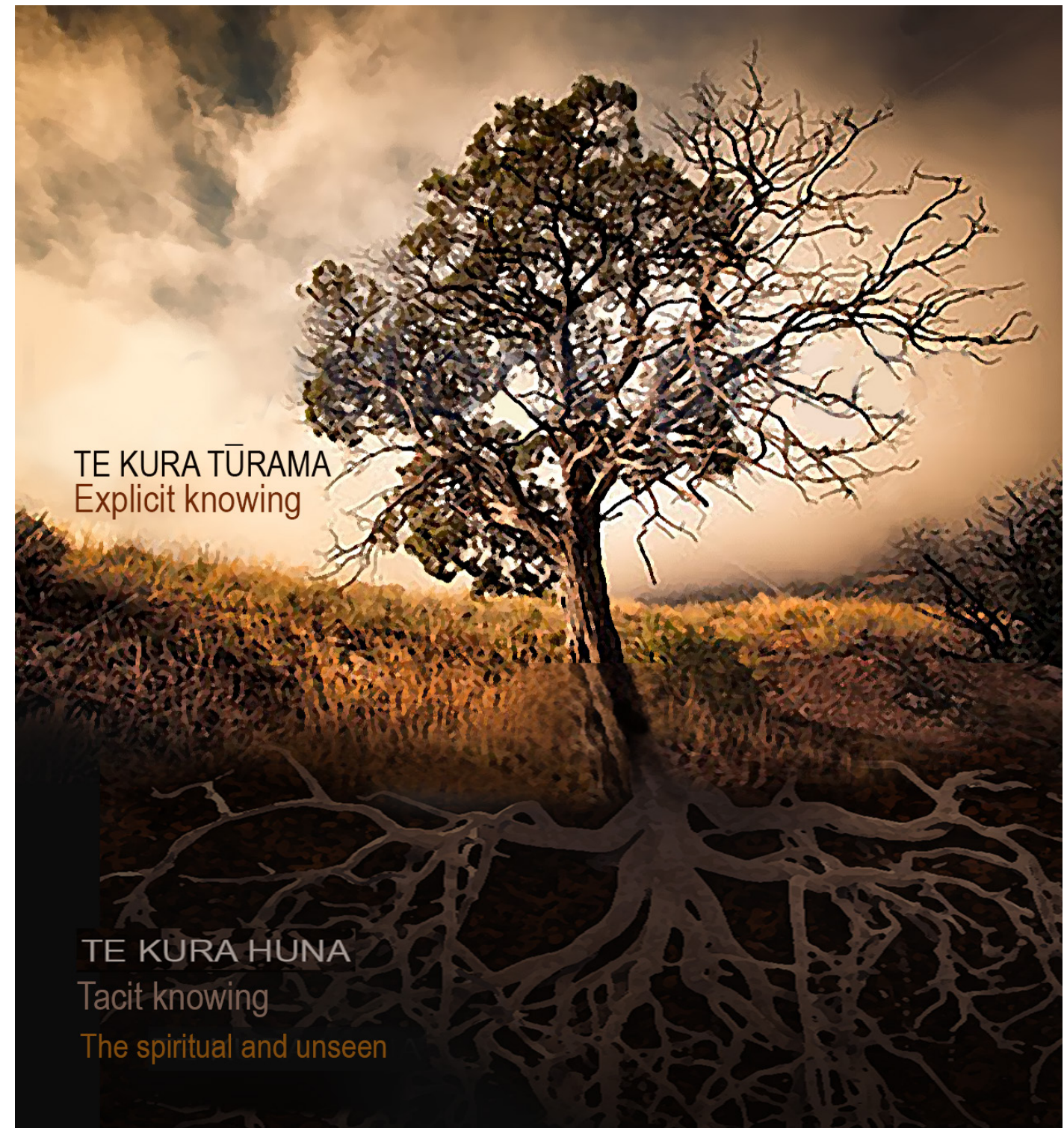
65 Some esoteric knowledge was expressable by Tohunga (*experts*) but it was not widely available to the general public. In contrast, publically expressed or ‘exterior’ knowledge that formed part of ordinary people’s experience can be defined as ‘exoteric’ knowledge.

However, in the realm of Ranginui (*the explicit realm of the light*) kōrerorero is tangible and it may take the form of discussion, questioning, or refining performances through rehearsal⁶⁶ (Figure 3.4). Thus, kōrerorero constitutes a deep talking that resources mahi. As knowledge accumulates, it inspires and opens possibilities and resources the autotelic.

FIGURE 3.4

The manner in which resourcing occurs in the Pūrākau methodology.

⁶⁶ Everytime I tell a story it talks back to me and it tells me how it should be refined. I am shown what oratorical devices I must use to convey knowledge.



PŪRĀKAU AS A DYNAMIC

If we consider Pūrākau as a Māori metaphor for artistic, practice-led research, we understand the research process as something resourced from two realms. This process may be compared to the botanical processes of nitrification. A tree absorbs essential nutrients and water through its roots by cation exchange, and these can be moved through the plant to where they are most useful. Concurrently trees also absorb nitrogen and oxygen from the air through their leaves (Mengle, Kirkby, Kosegarten & Appel, 2001). This resourcing causes the tree to grow. If one of these realms of resourcing fails, then the tree becomes distorted and eventually dies.

In the darkness, intuitive knowledge lies dormant. The roots in Papatūānuku communicate blindly, silently, entangling ancient narratives of the past in their grasp. The pū (*roots*) hold the preconscious origins of creativity and knowledge that informs it.

In the creative process, the tree trunk draws up the nutrients from the roots, nourishing the branches and leaves, revealing and exposing what is known and reflected upon into the realm of the explicit. Through this, creative practice draws on the obscure, the intuitive and the mystical to create new knowledge and eventually a richly resourced artefact (in this instance, the Māui network).

Conversely, in the process of making (in the light), I see, hear and reflect on what is forming through my mahi. In this process, I am resourced by the physical (digital tools, sound files, recording facilities and fragments of knowledge that I move around as physical notes).⁶⁷

Because this process is dialogic, kōrerorero operates as a voice that speaks into my heart and hands. The process of making and dialogue operate in an autotelic - self-resourcing state.

The Hungarian-American psychologist, Mihaly Csikszentmihalyi, notes that for an autotelic person, “much of what he or she does, is already rewarding”. Because such persons experience flow in work: “... they are deeply involved with everything around them because they are fully immersed in the current of life” (Csikszentmihalyi, 1997, p. 117). In an autotelic state, I become at one with what I do. I am sustained by what reaches me through the realm of light and combines with my thinking from the realm of Papatūānuku.

In summary then, Pūrākau as a Māori, methodological construct draws on two forms of knowledge; the first is esoteric and tacit in nature (te kura huna), the second is physical and evident (te kura tūrama). In practice-led research, mahi (*work/practice*) and kōrerorero draw these into a process of knowledge synthesis. Accompanying this process are the wairua (*spirit*) of the researcher and the mauri (*life force*) of the practice. In this dynamic, the creative potentials of the known and the unknown, the esoteric and the ordinary, the sacred and the profane, the intuitive and the conscious collectively feed the artistic process.

METHODS

Before discussing the research methods, it is useful to consider the nature and necessity of karakia.

KARAKIA (PRAYERS OR INCANTATIONS)

Karakia underpins and surrounds all phases of the research and constitutes the conduit between the gods and the researcher (Figure 3.5). Karakia can be formal or an intimate, personal communication between an individual and the gods.

When I research, I normally karakia silently before engaging with internally oriented work. This helps me to settle and I align myself with energies that may flow through the inquiry. In the process of karakia I connect to whakapapa and with the mauri of each Māui episode and it is this connection that propels my recreation of the story.



FIGURE 3.5
Karakia as an all-embracing protection and enabler of the Pūrākau methodology.

⁶⁷ See the discussion under Methods of Relational Charting.

Karakia also provides protection for the researcher and lays the ground for spiritually induced insights into work. In this project, genealogically, I am connected to the content because I am a descendant of Māui. However, I am mindful when I am researching material that other tribes, to whom I have no whakapapa connections, are also involved. Given this situation, I am aware that one can leave one’s self open to spiritual damage if one commits unintended offence. Karakia provide me with a protective force. Such observances also pay respectful homage to knowledge that precedes my inquiry, while offering protection around knowledge that is not yet known. Significantly, I take particular care in the recitation of the narratives for recording. Most episodes have embedded karakia that Māui recited and these are linked to their sacredness. Such things are respected and rendered with considerable care.⁶⁸

THE THREE PHASES OF THE INQUIRY

In this research project, seven methods,⁶⁹ divided into three phases, activate the Pūrākau methodology (Figure 3.6).

68 Indeed, in the Māui pūrākau we encounter a cautionary narrative when his father mishandles a sacred recitation when the tohi (*sacred rituals*) were conducted over the demigod. The damage resulting from his lack of care provides a salutary warning.

69 A research method may be defined as a toll or a systematic mode for collection, analysis and synthesis of data (Mackenzie & Knipe, 2006).



FIGURE 3.6
Methods employed in the research, divided into three phases.

PHASE 1: KOHIKOHINGA (COLLECTION)

RARAUNGA KOHIKOHINGA ME TE TĀTARI TUHINGA
(DATA COLLECTION AND TEXTUAL ANALYSIS)

An early method employed in the research involved a textual analysis of existing knowledge. To do this, I collected literature impacting on both the history of pūrākau and recordings of the Māui myths that would form the narrative content of the inquiry. The main archival sources resourcing the project were located in private archives, the New Zealand National Archives, the Alexander Turnbull Library and the Auckland City Library.

In addition, the New Zealand School Journals published by the Department of Education provided a rich source of material. Apirana Ngata’s collection of *Ngā Moteatea* (*sung poetry*) contained numerous, detailed references to Māui and documented a diverse range of tribal variations to the narratives. The *Journal of the Polynesian Society* was also used extensively.

This quarterly publication, founded in 1892, contained a rich repository of work by social/cultural anthropologists, archaeologists, historians and linguists. Supplementing material accessed here were the Rangikāheke manuscripts held in the Auckland City Library. These provided over eight hundred pages of information dealing with Māori language, genealogies, legends, traditions, customs, whakataukī (proverbs), waiata (sung poetry) and literary commentary.

In the archives of Auckland University Library, I accessed bibliographies and inventories for manuscripts and references to the Grey manuscripts. Of particular significance were whakapapa resources produced by Eldson Best (1924) and the work of R. Halbert (1961), who published *Te Tini o Toi*. This includes 28 whakapapa that trace Maui’s Hawaikian origin and connection to Bay of Plenty ancestors, one of whom is the eponymous

ancestor Toi, whose descendants are collectively referred to as Tini o Toi.

In the National Library I was able to access the Eldson Best manuscripts. These provided useful material relating to cosmological and mythological accounts collected in the early 19th Century. In his publication *Maori Religion and Mythology Part 1*, Best provides a useful discussion of Māori cosmogony, anthropogeny, religious beliefs and rites, magic and folklore.

KŌRERORERO (DISCUSSION)

The second method of data collection involved extrapolating knowledge through kōrerorero (*discussion*) with tohunga (*experts*) in mātauranga (*Māori knowledge*). Using kanohi ki te kanohi (*face to face*) kōrero,⁷⁰ I recorded the recollections and insights of Wharehuia Milroy⁷¹, Pou Temara⁷², Te Ripowai Higgins⁷³ and Paraone Gloyne⁷⁴.

These conversations explored deep knowledge and insights into Māui mythology. Research material was recorded entirely in te reo Māori, and the processes were conducted using Māori customary protocols of encounter. Thus, we began our kōrero with a karakia (*prayers*), or a formal greeting as is customary and at no time did I interrupt the flow of a speaker or attempt to direct them away from the trajectory of thought they were following. Transcripts of these interviews are available in Appendix 3, and the process was conducted within the provisions of the university’s Ethics Committee guidelines.⁷⁵

PHASE 2: PĀHEKOHEKO (SYNTHESIS)

The second phase of the research was concerned with pāhekoheko. In using this term I am referring to processes whereby gathered data was broken down and creatively composed into artistic work.

HE MAHERE WHAKAWHANAUNGA
(RELATIONAL CHARTING)

The first method employed relational charting. This method involved constructing charts and diagrams that enabled me to unravel the complex network of pūrākau and compose narrative trajectories and intersections between them.⁷⁶ This process rendered diagrammatically explicit, the architecture of the overall Māui narrative network. Normally, these ‘charts’ had moveable pieces so I could position and reposition potential themes, and principles (Figures 3.7 and 3.8).

70 This is the most culturally appropriate form of gathering oral knowledge for Māori researchers because kaumātua (*elderly people*) regard the process of interviewing as important and it must be conducted ‘face to face’ to give it credibility.

71 Milroy explains that Māui’s name is located in many ancient karakia. He notes that, despite tribal variations, the corpus of the narratives survives and pūrākau is a means of transmitting knowledge. He refers to the effects of sanitising these stories and this is expanded upon in Appendix 3.

72 Temara discusses pūrākau as instructional in nature but stresses that not all was revealed in the retelling of a story. The storyteller had an opportunity, indeed a responsibility, to extend the narrative with their own interpretations. He also makes useful comparisons with Greek mythology. (See Appendix 3 for a fuller discussion).

73 Higgins also suggests that the primary role of pūrākau is transmitting knowledge. She compares it to the use of oriori (*a vehicle that uses sung poetry to impart deep tribal knowledge*). She provides a detailed account of the rationale for name changes for Victoria University, Wellington and the proposal’s heavy focus on Māui names (See Appendix 3).

74 Gloyne focuses on Hine-nui-te-pō and Māui in the last episode with a particular stress on the need for faultless recitation of karakia. He emphasises that pūrākau transmit knowledge of the gods and he laments that pūrākau are no longer taught to children. (See Chapter 4 for a fuller account).

75 Documentation of this approval, including information sheets and consent forms in te reo Māori, is provided in Appendix 1.

76 This method helped me to establish relationships across complex ideas and to plot the use and positioning of keywords inside the stories. These words would later lead to descriptions of principles or links to other stories.



FIGURE 3.7

(May, 2019, Ngā Wai o Horotiu Marae, Auckland University of Technology). Adjusting information, keywords and plot points in the Māui pūrākau. Using post-it notes, magnetic labels and cut out fragments of information, I was able to work flexibly while maintaining an overview of the whole network.

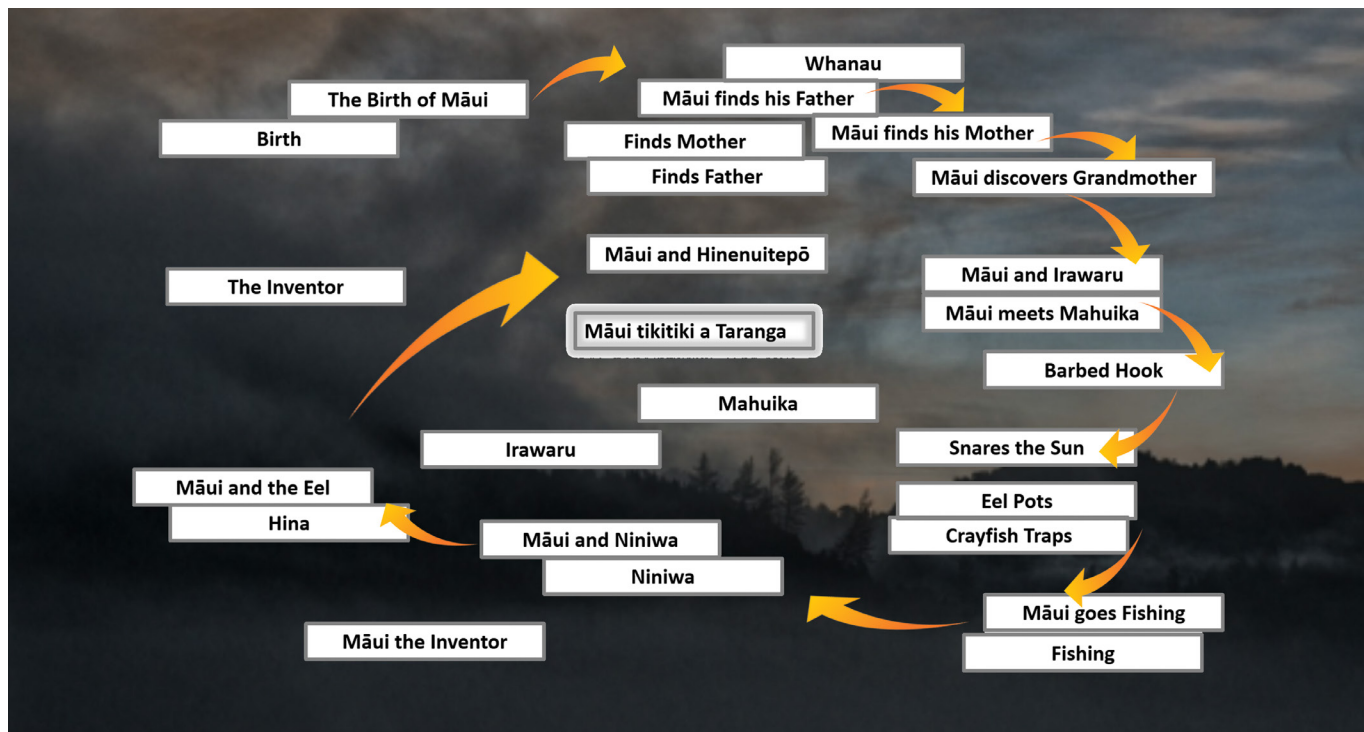


FIGURE 3.8

(July 2019) An example of a developed relational chart showing chronological relationships between pūrākau relating to Māui-tikitiki-a-Taranga and key themes of the narratives.

KŌRERO Ā-WAHA (STORYTELLING OUT LOUD)

The second synthesising method related to the refinement of storytelling is kōrero ā-waha (*storytelling out loud*). Storytelling is both a narration of content and a method for speaking and hearing quality and resonances. In refining the oral performances of the Māui pūrākau, I told iterative versions of the stories both to myself and in public. Through this performative process, I refined dramatic resonance and trialed potential. Some of these story performances were audio recorded and filmed so I could listen to the rendition and critically reflect on changes that needed to be made (Figure 3.9).

Kōrero ā-waha, as a method for refining storytelling, is important because pūrākau have mauri (*a life force*) that drives the cadence and rhythm of a narrative and this brings the story alive. This is significant because storytelling is deeply embedded in Māori rituals. For example, in retelling the pūrākau of Māui and his encounter with Hine-nui-te-pō at a tangi (*funeral ceremony*), the drama is heightened because the narrative draws to a denouement with specific references to the deceased's inevitable meeting with the goddess of death. As the body lies in state and the mourners weep, there is a collective understanding of the human fate – time and space are constricted, the historic past and the present collide with the unfurling of a pūrākau that has long predicted the pathway for all humans, that is, we cannot escape death. In the enactment of pūrākau as part of funeral rituals, storytelling becomes more than narrative sharing. In fact, Turner asserts that within the ritual operation of such storytelling we encounter, “the work of the gods” (Turner, 1969, p.vi).

When I breathe, pause, raise or lower my voice, roll emphases across the vowels of a word, the mauri of the story resonates and is brought into the realm of Ranginui (*the explicit realm of the light*). As this occurs, we experience something spiritually intense.



FIGURE 3.9

Kōrero ā-waha at Ngā Wai o Horotiu Marae on 20 July, 2019. Here I was narrating the story of Māui's encounter with Hine-nui-te-pō to Uniprep Māori and Pasifika students at Auckland University of Technology.



FIGURE 3.10

Laying down sound tracks at Te Ara Poutama's recording studio at Auckland University of Technology (1 July, 2019)

Using *kōrero ā-waha* I pursued a fine balancing of content and oratorical devices. I spoke and listened back to repetitive phrases that might allude to the oral performance of an ancient storyteller. I refined the pace of speaking through acceleration and deceleration, always seeking rich arcs and increased dramatic effect. All the time, when I used this method, I reminded myself that I was not a singular performer but part of something greater. The skills of judging an audience and the resonance of a story are part of a long, “multilevel chain of tellers and receivers operating in time and space” (Metge, 1999, p. 5). When I stood in front of a microphone and recorded iterative refinements in recording studios, I could feel this deep history of talent that stood behind me, this movement of ancient storytellers rising on the wings of breath (Figure 3.10). They showed me when the *mauri* was rich and alive in the *pūrākau* and when it required care and revisiting.

MAHI HARATAU

(*ITERATIVE EXPERIMENTS*)

The research also required high levels of experimentation and reflection. The process I adopted may be compared to Donald Schön's (1983) term “reflection-in-action”. This describes a process where thinking occurs *inside* *mahi*. In other words, the practitioner's thinking and decision-making is in a discursive relationship with the materials and processes he is using. In such instances Schön notes: “Doing extends thinking in the tests, moves and probes of experimental action, and reflection feeds on doing and its results. Each feeds the other, and each sets boundaries for the other” (p. 280).

Such experimentation is iterative. In other words, experiments lead to reflection, and what is discovered or critiqued progresses through refinement. This process

was applied initially to the writing of each episode. During these experiments I drew out keywords and translations that could become ‘visual hooks’ that might enable viewers with limited te reo, to reach a higher level of initial understanding. With these emphases blocked in, through the process of kōrero ā-waha (*storytelling out loud*), I created an initial, rough oration for each episode. These drafts enabled me to establish comparative timings and indicate what approaches might work well across the complex narrative network where very different pūrākau needed to be both discrete and finely integrated. With these ‘roughs’ in place, I then experimented with visuals for the episodes, drawing on pū, for what was intuitively sensed as tika (*right*), and rākau (for what was constructed and reflected upon as a refinable, ‘readable’ audio-visual draft).

When drafting a ‘rough’, then refining it through mahi and reflection, I was always feeling for the mauri of what was emerging. Attuned, iterative experimentation led to increasingly refined versions of work that were progressed to a stage where I could discern an overall sense of mauri tau (*harmonious completeness*) in the work.

MAHI TAHI
(*COLLABORATIVE PRACTICE*)

The final stage in the pāhekoheko (*artistic synthesis*) phase was the most complex. This part of the project involved working collaboratively with other designers. These included Victor Cham (a visual communication designer, typographer and editor),⁷⁷ Maree Sheehan (a sound designer and musician)⁷⁸, Dr Marcos Mortensen Steagall and Janet Rodrigues (photographers)⁷⁹ and Hohepa Spooner (a digital technician)⁸⁰.

Collaboration, as it occurs in this research design, differs from simple cooperation because collaboration is a more integrated process.⁸¹ I conceive of each collaborator as an artist who is connected to a clearly articulated, shared vision. As a television producer and director, I have worked this way for many years. I appreciate talents beyond my own and I know that the mauri inherent in an idea can be guided towards a deep expression. Working from this position, I normally engage in rich discussions with collaborators about each episode including themes, ‘myth messages’ and narrative content. At this point each

collaborator goes away and assembles a response guided by keywords. When an initial draft is prepared we reconnect and talk through refinements and potentials. This process continues iteratively until elements within the work settle harmoniously into a complex, integrated whole.

Such collaborative practices involve “practical support, criticism, encouragement [where] ideas are open to exchange and sharing” (Gray, 1996, p. 12). Here, as artists working towards a common outcome, we engaged in a dialogue of iterative testing, reflection and refinement that Roschelle and Teasley describe as a “coordinated, synchronous activity that is the result of a continued attempt to construct and maintain a shared conception of a problem” (1995, p. 70). Our collaborative process was enabled because we emphasised clear communication, trust, and a well-articulated, overriding vision for the project (Figures 3.11 and 3.12).

77 Victor Cham is a designer whose Master’s thesis dealt with cultural narrative. He currently works as an IT specialist for Hynds Pipe Systems, and is the company videographer. He is the visual editor who compiled the ten episodes of the Māui network.

78 Maree Sheehan (Ngāti Maniapoto, Ngāti Tūwharetoa - Waikato) is a recording artist and sound engineer. She recorded the voice-overs, ancient Māori instruments and sound effects, before mastering the final sound mix.

79 Marcos Mortessen Steagall is an internationally acclaimed Brazilian photographer who travelled with me through Te Urewera to photograph the land that appears as chapter headings and on the cover of this exegesis.

80 Hohepa Spooner (Ngāti Hineuru, Ngāti Kahungunu) is an expert in the Adobe suite of programs and the development of digital resources (including eBooks and Apps). We have worked together to map out the post-doctoral phase of this study that will involve the construction and interactivity for an app.

81 Roschelle and Teasley (1995, p. 70) describe cooperation as a process where one orchestrates a “division of labour among participants ... where each person is responsible for a portion of the problem solving”.



FIGURE 3:11
Working collaboratively with Maree Sheehan
at the AUT recording studio on the sound
design for the pūrākau (12 July, 2019).



FIGURE 3:12
Working collaboratively with Victor
Cham on the compilation and edit of
the visual material (July, 2019).

PHASE 3: HE AROTAKE HOA AROPĀ ME TE WHAKAHOKI KŌRERO MAI NGĀ TOHUNGA
(PEER REVIEW AND EXPERT FEEDBACK)

The final phase is concerned with importing critical feedback into the inquiry. While in the linear nature of writing it appears as a discrete third phase, the process of exposure and reflection resourced all of the second phase methods. He arotake hoa aropā me te whakahoki kōrero mai ngā tohunga (*peer review and expert feedback*) involved a range of fora, including conferences, symposia, hui and navigating review processes for publishing articles in international, peer reviewed journals.

In 2016, in a Māori and Indigenous Performance Studies Symposium entitled *Ka Haka – Empowering Performance*, I delivered a paper that was later published in a Special Edition of *Te Kaharoa*. Titled, *Kai hea kai hea te pū o te mate? Reclaiming the power of pūrākau*,⁸² the paper argued for the reclamation of the power of pūrākau as sources of sacred knowledge. It also considered how the Māui narratives became caught up in decolonising processes of bowlderisation that undermined the thinking deep within Māori epistemology. I also argued that pūrākau can be adapted to the 21st Century as a way of addressing language erosion and loss. Presenting both a body of creative work and a related discussion at this symposium gave me practice in moving between ritual, ceremony and performance. By revisiting recordings of my kōrero ā-waha I was able to refine subsequent iterations of my storytelling work and consider emphases in relation to audience response.

82 Pouwhare, R. (2016). Kai hea kai hea te pū o te mate? Reclaiming the power of pūrākau. The oratorical question posed in the title of the paper asks, Where is the genesis of death?

In October 2017, I was the opening speaker at the Māori Indigenous Screen Symposium and Colloquium for Ngā Aho Whakaari. My presentation provided a commentary on one of my earlier film works, *He iti te manu he nui te kōrero*. The address focused on ways that digital technology can be used to re-present ancient mythologies; specifically, Māui’s quest for immortality. This symposium brought together Māori and other indigenous practitioners and academics to share experiences and aspirations. Within the symposium, a colloquium was organised to provide an opportunity for emerging scholars, and those with an extensive background in the academic fields relating to Māori indigenous screen production, to share their research and work. This included those who had, like me, used research to produce creative work. The colloquium was useful because the majority of delegates worked in the film, television, screen and digital industries. Most of these practitioners were producing contemporary material. The feedback from the Australian Aboriginal film makers was particularly helpful because it caused me to appreciate parallel concerns with those that were driving my research.

In 2018, I wrote an article (published in Portuguese and English) in the blind, double peer-reviewed Journal of Art, Design, and Technology [DAT].⁸³ The work considered the unique nature of Māori practice-led research in Art and Design and the pūrākau methodology. In a paper entitled *Pūrākau: He Mahi Rangahau*, I considered the nature of materiality and thought, and connections to sacredness in Māori epistemology. The publication of this article was useful because I was able to access international peer review prior to publication. The feedback enabled me to improve the clarity of my writing about Māori ideas that needed to be successfully translated across unfamiliar languages and cultures.

83 Pouwhare, R., and McNeill, H. (2018). Pūrākau: He mahi rangahau. Journal of Art, Design and Technology, 3(2), 261-290.

In November 2018, at an Art and Design Ph.D. student hui (*conference*), I was a keynote speaker. Here I presented another paper, *Mai te mātākōrero ki te pūnaha hauropi matihiko*.⁸⁴ Because the hui was designed to bring doctoral candidates together to share research experiences, I was able to attend a number of workshops that included bringing continental philosophy to reflect on nuances between critique/criticism and criticality, and considerations of how heuristic research methodologies might be applied to creative inquiries. These workshops were helpful, not only because they enabled me to consider and discuss my research inside the western frameworks of my peers, but also because I was able to think about nuances of my methodology and clarify how it worked as a dynamic for thinking and making inside te ao Māori.

In the same month, I was a panel presenter for MAI-ki-Aronui at *The National Doctoral MAIORA Conference* at Auckland University of Technology. Here I used the image of a tree to describe how a Māori-centric approach to research design might operate if we consider pūrākau as a metaphor for a methodological approach rooted in Māori knowledge, language, beliefs and values. At this conference, there was a range of presentations but they all dealt with non-indigenous methodological approaches existing within a Western academic tradition. Presenting an alternative approach, emanating from a Māori ontological and epistemological base, was initially a little unnerving because, I was uncertain how the academy might respond. However, I took considerable care with diagrams, structure and explanations of my thinking. As a consequence, my use of the Pūrākau methodology was appreciated as a legitimate way of analysing and artistically synthesising complex ideas.

84 From oral literature to the digital ecosystem.

In overview, advice and knowledge from such presentations assisted me in pushing the boundaries of the study and refining the manner in which I translated complex ideas in Māori across cultural borders so my thinking might be of use to other practitioners.

CRITIQUE OF THE METHODOLOGY

Having discussed the overall research design for the thesis study it is useful before closing the chapter, to consider issues and challenges inherent in the Pūrākau methodology.

PARADIGMATIC DIFFERENCES

I am aware that the research design may introduce a potential fission between Māori and Western paradigms. This is because the Pūrākau methodology has overlapping and intersecting points of contact between the Māori worldview and Western notions of what constitutes artistic practice-led research.

The first issue that warrants consideration is the role of the individual and their use of tacit knowing. In the Pūrākau research methodology the researcher is central to the research process. This position may superficially be likened to heuristic inquiry 85 which Clark Moustakas (1990) describes as:

85 In the last 40 years, heuristic inquiry has been used as a methodological approach in a range of disciplines including psychology (Douglass & Moustakas, 1985; Hiles, 2001; Moustakas, 1990; Sela-Smith, 2002); nursing (Kenny, 2012); and art and design, (Ings, 2011, 2018; and Ventling, 2017, 2018). Hiles defines it as a “research process designed for the exploration and interpretation of experience, which uses the self of the researcher” (2001, para. 4).

... internal search through which one discovers the nature and meaning of experience and develops methods and procedures for further investigation and analysis. The self of the researcher is present throughout the process and, while understanding the phenomenon with increasing depth, the researcher also experiences growing self-awareness and self-knowledge. (p. 9)

Significantly, like the Pūrākau methodology, heuristic inquiry understands the significance of tacit knowing to the research process. Thus, heuristic inquiry is an approach that uses intuitive questioning where the researcher works beyond established formulae and remains open to disruption (Kleining & Witt, 2000). With its emphasis on insightfully questioning data, heuristic inquiry relies on very high levels of reflection and internality (Hiles, 2001; Ings, 2011; Kleining & Witt, 2000; Moustakas, 1990; Schön, 1983). Ventling suggests that in design research, such an approach results in an “intricate engagement between the practice and the self, the making and the reflective thinking, with each stimulating the other” (Ventling, 2017, p. 57).

This intricate engagement between the self and practice is also a central feature of the Pūrākau methodology, however, unlike heuristic inquiry, it occurs within the ‘collective consciousness’ that is integral to Māori worldviews. In other words, while the artist is at the epicentre of the inquiry, so is their whakapapa (*genealogy*), tikanga (*customary beliefs and practices*) and mātauranga Māori mai ngā tīpuna (*ancestral knowledge*). Here the collective consciousness and the artist conspire to validate the authenticity of kaupapa Māori and artistic practice led research, which are philosophically and ontologically separate entities.

ADVANTAGES AND CHALLENGES

The Pūrākau methodology emanates from a way of knowing the world where the explicit, esoteric and tacit are understood as necessary elements that resource thinking through making. For Māori researchers working with narrative, this means one does not have to hide or marginalise values and approaches because they do not fit in epistemological frameworks that see the spiritual and ancestral as either suspect or of marginal influence. By proposing that an artefact contains mauri and that the awareness of this can guide research to higher levels of mauri tau (*harmonious completeness*), the methodology reinforces and extends reflection beyond a critical consideration of what is physically evident. This means that Māori artists employing the methodology are free to embrace both what can be seen and also that which lies unexposed but spiritually discernible.

However, the methodology brings with it a number of challenges. In acknowledging that mahi may be sacred, the researcher is required to be culturally informed and considered. How language is used, how people are approached, how materials are worked with, and how knowledge is framed, require ongoing insight, humility and respect. In addition, the researcher must be constantly aware that ‘Māori’ is not a singular, homogenous entity, but a rich, diverse and sometimes conflicting realm of cultural engagement. Because of this, cultural approaches like karakia, kanohi ki te kanohi (*face to face*) kōrerorero, acknowledging whakapapa, mauri and wairua must be understood and perceptively integrated within the process of inquiry. Such approaches enhance the research and enable connections to operate in richly productive ways. They protect and respect people and are cognisant of existing and emerging knowledge.

Having now discussed the research design underpinning the thesis, it is useful to turn to the work itself and a commentary on its form and the critical thinking that has shaped it.



4

CRITICAL
COMMENTARY

CRITICAL COMMENTARY

The plate opening this chapter shows part of the Rangitaiki river in Te Urewera. It flows swiftly through the forest, brushing over stones and debris and sometimes pausing, gathering itself in deep pools. In the photograph we see the aka (*roots*) of a tipu rākau (*plant*) drawing sustenance from the water. They reach into the waters of life and draw nutrients up into the tree.

The knowledge resourcing this river is fed by many tributaries. Some are springs that we can see and others are seepages whose sources are less discernible. They feed a process that flows forward, gaining content, momentum and power. In a similar manner, this chapter considers the flow and form of knowledge and how it resourced the 14 episodes that constitute *Māui te tangata*, *Māui te tipua*, *Māui te atua*. It is divided into three sections.

The first discusses ideas that have shaped the content of the creative output. These centre around the colonizing agencies of bowdlerisation and infantilisation. I consider their impact on the narratives of Māui and, given that this is an exegesis, I map my discussion on to the narrative content of the created work. The second section deals with the *structure* of the Māui narratives. Here I consider the agency of fragmentation and how my network of pūrākau functions in opposition to this. Within this I also discuss the unifying role of language and karakia. Finally, I consider technical and aesthetic aspects of the design including its iconography, sound, typography and colour.

TE IHIRANGI Ō NGĀ PŪRĀKAU
(THE CONTENT OF THE NARRATIVES)

There are two related ideas that may be used as critical lenses through which we might understand the content of *Māui te tangata*, *Māui te tipua*, *Māui te atua*. These are bowdlerisation and infantilisation. Historically, both functioned as colonising processes that have had a significant impact on the Māui narratives in Aotearoa New Zealand.

BOWDLERISATION

Bowdlerisation is a term drawn from the actions of Thomas Bowdler (1754-1825) who, in 1820, censored Shakespeare’s work by removing words he considered vulgar, indecent or licentious. Although his publication *The Family Shakespeare* sought to protect the finer sensibilities of Victorian society, his practice of sanitising text became part of the armoury of early British colonialism. Sanitising narratives by erasing references to sexuality, sacredness or cultural complexity bowdlerised Māori knowledge contained in pūrākau and thwarted the survival of complex themes and the nuanced elegance of te reo Māori. In pre-colonial Māori oral renditions, the Māui narratives contained sexual constructs and references that were part of a pedagogical mechanism to reinforce values underpinning a Māori worldview.

Colonial bowdlerisation reduced the sacred to the profane and the profound to the trivial. Boroditsky (2009, p. 6) posits that the language people speak “profoundly shapes the way we think, the way we see the world, the way we live our lives”. Māori mythopoetic language is rich with classical allusion, passed down through oral traditions. Such knowledge helps to construct and reinforce te ao Māori reality. This process is thwarted when the sensibilities of a coloniser are employed as a pre-emptive filter for what becomes recorded and disseminated in print. Under a regime of cultural bowdlerisation new generations of Māori and Pākehā were no longer exposed to the sacred rituals or sexual schemata that were integral to these narratives.

FIGURE 4.0
Te wai, Te Urewera. (2018).
© Marcos Mortensen Steagall.

Ko te wai te oranga mo te rākau
Ko te pūrākau te oranga mo te tangata
(Water is critical for the survival of trees
Stories are vital for the survival of people).



FIGURE 4.1

Māori carving depicting Māui with his head inside the vagina of Hine-nui-te-pō in his attempt to gain immortality. Ref: PACOLL-6585-10. Alexander Turnbull Library, Wellington, New Zealand.

BOWDLERISATION AND WHAKAIRO

Such cultural bowdlerisation permeated many forms of Māori narration. Like pūrākau, whakairo (*Māori carving*) was more than artistic composition; it was an exercise in semiotics. Carving transmitted knowledge and expressed the values of Māori society and was living evidence of the level of respect afforded ancestors and gods (Mead, 1984; Tapsell, 2012; Brown, 2002). Locked in such carvings are notions of unity with the universe, fertility and continuity. These carvings were not erotic art, even though genitalia were depicted, sometimes in graphic form. In the Māori world, genitalia and the act of sex were considered natural.

However, in the early colonial period, many missionaries were offended by the explicit portrayal of genitalia and saw carvings depicting Māui and Hine-nui-te-pō as offensive. Figure 4.1 is a photograph taken by Charles A. Lloyd (circa 1900) in the Rotorua district. Unfortunately the poupou has neither an attributed carver nor location, but its depiction is of Māui (as a man) entering the body of the goddess Hine-nui-te-pō. It is indicative of work that became vulnerable to the agency of bowdlerisation.

Colonial bowdlerisation resulted in the castration of many poupou (*ancestor figures*). As living entities in the traditional Māori world, these carvings were imbued with mauri (*life force*) and wairua (*spirit*). The mutilation of such ancestral figures had long lasting, spiritual and psychological impact because the bowdlerisation not only vandalised the carvings, but also projected colonial shame into the heart of Māori cosmology, whakapapa and narrative expression.

This permeation was significant. For example, by 1905 the Reverend Fredrick Bennett and his Ngāti Whakaue iwi (*tribe*) wrote a formal petition demanding the removal of ‘offensive’ carvings put in place by grandparents. He stated:

We the undersigned members of the Maori race residing at Whakarewarewa and Ohinemutu, do hereby desire to call your attention to the indecent carving that have been erected ... in the interests therefore of ourselves and our children and of our pakeha visitors and of the purity and refinement of the community generally, we earnestly beg that you will have these objectionable figures removed as soon as possible (New Zealand Government Tourist Bureau, File 04/288 5 May, 1905)

Regrettably, the Tourism Bureau agreed and the “objectionable” figures were removed and replaced with more circumspect, bowdlerised versions.

THE PRESERVATION OF PLACE NAMES

However, although bowdlerisation operated as an agency in erasing knowledge from many pūrākau and poupou, its impact was not ubiquitous and certain expressions of sex and sexuality remained less scathed. Indicative of this is the preservation of many place names in New Zealand. Although these names when translated into English, may sound sexually graphic they are generally non-erotic. Often they refer to an ancestor, an event, or the commemoration of an act. Te Urewera literally means burnt penis but it refers to an ancestor slumbering by the fire, whose ure (*penis*) came too close to the hot embers; Tarawera means hot vagina, and refers to the volcanic activity of a mountain; and Rahotū means erect penis.⁸⁶ Today, these place names constitute ancestral memory locked in pūrākau.

BOWDLERISATION AND MĀUI PŪRĀKAU

Such instances of nomenclature aside, Māui pūrākau did not escape the erasing practices of colonial bowdlerisation. Two episodes from *Māui te tangata*, *Māui te tipua*, *Māui te atua*, illustrate this. The first concerns Hine-nui-te-pō (in Episode 14), the closing narrative in the network.

When approaching the narration of this episode, I was cognisant that early writers avoided explicit references to the great goddess’ vagina that traps and kills Māui when he enters her body, seeking to emerge through her mouth and thus acquire eternal life for humans. In his rendition of the story, Elsdon Best euphemistically used the Latin words

pudenda muliebria to describe Hine-nui-te-pō’s genitalia, avoiding the use of the word ‘vagina’ (Best, 1996, p. 947).⁸⁷ Biggs (1966) describes Māui’s failure thus, “The old lady wakes, opens her eyes, claps her legs together and cuts Maui in two” (p. 449). A recent, even more sanitised account has it that “he dies at the hands of the goddess of death, Hine-nui-te-po” (Bucková, 2012, p. 222). However, she later attributes Māui’s death to Hine-nui-te-pō’s genitalia.

Yet traditional, oral pūrākau were unequivocal and explicit. In the transcripts dictated by Te Ngārara, an informant of Shortland (1882), every part of the vagina was named. In addition, a whakapapa or genealogy of the ancestors who provided each part was noted, to add credence to this provenance:

Katahi ka haere a Tane. Ka tahia te one ko Kurawaka, ka apohia te one. Kua tu te tinana, kua tu te mahunga, kua tu nga ringaringa, kua noho nga waewae. Katahi ka pakipakia a runga i te kopu kia ahua tangata, ka oti. Ka haere ki te ki atu ki tona whaea, ‘Kua oti te tinana katoa o te tangata.’ Katahi ka ki mai te whaea, ‘Haere ki tou tupuna, ki a Mauhi, ko nga raho enei. Haere ki tou tupuna, ki a Wete, ko te timutimu tenei. Haere ki tou tupuna, ki a Tauakitemarangai, ko te paraheka tenei. Haere ki tou tupuna ki a Pungaheko, ko te huruhuru tenei.’

Ka tae a Tane ki ruawahine tupuna, katahi ka homai era mea ki a ia. Katahi ka hoki mai ki Kurawaka. Katahi ka whakanoho ia i nga raho ki roto i nga kuwha o te wahine i hanga ki te one, ka mau era. Muri atu ka whakanoho

ia ko te timutimu, na Whete i homai, ki waenga i nga raho. Muri atu ko te paraheka, na Tuakitemarangai i homai, ka whakanoho ki te take o te timutimu. Muri iho ko te huruhuru, na Pungaheko i homai, ka whakanoho ki runga i te puke. Ka oti. Katahi ka tapa ko Hineahuone, ko te ingoa o taua wahine (Te Ngārara, 1882, pp. 21-22)

So Tane went. He swept up the sand at Kurawaka, mounded up the sand. A body was formed, a head was formed, hands were made, and feet put in place. Then he patted over the belly to give it the form of a human. That completed, he went and said to his mother, ‘The body of a human is completed.’ Then the mother said to him, ‘Go to your ancestor, to Mauhi, there are the labia. Go to your ancestor, to Wete, and there is the vagina. Go to your ancestor, to Taua-ki-te-marangai, and this is the pubic mound. Go to your ancestor, to Pungaheko, and there is the [pubic] hair.’

When Tane went to the senior female ancestors, they gave those things to him. And so, he returned to Kurawaka. Then he placed the labia in between the thighs of the woman made of sand and those were set in place. After that he placed the vagina, which Whete [Wete] had given him, between the labia. And after that there was the pubic mound, which Tuakitemarangai had given him, to be placed at the base of the vagina. After that there was the hair, which Pungaheko gave him that he placed on the pubic mound. So that was completed. Then he named her Hineahuone; that was the name of that woman. (ibid.)

86 Rahotū is a settlement west of Taranaki, in the North Island of New Zealand. The place took its name from Te Toka a Rahotū (*the Rock of Rahotū*). The word refers to stones that featured distinctively incised designs. These were considered extremely tapu. Best notes that the stones were anointed with oil reminiscent of “The Stones of Tane of phallic form” of ancient Polynesia and the stone phalli (Best, 1927, p. 140).

87 Coincidentally, the mid-17th Century Latin meaning of pudendum also meant ‘that of which one ought to be ashamed’ (Macquarie Dictionary, 1981, p. 1393).



In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, Māui enters the vagina of the great goddess. The opening to her body is depicted as a fusion of whenua (a waterfall) and corporeality (a vagina) (Figure 4.2). I adopted this approach because Hine-nui-te-pō is not human but in traditional pūrākau, waiata and oriori, she is described as having distinct body parts.

Maui's slaying in the episode is a cataclysmic grinding of her physical body, enraged as rock and volcanic explosions, interspersed with the fury of erupting heavens. The goddess' wrath is seismic; it disturbs more than a death, it is an outrage at presumption and it asserts the eternal power of a goddess over mortality itself.

FIGURE 4.2

Frame grabs from the sequence in Episode 14, when Maui enters the vagina of Hine-nui-te-pō.

In the closing lines of the story the great goddess is unrestrained in her vehemence:

Ka oho Te Pō
Ka rongo Te Pō
Ka oho Te Ao
Ka rongo Te Ao
Ka oho ki tua
Ka oho ki waho
Nau mai te mate!
Nau mai te pirau!
Nau mai te aituā!!

The night jolts awake to my power
The night will convulse with my power
The world is shocked awake at my power
The world will understand the extent of my power
The word of the ancients will know my power
The world of the future will know my power
Welcome to Death!
Welcome to Decay!
Welcome to Calamity!

A second example of how my work resists the process of bowdlerisation may be seen in Episode 10, the story Ko Māui rāua ko Tuna (*Māui and Tuna*).

Perhaps this story was destined under the influence of bowdlerism for relatively early erasure. This is because Hina’s rape, Tuna’s violation and the visceral nature of Māui’s revenge are inseparable from the core narrative; once they are removed there is little else of interest remaining.

In the few early recordings of this pūrākau, ethnographers carefully circumvented the sexually charged content. With sexual references removed, the story suffered a decline in meaning and dramatic impact because there was no longer an appreciation of the intensity of Māui’s temper when he exploded after he discovered the rape of his wife.

In the few bowdlerised versions of this story, Māui’s murderous rampage when he decapitates Tuna, hurling his body parts over land and ocean, often lack logical motivation. Thus, in Wohler’s (1874) record of the story, Hina goes for a swim and is ravished by a smooth, slimy creature. In his version, Tuna is not a larger than life predator, an antagonist worthy to be Māui’s foil; instead, he is reduced to something without character or persona. The agency of bowdlerisation is also evident in Taylor’s (1855) account, which makes no mention of the rape as the reason for the killing of Tuna. The visceral, sexual attack and Māui’s revenge is reduced to ... “Another work of this Maori Hercules was to kill Tunarua, a great taniwa or monster, who lived in the water” (p. 24). The sanitisation, by erasure is also evident in Tregear’s (1891) account, which reduces the event to a three-word statement. He simply states that Tuna was “slain by Maui” (p. 552). There is neither mention of Hina nor the cause of the murder.

In relating the story of Māui and Tuna in *Māui te tangata*, *Māui te tipua*, *Māui te atua*, I have remained mindful of the words of Pou Temara (2018), who emphasised my duty as a storyteller to construct and extend a narrative.

Pou Temara ... māu e hanga ngā kōrero nei
Robert Pouwhare Ataahua Pou
Pou Temara Koirā kē te ataahuatanga o ngā
kōrero pūrākau nei. Ka riro kē mā te kaikōrero e
hanga te kōrero ... kaua e whāia te kōrero ā mea.
Engari whāia aku kōrero kua oti anō tāku. Engari
kia riro anō nāu te kōrero... māu e tohe mai...⁸⁸
(personal communication; see Appendix 3).
Pou Temara ... you (*as the storyteller*)
construct the story

⁸⁸ See Appendix 3 for the complete interview.

Robert Pouwhare *Beautiful Pou*
Pou Temara *That is the real beauty of these oral narratives – it remains the duty of the storyteller to construct and extend the story ... do not follow others’ versions. Yes be mindful of the version I have offered, but it is your responsibility to produce your interpretation ... you argue a case for your version ...*
(Translation by Robert Pouwhare)

In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, I have included explicit sexual references gleaned from Tūhoe wānanga, from whaikōrero (*formal speech*) on the marae (likening Tuna to the penis), and from waiata referring to the tail of the eel having an orgasm (ejaculating and withdrawing from the vagina of Hina).⁸⁹ I have also integrated references from literature and manuscripts⁹⁰ that refer to the multifarious traditions of Māui. In addition, I have included ancient words for various parts of human genitalia.

Episode 11 - Ko Māui rāua ko Tuna

Ko tuna he taniwha, he tuna tūoro he kaurehe
Ko Tuna nui, ko Tuna roa, ko Tuna rua, ko
Puhi, ko Puhi kai nanao ōna ingoa
Kā noho a Tuna ki ngā wai kumi hōhonu
ki reira tatari ai mō te pāpurenga.
E raumati ana te wā, kaha whiti mai te rā,.
e hīrangi ana te pūmāhu ki te whenua.
Engari kei ngā hōpua wai he mātaotao
he mākohakoha.
Kā whakaaro te wahine ā Māui a Hina, ki te
haere ki te kaukau.
Kā kite te atua a Tuna, ē kaukau tāhanga ana

⁸⁹ For example, this imagery forms part of the Tūhoe waiata ‘Te Tangi Tawhiti a Puhihuia’ (For fuller explanation and text, see Appendix 2). This imagery was also discussed at wānanga on Waiohau Marae conducted by Te Rangihau between 1970 and 1975.

⁹⁰ Ngata (1949) Ngā Mōteatea Waiata 117, 119 (N.M.2).

a Hina. Pūrangiaho ana te kite atu ā Tuna i te timutimu, i te kauraho i te tonetone ō Hina. Kā rikarika atu a Tuna kā kau atu. Ka whakatata a Tuna, kā pari te ihu kā whakaekē. Kā uru a Tuna ki te taiawa ō Hina kā ekeekēhia ē Tuna a Hina. Kā tiro iho a Hina, ko te hiku rekareka ō Māui ē mahimahi ana i tāna mahi. Kā tuha a Tuna, kā māunu mai i te aramea ō Hina. No muri kā whāki a Hina ki a Māui i te mahi ā Tuna, “I kai a Tuna i te kai ā Tiki” te kī ā Hina. Kā puku te rae ō Māui, kā pukuriri, kā whaaaro ki te patu i a Tuna mō tana mahi pāwhera i a Hina. Kā whakatakotohia ē ia he rango ki te tahataha o te awa. Kā whakahau a Māui i a Hina ki te whakapoapoa i a Tuna kia puta mai i te wai mā te whakaatu i tōna tara ki a Tuna. “Anei ē Tuna taku tara pūremu! E mārama kehokeho ana e takoto māraakerake ana He aha te kai mā te niho kehokeho? He keho te kai! He keho te kai! Tū ana te kehokeho!” I tērā kā puta mai a Tuna ka ripiripi i runga i ngā rango. Kā tukuna ē Māui tana karakia... Mātā Tuna ki te rango tuatahi Ko Ira i, ko Ira i, ko Ira i, tō rō wai Mātā Tuna ki te rango tuarua Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuatoru Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawha Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuarima Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai

Mātā Tuna ki te rango tuaono Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawhitu Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawaru Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuaiwa Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Kā peke a Māui ki te patu i a Tuna. Kā topea te mahunga kā tapahia te whiore. Kā whiua ē Māui te māhunga ki te moana. Ko tuna waitote tēnei, a kōiro. Ko te whiore kā whuia ke te wai māori, ko tuna noho awa tēnei. Ko ngā toto ō Tuna i rere ki a rimu, ki a tōtara, ki a toatoa, ē wherowhero mai rā ngā uaua.

Māui and Tuna
Tuna was a supernatural power, a mythical monster, who barked like a dog, and attacked humans – a guardian and a monster His names were Tuna the Great, Tuna of immense length, Tuna of the caverns Tuna dwelt in waters ten fathoms deep Waiting in anticipation of his prey. The season was summer and the sun beat down relentlessly Creating heatwaves of shimmering heat. However, the swimming pools were cool and relaxing So Māui’s wife Hina, decided to go for a swim. Tuna leered at her, observing she was swimming naked. Tuna could see clearly her genitals, her vagina, her clitoris. Tuna lusted after her and began to swim towards her, He came closer and closer until his nose nudged into her and he quickly overpowered her. Tuna forcefully entered Hina’s vagina and engaged in furious sexual intercourse

When Hina looked downwards, the sweet tail of Tuna climaxed in an orgasm as he furiously completed his task; Tuna soon ejaculated and slipped out of her vagina. Subsequently, Hina disclosed to Māui what Tuna had done to her “Tuna has eaten the food of Tiki” (a poetic reference to sexual intercourse) Māui immediately became livid with rage; he was overcome with fury And he decided to kill Tuna for raping Hina. His strategy was to lay skids arranged up the river bank (for Tuna to climb) Maui then encouraged Hina to seduce Tuna, To come out of his watery lair by displaying her vagina to Tuna. She did this by enticing him with these words Here Tuna you have already tasted my adulterous vagina It is abundantly clear for you to view, it lies exposed for you to ogle What is the food for the teeth of the vulva? Here on offer is my vulva to devour! My vulva for you to consume! Long live the vulva!” At that, Tuna overcome with desire, emerged from the water skimming across the skids on land Māui uttered his incantation ...

Mātā Tuna ki te rango tuatahi Ko Ira i, ko Ira i, ko Ira i, tō rō wai Mātā Tuna ki te rango tuarua Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawha Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuarima Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuaono Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai

Mātā Tuna ki te rango tuawhitu
Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai
Mātā Tuna ki te rango tuawaru
Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai
Mātā Tuna ki te rango tuaiwa

*At once Māui jumped up and pounced to kill Tuna,
He chopped off Tuna's head and sliced off his tail.
He hurled the head into the sea and this became
the eels of the salty water; the conger eel.
He dispatched the tail into freshwater and these are
the eels found in the rivers and creeks.
The blood of Tuna fled to the rimu tree, to the
totara tree and to the toatoa; his blood is seen in the
bloody red sinews of these trees.*

(Translation by Robert Pouwhare)

In the construction and re-presentation of Māui in this story, I have reinstated the power of sexual instinct, physiological processes, intimate physical contact and the nomenclature of genitalia (sometimes employing archaic words).⁹¹ The narrative is virile, it breathes sex and fecundity. It reclaims the power of the bodily and the manner in which Māori named and exercised the visceral in storytelling. In adopting such an approach to pūrākau I am cognisant of Foucault's (1980) assertion that:

If sex is repressed, that is, condemned to prohibition, nonexistence, and silence, then the mere fact that one is speaking about it has the appearance of a deliberate transgression. A person who holds forth in such language places himself to a certain extent outside the reach of power; he upsets established law; he somehow anticipates the coming freedom. (p. 6)

91 For example, timutimu for *genitalia*; kauraho for *vagina*; tonetone for *clitoris* and kehokeho for *vulva*.

INFANTILISATION

A second agency working against the integrity and mana of the Māui narratives may be described as infantilisation. Infantilisation is a form of “encouraged regression” (Bernadini, 2014, p. 315), that either prolongs infancy, reduces maturity to infant-like expression, or treats or regards something as infantile (Random House Dictionary, 2010). It causes what was elevated and complex to become simplified and childlike. Martynova and Glukhov (2015) suggest that in such a process, knowledge is reduced and the intricacies of language damaged. They note that, “infantilisation of a society causes linguistic infantilism” (p. 315). Indeed, the reduction of Māui pūrākau to children's folk tales, fairytales or fables in Aotearoa New Zealand has meant that concepts and elegant complexities of language used to express them, have been reduced to such an extent that complex Māori knowledge has been rendered childish. As a consequence, connections to ancient Māori world views have also been eroded (Cleave, 2018).

This infantilisation reduces the conceptualisation and understanding of cosmology. Across generations, as written versions of the Māui pūrākau came to replace surviving, complex oral traditions, these childlike texts became new ‘authorities’ that stripped cultural understandings of their depth. Thus, Moon (2018,) notes that:

“By the twentieth century a few of the more well-known Maori discovery myths particularly that of the fishing up New Zealand had been reduced (and degraded) in some instances to children's stories, in which only the literal narrative was laid out (often alongside whimsical illustrations) as a form of entertainment (obviously with all Maui's sexual exploits stripped away). (p. 22)

Moon argues that Māui pūrākau were reduced to “a collection of folksy fables which offer nothing more than a fictional diversion for their readers, and any regional variants of the Maui myth were lost as the story was condensed into a single uniform narrative” (ibid.).

Although the degradation of pūrākau to fairy or folk tales is deeply entrenched in the colonial experience of New Zealand, Lee (2009) provides a deeper understanding of the significance of storytelling. She describes pūrākau as:

... a traditional form of Māori narrative, [that] contains philosophical thought, epistemological constructs, cultural codes, and worldviews that are fundamental to our identity as Māori. Pūrākau are a collection of traditional oral narratives that should not only be protected, but are understood as a pedagogical-based anthology of literature that is still relevant today (p. 1).

Lee positions pūrākau within cultural epistemology and pedagogy. She proposes that the denigration of these narratives was integral to the colonisation process of dispossession because they were a traditional instrument for establishing land ownership in cases against the Crown (and other tribes). For example, she notes that when cases were presented in the Native Land Courts:

Histories preserved in pūrākau were told to make the case of a particular whānau, hapū or iwi connection to the land within specific boundaries. There are various examples of uninterrupted pūrākau narratives with detail and explanations of tribal events, stories of building alliances through marriage, reciprocity, family feuds and so on. (ibid., p. 3)

INFANTILISATION AND THE IMAGE

The damage of infantilisation extends across the three major Māori mythology complexes.⁹² For example, in the Tāwhaki narratives, the hero must climb hanging vines to reach the tenth heaven, in order to gain three baskets of knowledge. His sacred quest is preserved beautifully in waiata (*sung poetry*) and karakia (*incantation*). For example:

Piki ake, kake ake i te toi huarewa,
Te ara o Tawhaki i piki ai ki runga;
I rokohina atu ra Maikuku-makaka,
Hapai o Maui, he waha i pa mai,
‘Taku wahine purotu!’ ‘Taku tane purotu!’
Korua ko te tau, e.

*Climb up, ascend by the suspended way
The pathway of Tawhaki when he ascended on high
And there found Maikuku-makaka,
Attended by Hapai of Maui, and greetings
were uttered:
‘My beautiful lady!’ ‘My handsome man!’
A tribute for you two, O loved ones.*

(Translation by Pei Te Hurinui Jones,
in Ngata and Jones, 1972, p. 289)

Tāwhaki’s venture is epic in nature because the aristocratic hero falls in love with the celestial maiden Hāpai, who visits him at night from the heavens and becomes pregnant. Later, in his labyrinthine quest for knowledge, the narrative assumes monumental proportions when he ascends to the heavens and reaches te toi huarewa (sometimes referred to as the whirlwind path to the uppermost of the heavens), where the baskets of

knowledge are located. His journey is fraught with danger and obstacles. Tāwhaki’s reward was the acquisition of the three baskets of knowledge and, once gained, these were brought back to earth and taught in whare wānanga (*schools of learning*).

According to Simmons (1985):

The first basket known as Te Kete Tuauri, contained the ancient knowledge of gods, their genealogies and the genealogies of men. The second basket Te Kete Tuatea was the basket of anxiety which contained the knowledge of evil such as black magic and makutu (sorcery). The third basket was Te Kete Aronui, the basket of suitable things such as love, peace-making, companionship, carving, house-building, agriculture and all other things men need to know. (p. 21)

When it was brought back to earth, this knowledge became the responsibility of tohunga (*experts*) and came under the tutelage of tohunga ahurewa (*high priests*). These experts were the masters of astronomy, genealogy, karakia (*incantations*), and esoteric lore. Walker (1969) argues:

... that the acquisition of knowledge from the celestial realm and its transmission to humans from one generation to the next was a highly sacred matter. The tohunga as the priestly custodians of knowledge were intensely sacred personages whose mana commanded awe, reverence and respect similar to the divine right of kings. (pp. 405-416)

However, early pictorial depictions and written accounts of Tāwhaki infantilised the complicated stories of his exploits. In these recordings, the nature and status of complex non-human beings were often reduced to gossamer winged fairies that one might find at the bottom of a fanciful English garden. An example of this may be seen in Edith Howes’ (1913) illustration, ‘Sky Fairies Surprise Tawhaki,’ (Figure 4.3). Howes depicts an episode when Tāwhaki, in a frantic search for his wife Hāpai, climbed up into the tenth heaven. Here, he helped a party of Sky people in the construction of a canoe.



FIGURE 4.3

Edith Howes’ illustration ‘Sky Fairies Surprise Tawhaki’ from *Maoriland Fairy Tales* (1913, p. 45).

92 According to Walker (1979) the three mythology complexes are: *The Creation Stories (the stories of the actions of gods, The Māui Mythologies (the stories and actions of demi-gods) and The Legends of Tāwhaki, (the stories and actions of humans).*

Colonial infantilisation in written and illustrated publications degraded complex figures to clever tricksters, patupaiarehe⁹³ to “fairies” and atua to mythical cut-outs. Māui became a likeable rogue, without sexuality, without cosmological connection and without depth. Stripped of the complexities of his birth, the damaged rituals that portended his demise and the implications of family connection and disconnection, he became a cunning folk hero. In this project I have endeavoured to show how he was clearly, much more than this.

In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, Māui is depicted as resourceful, innovative, brave, cunning, willing to take risks and to challenge convention. He is also demonstrably powerful, possessing both human intelligence and esoteric skill. He wields the power of karakia, he has the ability to transmogrify and he is capable of incantations that alter the very fabric of being.

INFANTILISATION AND SPIRITUAL COMPLEXITY

Finally, we might consider one other impact of infantilisation that has involved reducing the spiritual complexity of pūrākau. In school journals and picture books, the complex and beautiful karakia, the curses, the rituals and the intricate allusions to genealogy have been largely stripped away. Infantilisation has bequeathed us a set of adventure stories that are devoid of anything but the most cursory references to Māori spirituality. In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, I have addressed this issue by attempting to return the pūrākau to their deeper ritual contexts. In doing so, I have sought to reclaim, reshape and amplify the oratorical devices and karakia that imbue these narratives with the sacred powers they once possessed. By reinstituting this material I have also sought to reinforce the rich lexicon of my ancestors.

Karakia play an important part in recitation, not just for their content but also for the rhythms they contribute to the intensity and flow of storytelling. Although Polack (1840) suggested that karakia were “gibberish” (p. 69), Rewi (2010) defined them as: “prayers, incantations, spells, charms, offertories, ritual words, rites, pleas, invocations and recitations ... Māori had a vast range of karakia types each of which might be employed for a specific purpose, time and location” (p. 15).

For Māori, karakia are the conduit between the celestial and the secular. They “act as intermediary between the spiritual and the temporal world” (Rewi, 2010, pp. 138-39). In the Māori world, the corruption of a karakia as a consequence of error, can have devastating effects. In my interview with Gloyne (2018), the tohunga emphasises the importance of correct and uninterrupted recitation of karakia. He explains that any transgressions and omissions had serious consequences in the ancient world and the fallout continues to impact on modern behaviour in Māori society.

Ana ka huri tana matua ki te tohi i a Māui. A ka mōhio te matua nei o Māui, i tana whati, ka tae te wā ka pāngia tana tamaiti e te raru. Me taku mōhio e noho haurua atu ana a Māui, haurua he atua, haurua he tangata. Mē te whakaro ā Māui i tērā wā kei roto i ngā kōrero kā ora tonu ia a kia rite te tangata ki te marama nē? Nā ko te tohi tēnei i Maho-tapua-nui i taku mohio koinā te ingoa te wai i tohi ai a Māui ka whati i reira te tohi. Taku mōhio koinei te whati tuatahi i roto i te ao Māori, i roto i ngā kōrero tuku iho. Koinei e noho kiriweti nei ki roto i te Māori, te whati - kia kaua te karanga e whati kia kaua te whaikōrero e whati. (personal communication; see Appendix 3).

Māui’s father proceeded with the ritual ceremony of dedication. He immediately realised that he had made a grave error in the incantation, an act that predicted his son’s ultimate end. I am mindful that Māui was a dual being, half god, half human. And in Māui’s mind at the time, he would live forever, that humans would come alive like the waxing and waning of the moon each month. The dedication ritual took place at Maho-tapua-nui, I believe that was the name of those sacred waters where Māui was dedicated, and where the error in the incantations occurred. To my knowledge this was the first and earliest cardinal contravention in the recitation of prayers in the Māori world and according to oral tradition. This is also the reason Māori people remain fearful of any mistakes in incantation – also in the rendering of the ceremonial calls of welcome and the delivery of formal speeches. (Translation by Robert Pouwhare)

93 Sometimes called tūrehu or pakepakehā, patupaiarehe were not fairies in the European tradition. They were similar to humans but were mysterious beings who were seldom seen because they feared the light. They were primarily associated with the night, twilight hours or heavy mist. They were known to seduce people away from familiar environments with the music of their flutes and they possessed magical powers and secret knowledge.

In Episode 5 during the tohi ceremony⁹⁴ Makeatūtara, the father of Māui, makes a mistake that has a catastrophic impact on the demigod’s subsequent life.

The following karakia is an example of a tohi (*a ritual incantation*) to dedicate a young child to a deity, in this case to Tūmatauenga, god of war and hostilities.⁹⁵

Tohia te tama nei
Tohia te tama nei
Kia riri kia nguha
Ka whakataka te whatu
Ka tohi ki tai mo Tū
Karo tao karo mahuta
Te toa rere te toa mahuta
Karo patu karo tao
Te toa rere te toa mahuta
Ka tohia ki te tai mo Tū.

*Dedicate this child
Sprinkle this boy
Let him flame with anger,
let him fight fiercely in battle
Swallow the initiation stone
Dedicate him to Tū The God of War
Ward off the spears, ward off the attacks
Be nimble, be agile
Shield off the blows, shield off the spears
Let the warrior be nimble, let the warrior be agile
Dedicate him to Tū The God of War.*

In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, a second example of restored karakia occurs in Episode 9, Ka hopu a Māui i te Rā (*Māui snares the Sun*). In this story, Māui implores Tama-nui-te-Rā (*the Sun*), using a karakia to slow his flight. The language in this ritual is interesting because the demigod alludes to the power of puapua (*the vagina*) and ure (*the penis*).

Ka here i ō ihiihi
Ka here i ō wanawana
Ka here i ō puapua
Ka here i ō mahamaha
Ka here i te ure ō Māui
Hei konā koe te Rā tū mai!
Tū ki tipua
Tū ki te tawhiti
Tū ki māneanea
Tū ki Maru ā Nuku!

*Be inspired by awe and respect
Thrill with quivering fear
Unite your vulva
Bind your vagina
To the penis of Māui
So that you the Sun be halted there!
Stilled in your supernatural power
Fixed in the distance
Tied to the sacred place of the gods
Bound to the power of Earth Mother!*

(Translation by Robert Pouwhare)

Thirdly, in Episode 10, Te-Ika-Whenua-a-Māui (*The Great Land Fish of Māui*), Māui creates magic by ritually speaking to the fish, encouraging it to take his bait. Once seduced, the fish metamorphoses into land with the line Ka hapahāpai te toka a Nuku – (a reference to Nuku, being the truncated form of Papatūānuku – The Earth Mother). Māui says:

Taku ika
Taku ika
Taku ika werotī
Taku ika
Taku ika
Taku ika werotā
Kā hī te moana
Kā hī te moana
Ka hapahāpai te toka ā Nuku
Kā hapahāpai te toka ā Rangi
Tau tika! Tau tonu! Tau nui ki te hāpā Rangi

*O my fish nibble on this
O my fish take my bait
O my fish be pierced hither
O my fish nibble on this
O my fish take my bait
O my fish be pierced there
Haul forth from the depths of the ocean
Raise up from the deepest part of the ocean
Lift and heave the mountain tops of Earth Mother
Lift and heave the rocky summits of Sky Father
Let it land directly! Land correctly!
Rest against the great Sky Father!*

(Translation by Robert Pouwhare)

In my interview with Wharehuia Milroy (2018), he emphasised the inextricable link between karakia and the supernatural Māui, noting:

Mēnā koe ka haere ki ētahi ō ngā karakia tawhito, kua kite koe e takoto ana i reira ētahi ō ngā kōrero mō Māui tonu, ā mē ētahi ō ngā atua o taua wā rā. Engari koinā te tīmatanga i roto ō ngā karakia, te īngoa ō Māui e noho ana ... (personal communication; see Appendix 3).

94 According to Moorfield (2011) tohi is to:
...perform a ritual ceremony over a child in flowing water while petitioning the *atua* to endow the child with the desired mental and physical qualities. The child was dedicated to the particular *atua* by immersion or by sprinkling it with water from a branch dipped in the stream. (p. 215).

95 Māui’s original karakia is lost to antiquity.

If you study the ancient karakia, the incantations, you will inevitably find embedded in them, the stories of Māui and some of the other gods of that time. In any case the genesis of Māui’s name can be located in these karakia these incantations ...

(Translation by Robert Pouwhare)

Best (1924) discussed this sense of integration when he wrote, “To draw a dividing line between myth and religion in any account of Maori life is utterly impossible, so intermingled are the two ...” (p. 10). This phenomenon had been discussed by the Native Land Court Judge Wilson as far back as 1866, when he said of Māori, “They were naturally religious. Their affairs, whether political, civil, or social, were all blended with religion or superstition ...” (p. 37).

The blending of karakia is a distinguishing feature of *Māui te tangata, Māui te tipua, Māui te atua*. The work opens and closes with powerful rituals. The first episode draws us into the pūrākau with formal genealogical references taken from karakia contained in whaikōrero (with phrases that hark back to the Creation cosmogonies). This opening invokes epochs of time and space where there is a period of Te Kore (*of Nothingness*) before there is mention of long periods of Te Pō which depict aeons of darkness, of great and immensely long periods of night. Finally after an eternity, Ranginui and Papatūānuku and their children (the gods) appear.

I te Tīmatanga ko Te Kore
Ko Te Kore te whiwhia
Ko Te Kore te rawea
Mai i Te Kore
Ko Te Pō
Ko Te Pō nui
Ko Te Pō roa
Ko te Pō uriuri
Tihei mauriora
ki te whai ao ki te ao marama!
Inā Ko Ranginui
Ko Papatūānuku.

*In the beginning there was the Void
The Great Nothingness where nothing
could be obtained
The Realm of Potential Being
From The Void
Came The Darkness
The Great Night
The Long Night
The Night of Intense Darkness
Behold the First Sneeze of Life
T’is Daylight, T’is The World of Light!
Behold The Sky Father
Behold The Earth Mother.*

(Karakia and Translation by Robert Pouwhare)

The work closes with a dramatic climax of Hine-nui-te-po’s curse. I have designed this to reinforce to a listener, the epistemological foundation of the Māui network, that emphasises genealogy and consequences. Thus, *Māui te tangata, Māui te tipua, Māui te atua* is bookended by karakia; they open and close the work and prefigure other karakia that accompany Māui’s engagements with the physical and the non-physical world.

When I chose to reintegrate karakia in this work I was reminded of my interview with Gloyne (2018) who, while affirming the sacred nature of pūrākau as offering insights into the qualities of the gods, also lamented that we Māori are not entirely blameless for not transferring the depth of this information. He argued that we are not being proactive enough. He also said:

Nō reira kei roto i ngā kōrero nei ngā kōrero tuku iho ngā kōrero, ngā pūrākau ngā kōrero iho atua - he kupu anō pea tēnei mo te pūrākau. Kei reira he akoranga, kei reira he māramatanga, kei reira he whakatūpatō. Katoa ērā he tika katoa ērā. Ko te mate ō naianeī, kua kore tātau kua kore rānei tātau e kaha ki te whakaako i ngā tamariki ki ngā kōrero ki ngā kōrero akoranga i roto i aua pūrākau nē? Ki tā te Māori titiro, ki tā te Māori titiro ... (personal communication; see Appendix 3).

Therefore in these narratives, in these oral traditions are the mythologies, the stories and words of the essential qualities of the gods – perhaps this is another definition for the word pūrākau. Within them are acquisition of learning and knowledge, of teaching, they contain wisdom, they also warn to be cautious and vigilant. They are all true and appropriate. The problem now is that we have lost the ability to teach our children the true meanings of these narratives. From the Māori perspective, from the Māori world view ...

(Translation by Robert Pouwhare)

Horton and Freire (1990) have said that “without practice there is no knowledge” (p. 97) and by reintegrating karakia into the narratives of *Māui te tangata, Māui te tipua, Māui te atua*, I have sought to contribute to a discernible shift in contemporary Māori storytelling.⁹⁶ The authors have suggested that “We make the road by walking” (ibid., p. 3), and by addressing through the act of storytelling, the marginalisation of what is spiritual and ritualistic in the Māui narratives, I have tried to demonstrate something of the mana and beauty of pūrākau.

Having now discussed the agencies of bowdlerisation and infantilisation, and their impact on Māori storytelling, it is useful to consider the structure of the Māui narratives.

96 I am aware that a few months before the submission of this thesis, Penguin released Ihimaera and Hereaka’s anthology of Māori narratives, *Pūrākau; Māori myths retold by Māori writers* (2019). It is a collection of modern renditions of the ancient narratives which are lively, often humorous and creative. There is a mixture of poems and short stories, although written in English the closing epithet Ka mua Ka muri in te reo holds a promise that more may be offered in te reo in the future.

TE HANGA O NGĀ PŪRĀKAU MO MĀUI TE TANGATA, MĀUI TE TIPUA, MĀUI TE ATUA

(A CONSIDERATION OF STRUCTURE IN MĀUI TE TANGATA, MĀUI TE TIPUA, MĀUI TE ATUA)

FRAGMENTATION AND RECONNECTIVITY

When we think of Māui today we normally consider the episodes of his life as discrete, adventures featuring a heroic protagonist who faces a problem and achieves an outcome by moving from equilibrium, through disequilibrium, and back to equilibrium again (Todorov & Weinstein, 1969).⁹⁷ Yet the fragmentation of this complex network of stories is essentially a post-colonial phenomenon. In traditional Māori experience these stories were connected.

Although Best (2005) suggests that the Māui myths have “no proper order except the accounts of his birth and death” (p. 335), traditionally the stories formed part of a complex interconnecting narrative that traced the demigod’s journey with detailed accounts that cross-referenced information from accumulating adventures (Figure 4.4).

Although told in a linear sequence in this project, as the study is progressed into a post-doctoral digital network, the episodes will be accessible via user selection with only episodes 1, 2 and 14 in fixed positions.

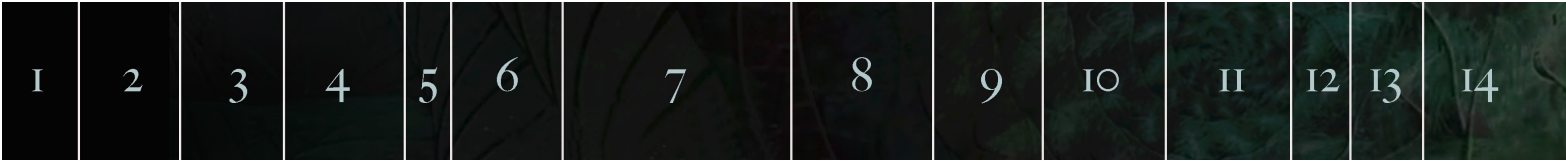


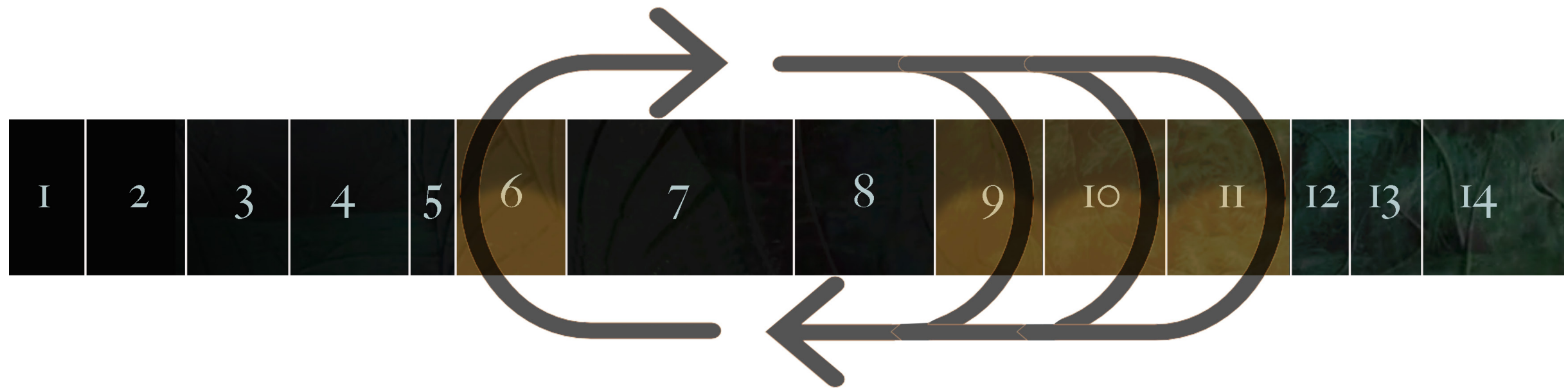
FIGURE 4.4

Visualisation of the order and duration of the episodes in *Māui te tangata*, *Māui te tipua*, *Māui te atua*.

The episodes are:

Episode 1 – Te Whānautanga o Māui	<i>The Birth of Māui</i>	duration: 3.00
Episode 2 – Ka Kitea e Māui tōna Whaea	<i>Māui finds his mother</i>	duration: 3.49
Episode 3 - Ka kitea e Māui He Ao Hou	<i>Māui finds a new world</i>	duration: 3.42
Episode 4 - Māui te kaipanoni hanga	<i>Māui the shapeshifter</i>	duration: 4.35
Episode 5- Ka kitea e Māui tōna Matua	<i>Māui finds his father</i>	duration: 1.50
Episode 6 – Murirangawhenua	<i>The Enchanted Jawbone</i>	duration: 4.18
Episode 7 – Mahuika	<i>Goddess of Fire</i>	duration: 6.53
Episode 8 – Māui Te Kaiwaihanga	<i>Māui the Inventor</i>	duration: 5.36
Episode 9 – Ka hopu a Māui i Te Rā	<i>Māui Snares the Sun</i>	duration: 4.42
Episode 10 – Te Ika Whenua a Māui	<i>Māui’s Great Land Fish</i>	duration: 4.20
Episode 11 – Ko Māui rāua ko Tuna	<i>Māui and Tuna</i>	duration: 5.02
Episode 12 - Ko Māui rāua ko Irawaru	<i>Māui and Irawaru</i>	duration: 3.21
Episode 13 – Niniwa- i -te-rangi	<i>The Rainbow Goddess of the Heavens</i>	duration: 3.58
Episode 14- Hine-nui-te-pō	<i>The Goddess of Death</i>	duration: 5.35

97 Todorov’s Narrative Theory proposes five stages to a story. He suggests its structure moves from Equilibrium through Disruption (a problem occurs), to Recognition (the protagonist thinks about how to resolve the problem), to Repair (the protagonist takes action that resolves the problem), to a New Equilibrium (life returns to normal or a better state).



There are numerous examples of cumulative, interconnecting information in the Māui narratives, but three examples might serve as illustrations. First, after the flawed ritual of Māui's tohi ceremony, listeners to early pūrākau knew that a dark fate hung across the demigod. Each new story held above Māui's adventure, a sword of Damocles. Second, when Māui was rescued by Tama-nui-a-Rangi after being aborted, he acquired magical powers. Through the progression of stories, this power increased, especially after he accessed the magic of Murirangawhenua. This magical power manifests itself in a number of episodes and we see Māui exercising it with increasing skill and audaciousness. A third example may be seen in Māui's acquisition and utilisation of the jawbone of his tipuna Murirangawhenua (Episode 6). Using this device, he was able to attack the sun (Episode 9) and fashion the hook that eventually fished up the land, Te Ika Whenua, (*The Great Land Fish*) (Episode 10). (Figure 4.5).

FIGURE 4.5

Visualisation of interconnected narrative information related to the enchanted jawbone of Murirangawhenua. This artefact is first mentioned in Episode 6 when Māui ritually washes the bone to acquire its magic. In Episode 9 he employs it to trap the sun and in Episode 10, it is used to fish up *Te Ika Whenua*. Although I do not state it explicitly, in Episode 11, it is also this jawbone that Māui uses to slice off Tuna's head and tail.

THE MYTH CYCLE

Walker (1990) describes the intricate accumulation of Māui stories as a “myth cycle”.⁹⁸ He notes:

The mythological origins of Maori society are laid out in three major myth cycles, beginning with the creation myth of Ranginui, the sky father, and Papatuanuku, the earth mother. The second sequence of myths deals with the adventures of the demi-god Maui, who fished up the land and brought many benefits into the world for humankind. The third series of myths deals with the life of Tawhaki, the model of an aristocratic and heroic figure. The central characters in the myths are gods, their progeny and their human descendants. (p. 11)

Although Mackillop (1998) suggests that the term Mythological Cycle is somewhat awkward, he notes that the words originally described early stories about the origins and the remnants of pre-Christian religion. Specifically they were associated with five migratory invasions of Ireland and incidents associated with the Tuatha Dé Danann.⁹⁹ Mackillop observed that the characters appearing in a myth cycle were normally god-like beings, but not gods,¹⁰⁰ and works from these cycles included verse texts, prose tales and pseudo-historical narratives. Other cultures have also produced interwoven, episodic narratives called cycles.

98 Metge (1999) also uses the term ‘myth cycle’, describing “four main and two minor story cycles” that include the “Māui cycle” and the “Tawhaki cycle” (p. 4).

99 The Tuatha Dé Danann are a supernatural people in Irish mythology. They are understood to represent the significant deities of Gaelic Ireland before the arrival of Christianity.

100 He suggests that this is because the Christian chroniclers who composed the writings were generally reluctant to refer to the Tuatha Dé Danann and other beings explicitly as gods.

The *Nibelungen Cycle* found in Scandinavian and German literature was popularised by Wagner’s epic *Der Ring des Nibelung* (1874). These stories are broadly concerned with a heroic protagonist Sigurd/Siegfried and the downfall of the Burgundian family. This cycle is motivated by a curse and a ring that passes from a dwarf named Alberich into Sigurd/Siegfried’s hands, and from there the cycle progresses through numerous episodes where everyone who comes into possession of the adornment is eventually destroyed. By comparison, the French *Vulgate Cycle* is a collection of interconnected volumes of chivalric romance that was a significant source of the Arthurian legend. It contains the stories of Guinevere, Merlin, Lancelot, Arthur and the Knights of the Round Table and, although it does not contain deities, it is governed by rituals, curses and the exercising of supernatural power.

Although *Māui te tangata*, *Māui te tipua*, *Māui te atua*, is influenced by a curse and follows a series of episodes, I do not describe it as a myth cycle. Although it begins with a problematic birth and a tragic end (as in the *Vulgate Cycle*) and, like the Tuatha Dé Danann narratives, it contains god-like beings and pre-Christian events, unlike myth cycles, the narratives concern the exploits of a single protagonist (Māui).

MYTH MESSAGES

Walker (1978) suggests that Māori myths and traditions are arranged in a logical inter-related system that explains and validates significant ideas and the social condition of people. He argues that embedded in these narratives are “myth messages” (pp. 31-32), which in many cases offer guidelines for contemporary human behaviour. He also posits that mythology is a “mirror image of a culture, reflecting actions, philosophy and beliefs”, what he describes as “charters for human behaviour” (ibid., pp. 19-20).

A few examples from *Māui te tangata*, *Māui te tipua*, *Māui te atua*, may help to illustrate this. First, Māui’s inauspicious birth in Episode 1 shows that he is the result of an abortion. This story creates a cultural precedent allowing Māori women to consider such a decision. As recently as in my parents’ generation, women used harakeke (flax) concoctions to expedite the termination of a pregnancy.

Second, in Episode 5 Māui’s father conducts the tohi ceremony, but he makes mistakes with the incantations. As humans, we are reminded here of the fragility and importance of sacred knowledge and the consequences of not treating it with respect. However, we also learn through Māui’s adventures that knowledge must also be relentlessly pursued, sometimes beyond the conventions of what is preordained. Māui’s journey to gain knowledge about fire and energy carried enormous risk and, in Episode 7, we see him engaging with his dangerous ancestor Mahuika. His inexorable quest to know sometimes had life threatening consequences, but he demonstrated cunning and persistence. By reaching beyond the experience and expectations of others, Māui is credited with introducing new ideas, new ways of thinking, and new ways of doing. We see this epitomised in Episode 8, when he invents new hooks, nets, pots and traps and thus acquires the title Māui-nuka-rau, the ‘trickster of men.’ Indeed, Walker observes that “Maui is the hero who rises above circumstances to prove that the principle of primogeniture was not incontrovertible (p. 22).”

However, in *Māui te tangata*, *Māui te tipua*, *Māui te atua* we also encounter many other messages about human behaviour; retribution for rape (Episode 11), the capricious nature of relationships within a family (Episode 12), the treachery of beauty and ideals that may be only skin deep (Episode 13), and the cost of human arrogance

(Episode 14).¹⁰¹ As such, the Māui pūrākau may be seen as more than folk tales; they are complex discussions about the human condition and the social and esoteric environments we must negotiate.

Te Wharehuia (2018) reminds me that Māui is a constant in our lives. He is on our lips, he is on our marae and he is in our hearts. He continues to hold up the mirror to remind us of our strengths and our weaknesses, our ambitions and our foibles. He says:

Mē kī ko Māui, i whakatakoto mai ia i ngā kōrero. Engari kei roto e whakatauirā mai ana i ngā āhuatanga mo tātau te tangata. Ngā weriweri ō roto ia tātou, te aroha o roto i a tātau, te riri, ērā āhuatanga katoa. Ka pā katoa mai ki roto i ngā kōrero pakiwaitara ā ō tātou pākeke i taua wā rā. Ka mutu mē taku mōhio i au e whakarongo ana ki ētahi ō ngā karakia, kei te rongo au e whakahuahuatia ana te ingoa ō Māui, ō Hine-nui-te-pō ... (personal communication; see Appendix 3).

Let’s say Māui laid down the foundation of these narratives. Contained within these stories are exemplars for how we humans should behave. They reveal the evil side of human nature, they reveal the loving and compassionate aspects of human beings, they reveal the aggressive nature of people; every aspect of human behaviour. They are immortalised in the stories of our ancestors. And I know that when I sit and listen to some of the karakia, I continue to hear the names of Māui and Hine-nui-te pō...
(Translation by Robert Pouwhare)

101 It is worth noting that in the back story to this episode we also encounter an admonition against incest. Hine-nui-te-pō’s father Tāne became her lover and when she discovered his true relationship to her, she fled to the underworld out of whakamā (*shame*). Here she assumed the persona of the Great Goddess of Death. This created a cultural prohibition in Māori society where incest was strictly forbidden.

THE PHYSICAL STRUCTURE OF MĀUI TE TANGATA, MĀUI TE TIPUA, MĀUI TE ATUA

In an effort to address the fragmentation and siloing of Māui pūrākau, I have created *Māui te tangata*, *Māui te tipua*, *Māui te atua* as 14 digitally constructed episodes, narrated in te reo Māori. These episodes trace a trajectory from a time before time, then progress through Māui’s abortion and arrival, into a series of events that conclude with the narrative of his death. The stories have been researched and composed so they demonstrate interconnectedness.

In their present form they represent a proposal for future funding. The first 13 episodes are ‘blocked in’. They feature visuals that suggest the mood of the narrative and indicative written translations that provide non-speakers or early learners of te reo Māori with sufficient information to enable them to access the spoken narrative material. Episode 14 provides an indicative advanced treatment where, visually and typographically, a more developed rendition of the storytelling is presented. This episode includes acted character parts and sketched visuals of what will later become VFX (special effects) constructions.

It is envisioned that the composite network will be used as part of a pitching proposal to secure funding to develop 14 fully interactive apps for release to students of Māori language.

In this final iteration, episodes 3-13 would not be fixed chronologically, so one would be able to visit these stories in any order and each would maintain its current content. However, an episode will only be fully appreciated when it is connected through links in the network to other stories. Such links would tie us thematically to related stories about Māui, for instance his trickery, or his alternative uses of the jawbone of Murirangawhenua, or his employment of magic, or his engagement with family or atua. By clicking on the

written Māori words featured on the left hand side of the screen, listeners will also be able to link to definitions and discussions about their use and meaning.

However, as it stands *Māui te tangata*, *Māui te tipua*, *Māui te atua* is a collection of composed, dramatically orated stories in te reo Māori, that are woven together with thematic threads.

NGĀ ARIĀ HANGARAU, ĀTANGA Ō TE TAKOTO O NGĀ PŪRĀKAU
(TECHNICAL AND AESTHETIC ASPECTS OF THE DESIGN)

In this final part of the commentary I will focus on specific features of *Māui te tangata*, *Māui te tipua*, *Māui te atua*, specifically the work’s iconography, typography, sound and colour.

ICONOGRAPHY

The imagery in *Māui te tangata*, *Māui te tipua*, *Māui te atua* is indicative.¹⁰² Although in recent years books and animations have often depicted gods and heroes in Māori narratives in a figurative manner,¹⁰³ in this work I have chosen to use land, oceans and the heavens as metaphors. Conceptually I have been guided by the idea of he ao kore

102 While some of the imagery is my own, other visual material is gathered from online repositories. Although it can be used for the examination of the thesis, (and as a private pitch document), under the university’s Screenrights license [<https://www.screenrights.org/screen-audiences/screenrights-licences/new-zealand-educational-licences/>], the imagery cannot be employed for commercial purposes. In this work, the indicative footage is provided for discussions with funding agents and producers and is indicative of what might eventually be filmed.

103 Indicative of this treatment are: Animation Research Ltd.’s (2012) *Tales From the Mythologies of Creation*, Maui and Aoraki, Kiwa Digital’s (2015) *Ngā Atua Māori* and Gossage’s (2009) *How Maui Slowed the Sun*.

tangata (*a world without people*). I saw these narratives drawing their power and mystery from what was not explicit in a time before man. I also wanted to avoid visually didactic illustration that might overpower the intensity of the oratory. Accordingly, the imagery has been designed as metaphors and dark environments for oral accountings of action.¹⁰⁴

Salmond (1983) states that “metaphors apply literally to the Maori case, where knowledge and power could be ‘talked into’ physical objects ... and fixed there by name” (pp. 65-87). In other words, metaphors hold the power of being, both as an allusion and an essence; they are an encasement for ideas and by extension, pūrākau. In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, the churning oceans, the dreamlike drift through ancient forests and across landforms, and the billowing of heavens are companions to the storytelling. They are sometimes abstract and sometimes figurative (figure 4.6), and they represent genealogical links between the cosmos, land, rivers and oceans as living forces. These realms are governed by supernatural forces, therefore in my work, the gods are exemplified rather than literally rendered.

¹⁰⁴ There is a slight break with this in episode 14 although, even here, only Māui and creatures are given figurative form. This approach provides funding agents with two alternative approaches to iconography, but my preference is for subtlety and a restrained visual context for told stories - rather than explicit dramatic depiction.



FIGURE 4.6

Screen grabs from Episode 2 (Ka Kitea e Māui tōna Whaea - *Māui finds his mother*), showing complementing abstract and figurative environments.

In making this decision I am reminded that Rangihau (1992) argues that Māori cultural identity is the connection between whakapapa and whenua. This whakapapa extends throughout the entire universe and everything in the universe is inter-related. The primeval parents Ranginui and Papatūānuku and all living and non-living matter is connected; tied together by whakapapa. These relationships are the foundation of a unique worldview. This concept is both epistemological (as this experience frames the way that we see the world) and ontological (because Māori realities grow out of this environment). He ao kore tangata, in my work, is an artistic expression of this idea.

In *Māui te tangata*, *Māui te tipua*, *Māui te atua*, whenua is presented visually as dark and mysterious. It is more than landscape. In Episodes 3 and 4 the land and the environment are restricted in colour to invoke mystery and darkness. Episode 3 is about Māui following his mother into the underworld and the palette is cool grey green and time lapse clouds suggest another physical dimension below earth. Similarly in Episode 4 the story takes place in Rarohenga, the underworld, and the footage is muted. There is focus on a kererū a wood pigeon who is the metamorphosis of Māui into that world. But even here the colours are stripped back to a ghostly dark green and grey palette. The thematic approach of he ao kore tangata meant that the environment and forces within it became replacements for deities. Thus, in Episode 7 when Māui unlocks the secrets to making fire, we do not see a physical representation of the ancestress Mahuika; instead her identity is interpreted as searing flames, the churning of lava and incendiary eruptions into the heavens.

Earth and the heavens are fundamental iconographic concepts in this work which draws on specific Māori understandings. All tribes concur that Papatūānuku and Hine-nui-te-pō are the two figures Māui cannot ignore. Papatūānuku is the land and the source of life. Hine-nui-te-pō represents death. Both are mothers - one nurtures us in life, the other is the mother who consoles us in death.

TYPOGRAPHY

The design and choice of typefaces in this research project was challenging because of the narrative's concern with ideas that are sometimes abstract, arcane and enigmatic. When designing *Māui te tangata*, *Māui te tipua*, *Māui te atua*, it was my intention to emphasise the oral origins and traditions of te reo Māori. Accordingly it is the spoken word that carries the weight and drama of the work and type is used as a supporting device. It is synchronised with speech and it works on the screen in concord with what is heard (Figure 4.7).



FIGURE 4.7

Comparative treatment of type in he ao kore tangata environment before and after darkening. So the text spoke with more immediacy than the imagery, I chose to lessen the impact of the backgrounds by making them relatively dark so the reversed out [white] text was more easily read. However, both text and imagery were designed to be lower on the hierarchy of impact than the oral narration of the stories. By having imagery less detailed and at a reduced level of contrast, typographical commentary has been elevated.

I chose to approach writing as sound. In other words, I experimented with how type might appear on screen and dissolve or transform in the manner of the spoken word. In Episode 1, accompanying the opening karakia and whakapapa there is no imagery to reflect the meaning of Te Kore, (*the Vast Nothingness*). Words appear in the darkness to suggest a simmering in time. The type is unstable, being clearly discernible one moment then vibrating and dissolving into nothingness (in the manner of decaying sound) (Figure 4.8).

In developing this treatment with Victor Cham, I wanted the type to allude to the serif typefaces evident in early Māori publications (Figures 4.9 & 4.10). Accordingly we used a new version of the typeface Garamond (circa. 1510). The face provides a rich range of accents that allows it to be used when specific additions to letter forms (like macrons) are necessary.

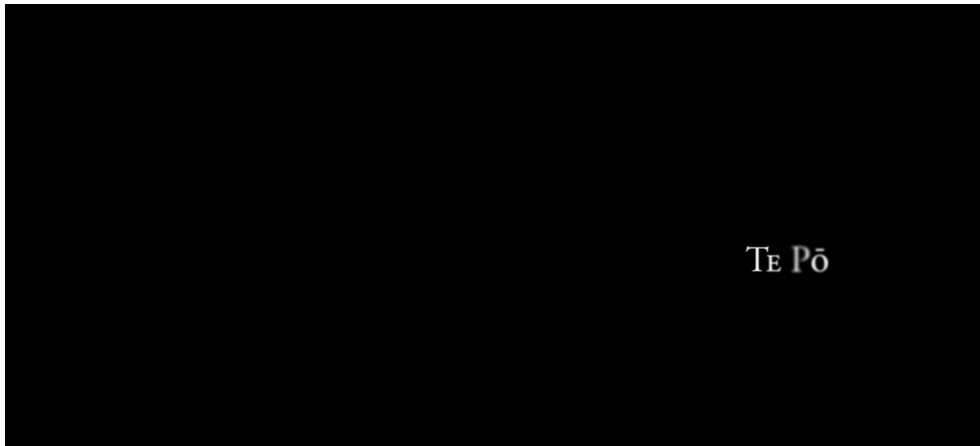


FIGURE 4.8
Screengrab from Episode 1, Te Whānautanga o Māui.

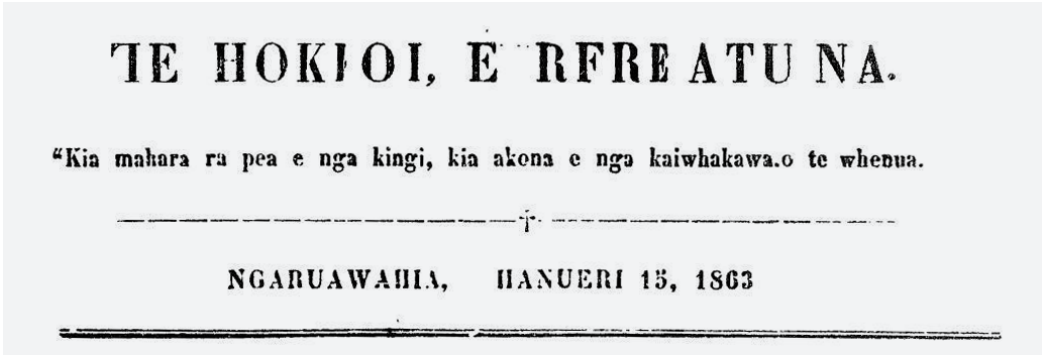


FIGURE 4.9
Mast header from the Tainui newspaper Te Hokioi e rere atu na (1862). Serif letters presented in Māori publications were dominant because they were the most common letterpress forms imported into New Zealand at the time. These typefaces came with the printing presses that was brought back by early Māori with an interest in print from Europe.

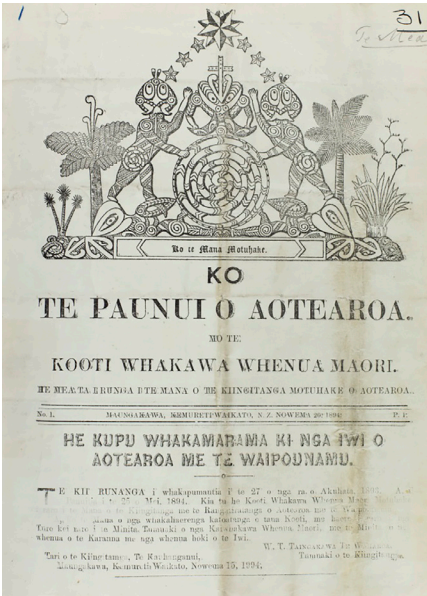


FIGURE 4.10
Mast header as it appeared on the front page of Te Pahi o Matariki, Cambridge, Aotearoa. Kingitanga (Māori King Movement) Māori language newspaper from 1894. Published Collections - Hocken Collections: S14-573a.

POSITIONING OF TYPE

When a foreign language film is broadcast, it is normally subtitled. Conventionally, translations are justified centre-bottom on the screen and are keyed to dialogue. In my work this convention is employed but subtly altered. English translations are in lower case with capital letters where appropriate. They read like sentences. They are set in Garamond (for continuity with words appearing in Māori) but, they move very quickly because they are responding to what is being spoken. One needs to concentrate to keep pace with the oration.¹⁰⁵

Conversely, keywords in Māori are larger and are capitalised for differentiation. The X-height of the first letter in each word is enlarged to add character and intensify the mana of the language. These words are always off centred and may be positioned to the left or right of the frame depending on the imagery with which they are being integrated (Figure 4.11).

Where karakia appear in the storytelling, they are not translated, their mana and the rhythm is preserved with minimal distraction; we dwell within them, experience their flow and encounter them as self-contained and absolute.



FIGURE 4.11

Screengrab from Episode 10, Te Ika Whenua, (*The Great Land Fish*)

¹⁰⁵ I am aware of this challenge, but my emphasis has been on English operating in a secondary support role, rather than dictating the pace of the oral narration. I have designed the translations so that normally one can grasp the meaning before a phrase and sentence disappears.

SOUND

Sound in *Māui te tangata*, *Māui te tipua*, *Māui te atua* serves dual purposes. It is used to narrate; to carry the content and emotional fluctuations of a story, and it also presents a unique sonic resonance through the integration of traditional Māori instruments.

Instruments like pūkaea, pūtōrino, pūrerehua and kōauau¹⁰⁶ are used to facilitate movement and emotions between the spiritual and physical worlds. These instruments are often haunting and mysterious, speaking of he ao kore tangata, a mythical time when the world was without people and the physical and esoteric dwelt as extensions of one another.

NARRATION

I wrote and performed the oral renditions of the pūrakau. In doing so, I attempted to reconstruct the traditional rhythms of storytelling and to emphasise by repetition and pronunciation the mana of Māori storytelling. Such narration requires concentration and a deep understanding of both the narrative form and the worldview from which it emanates.

Mindful of the tapu material I was dealing with, the narrations took multiple iterations, rewriting and re-recording until we had achieved a final version for each episode. I spent numerous hours in kōrero with the sound engineers so we could achieve the level of intensity and integrity required.¹⁰⁷

The performances were recorded over several weeks in an acoustically fitted studio, by Maree Sheehan¹⁰⁸ at Auckland University of Technology in 2018 and 2019. Maree used a Røde Classic II condenser mic with Pro Tools HD and rendered the audio mixes as MP3 sound files.

In addition to narrating the stories, in Episode 14 I also performed the part of Māui (but with a higher voice inflection). In this episode the character of Tīrairaka was performed by Jamie Cowell (Ngāti Porou, Waikato), because her voice projected a youthful, mischievous tone. The role and karakia of Hine-nui-te-pō was performed by Makarita Howard (Ngāpuhi, Ngāti Wai), kai karanga (*senior ceremonial caller*) of Ngā Wai o Horotiu Marae at AUT. The voice of the Great Ancestress of Death had to project power and a strong sense of authority. Makarita was deeply experienced in karanga. She is an older woman who is fluent in Ngāpuhi reo and she quickly understood the tapu nature of our undertaking. Her voice had the mana and intensity to carry the emotion and rage that marks the tragedy of Māui’s demise.

SOUNDSCAPE

The soundscape for *Māui te tangata*, *Māui te tipua*, *Māui te atua* was conceived as a tiered, dark world that suggests mystery and drama. Thematically it was based on an understanding that the Māui narratives are open to a number of interpretations. Maree Sheehan recorded the voice-over tracks, laid the music tracks and engineered the final sound mix.

Sonically, in *Māui te tangata*, *Māui te tipua*, *Māui te atua* we encounter narration, acoustic instrumentation, sound effects and the sounds of the taonga pūoro.¹⁰⁹ In the sonic design, electronic sound synthesisers and drum samples were employed to generate individual timbres that responded to and enhanced both the ethos of the narrative and its content.¹¹⁰ In interpreting he ao kore tangata as a mythical epoch, Sheehan used diverse musical chord structures and added diegetic foley, including wind, lightning, rumbling earth sounds, water and bird song, to create a dark, dramatic and nebulous accompaniment to the stories.

THE SOUND OF TE KORE

Indicative of the way that sound was designed to speak to Māori ontology, it is useful to consider the opening of Episode 1. Here we encounter sound before sight. This is the realm of the metaphysical; Te Kore ... the space before darkness. This is a time before time, before things are possessed, before things are felt. In this nothingness, sound reaches out to us almost formless, we hear the whirring of the porotītiti (*a whirling spinning disc*) that provides a dark, soft rhythmic hum. This hum contributes to the low vibrational frequency underpinning an accompanying recording of wind. Another traditional instrument, the hue puruhau (*gourd*), emits a deep booming resonance accompanied with the sound of breath and the word “ha”.¹¹¹

106 Other taonga pūoro used in the work were the porotiti (*whirling spinning disc*), the hue puruhau (*gourd*), kōauau (*short end blown flute*) and kōhatu (*stones*) and pūrerehua (*bullroarer*).

107 Critical to Māori language revitalisation is “Ko te reo kia tika, ko te reo kia rere, ko te reo kia Māori” (Kāretu, cited in Milroy 2014, pp.197-203). This is the idea that the language must be correct, it must be fluent and it must come from a Māori headspace. This is in order to transmit it correctly into the future, otherwise linguistic errors can be perpetuated. This is a major consideration in *Māui te tangata*, *Māui te tipua*, *Māui te atua* because of its potential as a teaching resource.

108 Maree Sheehan (Ngāti Maniapoto-Waikato and Ngāti Tūwharetoa) is a Māori sound designer and musician.

109 The taonga pūoro traditional musical instruments were performed by Mahina Kauī (Ngai Tahu) and recorded by Maree Sheehan.

110 The synthesiser pads applied were from the Logic Audio library soundbank (Sunrise synth pad, Analog swell pad, Dark swell synth and Mercury raindrops synth). These sounds were created through the manipulation and experimentation of EXS24 II and ES2 synthesiser modulators, oscillators, LFOs and envelopes and filters.

111 Many Māori iwi (tribe) believe that the land, trees, rivers and mountains in their rohe (region) have their own breath and parts of the ecosystem talk to each other. “Te ha o taku maunga ko taku manawa” – the breath of the mountain is my heart – is how Ngāti Tūwharetoa express their reverence for Tongariro (Baird, 2013, p.1).

Sheehan suggests that the way the musician plays with the hue and combines her breath and words produces an evocative sound that resonates with the breath of Papatūānuku (personal communication, 2015).

In Episode 1, this mysterious layering may be understood as a form of expressive silence (Moncrieff, Dorai & Venkatesh, 2001).¹¹² Te Kore is not portrayed as emptiness, but interpreted as epochs of nothing. Yet within this nothingness there lies potential. The sound design draws us into the Māui narratives through a formal genealogy that existed before time. Here, Te Kore is a phenomena that is unknowable. It is the first set of whakapapa constructed by our ancestors and it lifts itself into being through a distinctly Māori epistemology that explains the beginnings of the universe.

COLOUR

Finally, it is useful to briefly discuss the use of colour in the work. In *Māui te tangata*, *Māui te tipua*, *Māui te atua* time does not move naturally; it floats and elides and within it colour is restrained (Figure 4.12). The episodes broadly transition in a colour palette that moves from monochromatic darkness, through desaturated cyans and blues, to deep orange reds ... culminating in a fuller colour palette in Episode 14 (Figure 4.14).

FIGURE 4.12

Screengrab from Episode 8 (Māui Te Kaiwaihanga - *Māui the Inventor*). Colour is normally heavily desaturated in the stories so it neither intrudes visually nor suggests a period after he ao kore tangata. By using a passive palette I am able to draw footage from diverse environments into greater concord while maximising contrast for type that sometimes must be read relatively quickly.

FIGURE 4.13

The colour palette as it transitions out across the 14 episodes of *Māui te tangata*, *Māui te tipua*, *Māui te atua*.

112 The authors discuss ‘expressive silence’ as an indexical sign in film audio design.



THE SYMBOLISM OF COLOUR

Although the colour palette has been deliberately muted in order not to distract from the aural experience, the role of colour in underscoring thematic emphasis is distinctive in the work. For example, the deep red-orange colour range used when Māui and his brothers snare the Sun in Episode 9, emphasises heat and the need for the assailant to have his thirst quenched. The palette also reinforces Māui’s sense of rage and urgency.

In Episode 5 when Māui meets his father, the theme of flowing rivers has been used to reinforce the ancient use of water in traditional ceremonies. The colour palette employed here is a dark, bruised, blue grey that hints at the foreboding of disaster.

However, it is probably in Episode 11 (the rape of Hina), that the symbolism of colour becomes the most dramatic. Here a desaturated red palette has been used to complement both the explicitness of the storytelling and the terrible nature of Tuna’s crime. In this episode whenua becomes flesh, the same land we encountered in other stories is now symbolically transformed by colour into the corporeal. It looks like meat. This is not a coy story about Wohler’s (1874) nameless, smooth, slimy creature who ravages Hina when she is swimming. It is about brutality and rage. I have used colour here as a defiant reclaiming. It is intense and unapologetic. It defies the mechanisms of infantilisation and bowdlerisation; it does not seek to appease the sensibilities of viewers who have become accustomed to euphemistic allusion. Through the symbolic application of red, form takes on new meaning and the intensity of the myth message becomes both insistent and inescapable.

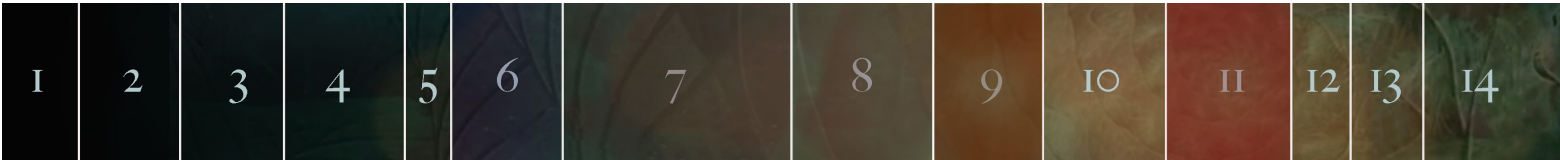


FIGURE 4.14
Screengrab from Episode 11
(Ko Māui rāua ko Tuna - *Māui and Tuna*).

CONCLUSION

In this commentary on *Māui te tangata*, *Māui te tipua*, *Māui te atua* I have demonstrated how the colonising practices of bowdlerism, infantilisation and fragmentation have damaged the Māui pūrākau and, it is against the action of these agencies that I have constructed the work. By elevating the power of oral storytelling, employing sophisticated te reo Māori, reconnecting sexuality, embedding karakia and drawing attention to narrative and visual themes in the work, I have sought to create a rich network of stories that is rarely connected.

When I was first exposed to these stories they were delivered in te reo Māori and they were part of my childhood. I have tried to replicate that experience in the construction of this work. The network synthesises material from what exists but has been overly simplified, from what has been erased and reinvented, and from what exists but had hitherto been rendered obscure. By creating connections between these stories, we may discern Metge (1998) and Walkers' (1990) deeply embedded Māori myth messages.



5

CONCLUSION

CONCLUSION

INTRODUCTION

The Nigerian poet Ben Okri once said:

To poison a nation, poison its stories. A demoralised nation tells demoralised stories to itself. Beware of the storytellers who are not fully conscious of the importance of their gifts, and who are irresponsible in the application of their art. (1997, p. 111)

Such a statement carries with it a high level of responsibility. It is similar to the responsibilities I have carried since I grew into a young man and my people insisted that I walk into the world finding solutions to the vulnerability of our lands, language and the consequential damage that has occurred to Māori epistemology.

Māui te tangata, Māui te tipua, Māui te atua is more than a set of stories. Through multiple iterations across four years, I have researched, refined and retold these narratives, trying to bring their essence close to the passion, wonder and trepidation that I recalled in the wharenuī at night when the old people told them, not as children’s tales but as rich testaments to what it is to be Māori and to understand culture through story. To complete this thesis, I have had to navigate between languages and ways of knowing, negotiating spaces where things don’t match. The pūrākau in this thesis have been composed and recorded in te reo. This is because the Māori language is still dangerously imperilled. In designing this work, I have tried to contribute to efforts to revitalise the sophistication and drama of the language. In the thesis, ‘language’ is not simply words; it is not understood as vocabulary. It is a mode of communication that contains rhythm, tone and the wairua (spirit) of te reo in its classical style.

In the years of experimentation that lead to composition and performance of the 14 stories and the methodological framework underpinning their development, I have been constantly aware of Thornton’s assertion that, “The Maui story in its authentic form was not shaped for reading and writing, but for oral performance. It is powerfully rhythmical, and probably closer to Maori recited poems than to modern English prose” (1987, p. 95).

In composing the stories I have often used formal language and archaic phrases. Some of this information surfaced from karakia and mōteatea, but other material came from memory, from wānanga on the marae and scholarly discussion between the elders that continued over days. I am deeply in debt to the tohunga (*experts on Māori knowledge*), who allowed me to interview them and their insights and wisdom have constituted both an anchor for my thinking and a challenge. Most of the Māori text in the exegesis I have translated myself and where the words were too archaic, I left them alone for other experts to contemplate. Where I have used the translations by other linguists I have acknowledged them in the text.

REFLECTION AND THE UNDOCUMENTABLE

In 2002 Stephen Scrivener wrote an article that was one of my early introductions to the concept of practice-led research. In it he proposed that a doctoral research project might be conceived of as a ‘Creative Production’. At its core might be a process of critically reflective thinking where an artefact was produced by a researcher that was original in a cultural context. Such an artefact might be expected to respond to, and manifest “issues, concerns and interests ... that reflect cultural preoccupations” (2002, p. 34).

Scrivener’s awareness of the significance of the cultural context of research was insightful but he also saw reflection as an integral aspect of artistic inquiry and he

FIGURE 5.0
Wairere, Te Urewera. (2018). © Marcos Mortensen Steagall.

He horowai ki runga ka kitea
He wairere ki raro e kore e kitea
(Waterfalls above can be seen
Water flowing underground cannot be seen)

suggested that such reflection should be grounded in an “experiment’s ability to keep things moving and the practitioner’s appreciate systems” (ibid., p. 35).

Often the evidence of such movement and the critical evaluation processes underpinning it is made evident in workbooks, designer’s journals or in iterative test pieces that take the form of physical artefacts. However, the refinement of storytelling in the Māori tradition does not produce a series of tangible experiments. Such research does not emanate from an analytical paradigm but instead it is situated within cultural practices. Stories are refined on the marae; whaikōrero poroporoaki (*eulogies and farewell speeches*) at tangihanga (*funeral ceremonies*), at wānanga (*schools of higher learning*) where tribal knowledge, lore, cultural, religious, historical, genealogical and philosophical thinking is shared. Refinements to the art of storytelling also occur in pōwhiri (*welcoming ceremonies*) and at kawanga whare (*ceremonial dawn openings of houses*). In this research, the iterative refinement of storytelling was developed during formal and informal occasions where connections between pūrākau and life were drawn into close proximity.

Storytelling as research that leads to the refinement of pūrākau is resourced by sound, spirit and the response of listeners in the moment. It relies on kōrerorero (*speaking/discussion*) and mahi (*work*) to draw knowledge from the realm of the tacit/esoteric (Te Kura Huna) into the explicit (Te Kura Tūrama). Such research does not produce a retrievable trail of experiments that can be identified as turning points. It does not lend itself to Schön’s experimental, move testing or hypothesis testing (1983). This said, the design of pūrākau *is* research. In making such an assertion.

I am reminded of the New Zealand Government’s definition of research¹¹³ as an:

... original, independent investigation undertaken to contribute to knowledge and understanding and, in the case of some disciplines, cultural innovation or aesthetic refinement ... Research includes work of direct relevance to the specific needs of iwi, communities, government, industry and commerce. In some disciplines, research may be embodied in the form of artistic works, performances or designs that lead to new or substantially improved insights. (Tertiary Education Commission, 2018, p. 14)

This study was independent; its originality was manifest in artistic and narrative connections made between historically atomised stories. In this regard it might be considered culturally innovative with direct relevance to both iwi and wider communities as artistic inquiry that has raised new insights or caused us to reconsider what currently exists.

EXEGESIS SUMMARY

This thesis asked, “How can pūrākau be designed, such that the deep levels of meaning and understanding embodied in it, are unveiled for a new generation?” To address this question I have presented two documents.

The first is *Māui te tangata, Māui te tipua, Māui te atua*. This is a 14-episode, narrative network of composed and performed pūrākau that begin with the culture-hero Māui’s

birth and end with his death. The work’s inter-related episodes have been designed to make explicit, the power of oral storytelling in te reo Māori. The episodes’ subtitles translate narrative information into English and the graphics emphasise key words in te reo Māori for discussion.¹¹⁴

The second part of this thesis is this exegesis. The document serves as a reflective and critical discussion of the work and the research design underpinning its development. I opened the text with a personal account of my life and a discussion of the political and cultural catalysts that propelled me towards this thesis. In the second chapter I offered a review of knowledge contextualising or resourcing the study. This was followed by a consideration of the project’s indigenous research paradigm and a discussion of the Pūrākau methodology that I designed for the study. In this chapter I also unpacked methods in relation to phases of the research. The final chapter, while being resourced by knowledge discussed in Chapter 2, drew into its critical commentary on *Māui te tangata, Māui te tipua, Māui te atua*, the considerations of tohunga who I interviewed as part of the research process. This chapter discussed my project in relation to three concepts that I posit as colonising agencies: bowdlerisation, infantilisation and fragmentation. I concluded the chapter with a discussion of technical and aesthetic aspects of my design including its iconography, sound, typography and colour.

113 This is the definition used by the government’s Tertiary Education Commission: Te Amorangi Matauranga Matua, to describe research registered for the 2018 national Performance-Based Research Fund quality evaluation.

114 This will occur when the series is developed into an interactive pedagogical device.

CONTRIBUTIONS TO THE FIELD

As a Māori man I find making assertions about my contribution to knowledge a little difficult, as the Māori epithet dictates that Kaore te kūmara e kōrero mo tōna ake reka (*The kūmara, the sweet potato does not speak of its own sweetness*). This is a well-known warning against boastfulness. Another proverb, Ehara taku toa i te toa takitahi, engari he toa takitini (*My success is not my own, it is achieved through the actions of many*) is a reminder of perspective and may be compared to a First Nation American aphorism that: “It takes a thousand voices to tell a single story” (*A Thousand Voices*, Pierce, Martinez, Lucas & Aubrey, 2014).

I am but one of many repositories that tell my version of the Māui stories. I make a concerted effort, along with many other orators and scholars, to resurrect and reconstruct these narratives because they have been damaged over time. I see my purpose here, as inciting the “insurrection of subjugated knowledges” (Foucault, 1980. p.81). The concepts of whakataukī (*proverbs*) like Ko Māui tinihanga, (*Māui of the many devices*) and Ko Māui wharekino (*schemes and cunning stratagems planned in the house of Māui*), encourage me to pursue knowledge and to constantly seek strategies and technologies to advance the transmission of such knowledge into the future. Accordingly, I exist as part of an ongoing flow of knowing. I belong to a greater realm of Māori scholarship that dates back in time and will progress forward from what I offer with this thesis.

This position explained, I suggest that the study might be credited with five contributions.

First is the contribution *Māui te tangata, Māui te tipua, Māui te atua* makes to supporting and revitalising Māori language. The narrative network offers ancient words, phrases, karakia and allusions that are heard. Across the 14 episodes we encounter language expressed beyond

written form, in a manner where its tone, pause, rhythm, pronunciation and context are narratively purposeful and dramatic. To hear Māori storytelling with all of its aural intensity intact, may help to reinforce an appreciation of not only language but also the way it shapes what we know and imagine.

Second, the thesis discusses exegetically and addresses through practice, the historical fragmenting of Māui pūrākau, so the narratives can be encountered as an inter-related whole. To the best of my knowledge this is the first time in Aotearoa New Zealand that this has been done as a composite network and it is certainly the first time it has been created as a filmic text.

Third, in undertaking this project I have developed a unique methodology called Pūrākau. During the research I have published¹¹⁵ and spoken¹¹⁶ widely about this approach. As a methodological construct Pūrākau is more than a metaphor; it demonstrates how an indigenous

epistemology can shape the development of artistic inquiry and it makes explicit how concepts like Te Kura Huna and Te Kura Tūrama as realms of knowing, may become agents in the process of Māori artistic creation.

Fourth, the thesis demonstrates how pūrākau can be elevated beyond intergenerational bowdlerisation and infantilisation. The inclusion of karakia reinforces the power of the Māui pūrākau as sacred texts. This approach provides us with glimpses into ancient epistemologies, mythopoetic language and myth messages embedded into narratives that have become largely stripped of their depth and complexity.

Finally, *Māui te tangata, Māui te tipua, Māui te atua* provides infrastructure for a post-doctoral research project. As a pitch document to funding agencies, the present study will contribute to the development of a pedagogical tool comprising 14 fully interactive apps for release to students of Māori language.

FURTHER RESEARCH

The research in this thesis will be further developed, reconstituted and disseminated through diverse forms including publication, conference presentations and the advancement of *Māui te tangata, Māui te tipua, Māui te atua* into digital apps.

115 Pouwhare , R. (2016a). Kai hea, kai hea te pū o te mate? Reclaiming the power of pūrākau. In *Ka Haka Empowering Performance: Māori and Indigenous Performance Studies Symposium 9(1)*, 1-19. Te Ara Poutama – the Faculty of Māori and Indigenous Development, Auckland University of Technology.

Pouwhare, R. (2017). Hui ē! Tāiki ē!: United and ready to progress the purpose. *MAI Journal*, 6, 2–15)

Pouwhare, R., & McNeill, H. (2018). Pūrākau: He Mahi Rangahau. *DAT Journal*, 3(2), 261-290.

116 Pouwhare, R. (7-8 October, 2017). *He iti te manu, he nui te kōrero*.(Opening address) Māori Indigenous Screen Symposium and Colloquium for Ngā Aho Whakaari, Auckland

Pouwhare, R. (23, November, 2018). *Mai te mātākōrero ki te pūnaha hauropi matihiko*; From oral literature to the digital ecosystem, [Keynote address], Art and Design PhD Student Hui, Ngā Wai o Horotiu Marae, Auckland Univeristy of Technology.

Pouwhare, R. (11, November, 2018). *Pūrākau Methodology* MAI Ora Te Kupenga o MAI National Doctoral Conference, Ngā Wai o Horotiu Marae, Auckland Univeristy of Technology.

PUBLICATION

I am interested in revisiting the content of Chapter 3 (Research Design), to write an article on pūrākau as a methodological approach. There are potentially two peer reviewed journals for such thinking. The first is the Journal of Artistic Research [JAR]¹¹⁷ and the other is *MAI Journal* which is dedicated to Indigenous issues and research. Both journals have rigorous peer review processes.¹¹⁸

CONFERENCE PRESENTATIONS

I have been invited to submit a paper for the 30th International Screen Studies Conference in Glasgow, Scotland (26 – 28 June, 2020). The conference will focus on calls to decolonise, de-centre or de-Westernise established creative canons and intellectual approaches across academia and beyond, through practices in screen-based media.

On November the 16th 2020, Ngā Pae o Te Māramatanga will hold its International Indigenous Research Conference.¹¹⁹ This will take place in Auckland, New Zealand and the focus will be on ‘Indigenous Futures’. Because work can be screened at both of these conferences, I will be able to present examples of the pūrākau along with a discussion of concepts underpinning their development, purpose and aesthetics. These presentations will focus on the use of digital and

emerging technologies in the revitalisation of endangered languages. I will also discuss the Māori concept of facing the future and past as part of the same space. From this point, I will demonstrate, using *Māui te tangata*, *Māui te tipua*, *Māui te atua*, how technology may be harnessed to bring forth cosmology and mythology so it informs both our present and our future.

APP DEVELOPMENT

App development is notoriously difficult. However with adequate funding this proposal will be executed with higher production values and original filmed material. The final iteration of *Māui te tangata*, *Māui te tipua*, *Māui te atua* will be an interconnected series of digital stories with technical capabilities that enable users to interact with other parts of the network. It will also introduce ancient words and ideas in a manner that enhances the mana and beauty of Māori pūrākau.

117 The Journal of Artistic Research (<http://www.jar-online.net/>) is an international, online, open access publication. The periodical enables me to embed episodes from *Māui te tangata*, *Māui te tipua*, *Māui te atua* into an article so I can relate the written discussion back to specific pūrākau.

118 <http://journal.mai.ac.nz/> publish scholarly articles that substantively engage with intellectual indigenous scholarship.

119 www.maramatanga.ac.nz Ngā Pae o te Māramatanga who host the IIRC are Māori leading New Zealand into the future of research. NPM research articulates Māori aspirations on a national level, creating a centre and focus of excellence in indigenous scholarship and seeking solutions to major challenges facing humanity.

IN CLOSING

Ka hoki au ki taku haukainga ki Te Urewera ki taku mārua ki Waiohau, ka rongo au i ngā rākau o te wao tapu nui a Tāne e kōkīhikihi ana mo te wā e āmio kaewa ana ngā atua i ngā pūkohu haumaringi. Ka tapaina te whenua ki o rātau ingoa me ngā ingoa o ōku tīpuna. Ka whakapāwerawera e rātau te whenua ki te kura huna, ki te mātauranga Māori. Mai i te pae tawhiti ko te kōrero mahuki o tōku koroua, o ōku tīpuna mo te wā whaimuri i ngā atua, mo tētahi tipua whakaharahara a Māui me ngā wāhine tipua whakamataku i noho pūtahi ki to rātau ao. Ko ngā pūrākau mo Māui ka tāiri ki te whenua ki te rangi. Kei te takarure tonu tātau i te ingoa o Māui ināia tonu nei i runga i o tātau marae. Inakuanei i mua i te otinga o tēnei tuhingaroa, ka mate mai tētahi o ōku hoa pūmau. I tōna tangihanga ka ūhia ia ki ngā kōrero whakamanahau mo Māui. Ka tika kia pērā, he tangata puta i te ao, he mātanga, he mātatau he mōhio ki te kōrero e whā ngā reo. Engari i ngā poroporoaki, i taku whaikōrero ko taku kī, i te mutunga ka kōrero ngātahi tātau i te reo o Māui rāua ko Hine-nui-te-pō. Ko te reo tēnei o te mate. Engari i roto i te whakaputa i te pūrākau, mo te whai a Māui i te orangatonutanga, ko te mutunga he kōrero mo te ora. Ko te whakahau a Māui, kaua tātau te tangata e mataku, e wehi, kia mātātoa, kia waewae kai kapua. Me uru te wairua waihanga, auaha, rakahinonga hoki. Ki te kī mai tētahi, e haumate ana to tātau reo, kia kaha ki te pakanga kia ora te reo, kia tipu matomato whakahī ki te ao. Ki te kī mai tētahi, kua ngaro o tātau whenua, me tautohe ki te whakahoki i ngā ingoa tīpuna ki runga i ngā whenua. Ki te kī mai tētahi, me moemoeā i roto i te reo o tauīwi, kia kaha ki te moemoeā mo Māui, kia hoki mai ai to tātau ao, to tātau reo.

Mā te kōrero i ēnei pūrākau ka taea te panoni
i te ao...
te mātauranga i roto...
te mauri o te tangata.

*When I return to my homeland in Te Urewera - and to my valley in Waiohau, I hear the trees of the great rainforest. They whisper about a time when the gods roamed through the mists and the land assumed their names and those of my ancestors. In this process, the land became knowledge; our knowledge. Across a vast distance my grandfather and my ancestors speak to me of a time after the gods, of an extraordinary character called Māui and the even more powerful women with whom his world intersected. The Māui pūrākau play out against the land and the heavens.*¹²⁰

Today we still speak of Māui on our marae. A few days before completing this thesis, a dear friend of mine died and at his tangi (funeral) the story of Māui was eulogised and extolled. Although this man was urbane, sophisticated and spoke four languages, at the poroporoaki (farewells to the dead) in my whaikōrero (speech) I reminded him that in the end we all speak the language of Māui and Hine-nui-te-pō. This is the language of death, but in the retelling of the story of the demigod’s quest for immortality, we also have a story of life. Māui reminds us to be fearless, courageous and to take risks. We must be inventive, innovative and entrepreneurial. When we are told that our language is dying, we must fight so that it lives and it stands proudly again in the world. When we are told that our lands are lost, we must fight and give the land its ancestral names. When we are told to dream in another man’s language, we can dream of Māui and our world and our language returns to us.

*Through such telling, we transform the world,
knowledge within it
... and ultimately, ourselves.*

Hoki mai
Ki tō urunga
Ki tō moenga
Ki te paepae tapu a Tāne
Hoki mai!
Te manu ora
Ki te maunga
Kōia e!¹²¹

*Return
Come back
To your resting place
To your sleeping place
To the sacred threshold of the god Tāne
May you birds return
To thrive in your multitudes
To inhabit the mountain
Let it be so!*

120 It is in reference to this, that each chapter in this exegesis opens with a photograph from my valley and rainforests. These images were taken by Dr Marcos Mortensen Steagall especially for the project. They are a way of anchoring what is exegetical in the essence of the knowledge sources that have shaped much of this project.

121 This ancient karakia left to us by our grandfather Te-Iki-o-te-rangi Pouwhare, is an invocation calling the kererū (*the native wood pigeons*) to return in their multitudes to populate the forests in order to sustain the people. It is a metaphor that I employ for the return of the Māori language.



6

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FIGURE 6.0
Ngā Tamariki a Tāne, Te Urewera. (2018). © Marcos Mortensen Steagall.

Kia tipu kia rea
Te pūrākau
(*May our stories grow and flourish*)

Cambridge: Cambridge University Press.

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7

APPENDICES

APPENDICES

APPENDIX 1: ETHICS APPROVAL DOCUMENTS

LETTER FROM AUTEC

21 September 2018

Welby Ings
Faculty of Design and Creative Technologies

Dear Welby
Ethics Application: 17/255 Purakau - Mai matakorero
ki te punaha hauropi matihiko: Purakau: from oral
literature to the digital ecosystem

On 21 August 2017 you were advised that your ethics
application was approved.

I would like to remind you, that it was a condition of this
approval that you submit to AUTEC the following:

A brief annual progress report using the EA2
Research Progress Report / Amendment Form, available at
<http://www.aut.ac.nz/research/researchethics/forms>, or

A brief Completion Report about the project
using the EA3 from, which is available online through
<http://www.aut.ac.nz/research/researchethics/forms>.

This report is to be submitted either when the approval expires
on 21 August 2020 or when the project is completed;

It is also a condition of approval that AUTEC is notified
if the research did not proceed or any adverse events
occurring during the research. If there has been any
alteration to the research, (including changes to any
documents provided to participants) then AUTEC
approval must be sought using the EA2 form.
To enable us to provide you with efficient service,
please use the application number and study title in all
correspondence with us. If you have any enquiries about
this application, or anything else, please contact us at
ethics@aut.ac.nz.
Yours sincerely



Kate O'Connor
Executive Secretary
Auckland University of Technology Ethics Committee
Cc: Robert Pouwhare; hinematau.mcneill@aut.ac.nz;
Hohepa Spooner; Maree Sheehan

FIGURE 7.0
He peka rākau, Te Urewera. (2018). © Marcos Mortensen Steagall.

He peka rākau
He pūrākau
Each branch of the tree
has its own verison of the story

BILINGUAL PARTICIPANT INFORMATION SHEETDATE INFORMATION SHEET PRODUCED:

14 March 2017

PROJECT TITLE

Pūrākau - Mai i te mātākōrero ki te pūnaha hauropi matihiko: Pūrākau: from oral literature to the digital ecosystem.

HE TONO

Tēnā koe e te rangatira. E mārāma ana koe e whakaoti ana au i taku tohu kairangi (PhD) i te Wānanga Aronui o Tāmākimakaurau. Ahakoa kua whakaae mai koe kia uiuiia koe ko tēnei pūrongo he tono ōkawa kia uru mai koe ki roto i taku mahi rangahau tohu kairangi. Tuarua, ka inoitia koe kia hōmai to whakaae kia whakaīngoatia koe i roto i te rangahau me ētahi atu putanga tuhi wāheke. Heoi, tērā he wā ka wātea ki a koe ki te pānui kape o o kōrero me ngā whakataunga o te rangahau. Māku e imeera atu i ēnei kōrero ki a koe engari ko taku hiahia kia whakahoki mai e koe o whakautu ki a au i roto i te rua wiki.

INVITATION

Greetings. You are aware that I am enrolled in the PhD programme at AUT University. Although you have agreed to be interviewed, this information sheet is a formal invitation to participate in my PhD research study. You will also be asked to give your consent to being identified in the research and any future publications. However, you will be given the opportunity to read through the transcripts of the interview and the findings of the research. I will email this information to you but I need to have feedback within two weeks.

HE AHA TE ARONGA O TĒNEI RANGAHAU?

Ko te aronga o taku rangahau ko te Pūrākau hai kauwaka kia hihiko ai, kia manawareka ai ngā reanga ki ngā pūrākau o onamata. Nōku te marenganui inā i ahau e taiohi ana i rongo au i ngā kaumatua e kōreroreo ana i ngā pūrākau tawhito me taku mōhio ano kaare pea ngā reanga e whai mai e kite i ēnei wheako. Ahakoa kaare e taea e au ki te whakahoki mai i ngā wheako tamariki, e kimi rautaki ana au mo te pūrākau ki te waihanga i tētahi kohinga kōrero e hono katoa ai ngā pūrākau mō Māui ki te wāhi kotahi kia pārekareka ai ki te taiohi matatau ki te ao hangarau. Kia taea e rātau te tiki atu i ngā pūrākau o nehe i roto i te pūmanawa tautono i runga i ngā waea pūkoro me ngā ī-Papa.

Na runga i ōu pukenga me ōu whēako o ngā pūrākau koi nei e tono nei ki a koe kia uiuia koe hai wherawhera i o mārāmatanga mo ngā pūrākau mō Māui mā tēnei e haumako ai te rangahau. E toru ngā kaupapa matua hai ruku mā tāua i te uiuinga:

- Ngā pūrākau mō Māui
- Ngā kōrero tairitenga kawē hau, kura huna i roto i ngā pūrākau
- Te Pūrākau, he waka whakaako o onamata

WHAT IS THE PURPOSE OF THIS RESEARCH?

My research centres on pūrākau as a vehicle to ignite the interest of the next generation, in the first instance, with storytelling of old. I am mindful about how fortunate I was, when as a child I listened to the old people recounting the ancient stories and realising that this is something that the next generation will never experience. Although I cannot replicate my childhood experiences I am exploring a new approach to pūrākau to create an interconnected Māui narrative network that will resonate with tech savvy Māori youth. They will be able to access the ancient storytelling as applications [apps] on their smart phones and iPads.

Because of your knowledge and experience of pūrākau I will be asking you to participate in an interview to discuss your understanding of the Maui myths which will enrich the study. There are three key areas that we will explore during the interview:

- Māui mythology
- The myth messages contained in the narratives
- Storytelling as traditional pedagogy

NĀ WAI AU I TOHU, HE AHA TE TAKE I TONO KIA URU MAI AU KI TĒNEI RANGAHAU?

Nāku i tohu otiia, i tono au kia uru mai koe ki tēnei rangahau na te mea he kaumātua pupuri mātauranga koe mai i te Ao Māori (reo, ahurea hoki). Me taku mārāma e whakaponō ana koe ki te whakaora i te reo me te orangatonutanga o te ahurea Māori. Mātua mōhio hoki he aroha koe ki ngā whatipuranga e ara mai nei tae atu ki te hunga kaare e noho ana i ngā papakainga me te hunga e noho tāwhitiwhiti ana mai i te ahurea Māori me te kore mōhio ki te reo Māori.

HOW WAS I IDENTIFIED AND WHY AM I BEING INVITED TO PARTICIPATE IN THIS RESEARCH?

I am asking you to participate in this study because you are a kaumātua with recognised knowledge in te Ao Māori (Māori language and culture). I also know that you are committed to the revitalisation of te reo Māori and the sustainability of Māori culture. I am also aware of your “aroha” for the next generation especially those who do not live in their tribal areas and who are alienated from our culture and have little competency in te reo Māori.

HE AHA TE ARA E WHAKAAE AU
KI A URU KI TĒNEI RANGAHAU?

Ka uru koe ki tētahi uiuinga hōhonu mō te kotahi haora.
E toru ngā pātai matua. Mēnā whakaae koe ki te mahi,
whakapā mai ki au:
Imeera robert.pouwhare@aut.ac.nz

HOW DO I AGREE TO PARTICIPATE IN THIS
RESEARCH?

As you know, you will participate in an in depth interview
of approximately one hour. There will be 3 key questions.
Please confirm that you will participate in the research by
contacting me at:
Email: rpouwhare@aut.ac.nz

KA AHATIA NGĀ KŌRERO O TĒNEI RANGAHAU?

He tāpaetanga tēnei rangahau ki taku tuhingroa mō te tohu
kairangi me taku pūmanawa tautono. Ka uru hoki ēnei
rangahau ki roto i ngā pukapuka hautaka me ngā tuhinga
wānanga. Ka tuwhera te pūmanawa tautono hai taputapu
whakaako mo te marea e hiahia ana ki te whakawhānui ake i
ō rātau pukenga ki te reo me te ahurea Māori

WHAT WILL HAPPEN IN THIS RESEARCH?

The research will contribute to my PhD thesis and a
practical artefact. It will also contribute to academic journal
articles and conference papers. The research output (app)
will be accessible as a learning tool for all those interested in
extending their knowledge of te reo Māori and culture.

HE AHA NGĀ HUA?

Ka taea e tēnei rangahau ki te whakaoti i taku tohu
kairangi, ae hai painga mōku. Engari e whakapono ana au
ko ngā hua o tēnei rangahau he ruku hōhonu kia marama
ai, he waka mana te pūrākau hai kawē mātauranga Māori.

WHAT ARE THE BENEFITS?

The findings from this study will enable me to complete my
PhD thesis, which is of benefit to me. I am confident that the
results of this research will provide a deeper understanding of
pūrākau as a powerful conduit of Māori knowledge.

PEHEA AI TE TIAKI I TAKU NOHO MATATAPU?

Ka whakaīngoatia koe i roto i te rangahau me ngā taanga
tuhi e ahu mai ana i te rangahau.

HOW WILL MY PRIVACY BE PROTECTED?

You will be named in the research and in any publications,
that come from the study.

HE AHA TE UTU MŌ TE URUTANGA
ATU KI ROTO I TE RANGAHAU?

Kaare he utu mō ngā uiuinga tua atu i te whai wā mo
te uiuinga. Kaare e tō roatia ngā uiuinga neke atu i te
kōtahi haora.

WHAT ARE THE COSTS OF PARTICIPATING IN THIS
RESEARCH?

There are no costs associated with these interviews, beyond
time needed for interviews. The interviews should take no
longer than one hour.

HE AHA TE WĀ HAI WHAKAARO MŌ TĒNEI TONO?

Kua pōhiritia koe ā waha, kia uru mai ki te rangahau engari
me āta tuku mai i tō whakaae i roto i te rua wiki o te taenga
atu o tēnei pūrongo he tono ōkawa hoki.

WHAT OPPORTUNITY DO
I HAVE TO CONSIDER THIS INVITATION?

You have been informally invited to participate in the
research but I will need confirmation of your involvement
within two weeks of receiving this information sheet
which is a formal invitation.

KA TAEA TE TUKU MAI I NGĀ WHAKAHOKI
KŌRERO O TĒNEI RANGAHAU?

Ka tukuna atu nga kitenga whakarite mutunga o te
rangahau ki a koe.

WILL I RECEIVE FEEDBACK ON
THE RESULTS OF THIS RESEARCH?

A copy of the final research findings will be sent to you.

MĒNĀ HE AMUAMU ĀKU MO
TE RANGAHAU
ME AHA AHAU?

Mēnā he amuamu āu mo te whakahaere o te rangahau me
whakapā atu ki te Executive Secretary of AUTEK, a Kate
O’Connor, ethics@aut.ac.nz 09 9219999 ext 5038

WHAT DO I DO IF I HAVE CONCERNS
ABOUT THIS RESEARCH?

Concerns regarding the conduct of the research should
be notified to the Executive Secretary of AUTEK, Kate
O’Connor, ethics@aut.ac.nz 921 9999 ext. 6038

KO WAI ATU HAI WHAKAPĀ
MĀKU MŌ TĒNEI RANGAHAU?
WHOM DO I CONTACT FOR FURTHER INFORMATION
ABOUT THIS RESEARCH?

RESEARCHER CONTACT DETAILS:

Robert Pouwhare
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Private Bag 92006, Auckland
Ph 09 921-9999 ext 6575
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Mobile: 021589580

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PROFESSOR HINEMATAU MCNEILL

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Approved by the Auckland University of Technology
Ethics Committee on 21st of August 2017 ethics approval
was granted, AUTEK Reference number 17/255.

This appendix provides the full texts of the Waiata Mōteatea mentioned in the thesis.

Pinepine Te Kura

Pinepine te kura, hau te kura...
Tenei te tira hou haramai nei.
No te rongo pai no te rangimarie.
Nau [mai] ka haere taua ki roto o Turanga
Ki whakangungua koe ki te miini
Ki te hoari ki te pu-hurihuri
Nga rakau kohuru a te Pakeha e takoto nei. I-e...

“Piki ake, kake ake i te toi huarewa,
Te ara o Tawhiki i piki ai ki runga;
I rokohina atu ra Maikuku-makaka,
Hapai-o-Maui. He waha i pa mai,
‘Taku wahine purotu!’
‘Taku tane purotu!’
Korua ko te tau, e!”

Whakaeke e te ture i te kiinga o to waha
No runga rawa koe
No te mana o Kuiini e tu nei
Na Rangi-tu koe na te kotahitanga
Na Taane rawa koe nga pure tawhiti
Te kaunati hikahika
Te kaunati a to tipuna a Rawiri
I haere ai i tere i nui ao,
Ka hika i tona ahi, kimihia e te iwi
Te ara o te tikanga i pai ai te noho i tea o nei. i.

Kei turanganui he mata pu
He patu i te tangata kia mate.
Na te maungarongo hoki ra i haere ai i te ara...

Karokaro i te tae-turi oo koutou taringa
Kia areare ai, me te whakarongo mai
Ki nga kiatu kaua ahau e parua.
Moku anake te ārai o Turanga
Te matenga o Mahaki i mau ai te rongo patipati...
Whiti ke mai koe ki ra-i-nahi nei. i.

Te ai o mahara ka mate au i Waerenga-a-Hika.
Te ki mai koe me whakawa marire
Hopu ana koe i ahau kawe ana ki Wharekauri.
Ka manene mai au ki ro te wai
Ka u ana ko Whare-ongaonga.
Ka pa ko te waha o te Kawana.
E hika ma e! Ina ia te kai.
Tooia ki uta ra haehaetia ai
Tunua hai te manawa ka kainga ka pau.
Mo Koro-timutimu, mo Tauranga-koau.
Koia te riri pokanoa,
Ka kai ki te waipiro ka kai ki te whakama ki te mau-a-hara,
Me whakarere atu ena mahi kino e hika ma. e-e.

Pinepine Te Kura English translation

*Little tiny treasure, treasure of renown...
A new company of travellers is setting out.
A people of faith and peace.
Let us travel on to Turanga
Where you shall parry the Minie rifle
The sword and the revolver
The murderous weapons of the Pakeha lying everywhere...*

*“Climb, climb up by way of the suspended vine,
the pathway of Tawhaki when he climbed up high,
and there found Maikuku-makaka,
Hapai-o-Mauri. Greetings were uttered:
‘My beautiful lady!’
‘My handsome man!’
Here’s to you and your lover!”*

*You the law, push on up as you proclaim
You are supreme
Even above the power of the Queen,
From Rangi-tu, the Sky above, from the unity,
From Taane himself, the ancient pure rites
From the fire generating stick
The fire-stick of your ancestor David
Employed as he travelled the wide world,
Generating his fire; you the people
Seek the path of righteousness that we can live peacefully in
this world.*

*In Turanganui are to be found bullets for guns
With which to kill man.
But it was in peace that I travelled the pathways...*

*Clean the wax from your ears
That there might be no obstruction, then you will hear me
When I say do not destroy me.
Mine alone is banishment from Turanga
The fate of Mahaki, a deceiving peace was made...
You, the recent arrivals.*

*You wrongly thought I would perish at Waerenga-a-Hika.
And instead of judging me fairly
You seized me and shipped me to Wharekauri.
But I slid into the water
To make my landfall at Whare-ongaonga.
Where I heard the voice of the Governor saying,
‘Oh my friends! Here is food,
It has been hauled ashore and cut to pieces
The heart has been cooked, to be eaten and consumed,
For Koro-timutimu and Tauranga-koau.’
Hence the needless strife,
Which comes from the consumption of liquor, from shame,
from hatred.
Therefore, I say, abandon these evil ways, my friends.*

Kaore te pō nei mōrikarika

Kāore te pō nei mōrikarika noa!
Te ohonga ki te ao, rapu kau noa ahau
Ko te mana tuatahi ko te Tiriti o Waitangi,
Ko te mana tuarua ko te Kooti Whenua
Ko te mana tuatoru ko te Mana Motuhake
Ka kīa i reira ko te Rohe Pōtae o Tūhoe
He rongo ka houhia ki a Ngāti Awa.
He kino anō rā ka āta kitea iho
Ngā mana Māori ka mahue kei muri!
Ka uru nei au ki te ture Kaunihera
E rua aku mahi e noho nei au:
Ko te hanga i ngā rōri, ko te hanga i ngā tiriti
Pūkohu tāiri ki Pōneke rā,
Ki te kāinga rā i noho ai te Minita
Ki taku whakaaro ka tae mai te Poari
Hai noho i te whenua e Kootitia nei
Pā rawa te mamae ki te tau o taku ate
E te iwi nui, tū ake ki runga rā
Tirohia mai rā te hē o aku mahi!
Māku e ki atu, ‘Nōhia, nōhia!’]!’
Nō mua iho anō, nō ngā kaumātua!/
Nā taku ngākau i kimi ai ki te Ture *Law*,
Nō konei hoki au i kino ai ki te hoko!
Hi! Hai aha te hoko!

*Alas for this unhappy night!
Waking to the world I search about in vain
The first mana is the Treaty of Waitangi
The second mana is the Land Court
The third mana is the Separate Mana;
Hence the Robe Pōtae of Tūhoe,
And peace made with Ngāti Awa
It would indeed be an evil thing
To abandon the mana of the Māori!
If I submitted to the law of the Council,
Two things I would do:
Building roads, and building streets!
Yonder the mist hangs over Wellington,
The home of the Minister.
I fear that the [Land] Board will come
To dwell in this land subject to the Court,
And I am sick at heart.
All my people, be watchful,
See the evil of these things!
I say to you, ‘Remain, remain [on your land
It is from former ages, from your ancestors
Because my heart has searched out the
For this reason, I abhor selling!
Hi! Why sell*

He tangi tawhiti nā Pikihuia

232. - HE TANGI TAWHITI

Na Pikihuia (Tuhoe).

Na Te Peehi (Elsdon Best) nga whakamarama

Ko Pikihuia ano tenei nana nga waiata 117, 119 (N.M. 2). Tera kua makututia tona whanaunga e tetahi tohunga, ko Taratoa te ingoa. Ka waiatatia mai e Pikihuia i Whakatane te tangi nei, he tangi tawhliti hei patu i a Taratoa ratau ko tona iwi. He mea karakia a Taratoa ka ora, ratau ko ona whanaunga tokorua; ko te nuinga atu i mate.

Kei te whiti tuarua o te waiata nei te korero o Maui raua ko Hinenuitepo me te Tuna, no nga korero atua a te Maori; kei roto hoki i nga. pukapuka maha. Ko Tu’l’la tetahi o nga atua ririki, he tamaiti na Mangawairoa. Ka puta te tauraki ki tona rangi i noho ai ia, ka haere ki te kimi i te wahi wai; na ka tuku iho ki Papatuanuku nei. Ki tetahi korero i patua e ia nga tamariki tokorua a Maui; na reira ka patua ia e Maui. Ki tetahi korero i puta ake a Tuna i te wai, ka puremutia a Hine, te wahine a Maui. Ka rongoa i l’laui, ka ki atu ki te wahine kia whanga i te taha o te awa; a ka totoia e Maui he rakau kia whakapae i te huarahi mai o Tuna i te awa ki te whare. No te pikinga ake o Tuna, ka mau i a Tuna, ka patua. Ka motuhia te hiku; ko te tipuna tera o nga tuna noho i te wai Maori; ka motuhia te pane, ko te tipuna tera o nga tuna noho i te wai tai. Mo konei te kupu o te waiata nei, “Ka ea ko te mate o te hiku rekareka nei o te tuna,” mo te matenga o Maui i a Hinenuitepo.

Ka whai na a Hinenuitepo kia mate i a ia a Maui, mo te raweke a Maui ki a Mahuika, he taina no Hine. Ka tukuna mai e ia ana karere ki te tango i te aria o Maui, ara i tetahi wahi o ona toto, hei makutu mana. Ka tukuna mai ko Kahukura, he purerehua; ka pakia e Maui, ka mate tera. Muri iho ko Waeroa, ka rangona e Maui e ngunguru ana, ka patua, ka mate tera. Muri iho he namu, ko te namu poto o te waiata nei; katahi ano a Maui ka raru, kaore hoki e rangona tana tangi. Ka riro tetahi wahi o te toto o Maui, hei aria mona ki a Hinenuitepo. Kei te mohiotia te roanga atu o tena korero, i

mea ai a Maui ki te t.omo i te puapua o Hinenuitepo; ka kata a Tiwaiwaka, ka kutia a Maui, mate tonu atu.

Kei te whiti tuarua te korero mo Tamamutu, mo tenei hapu hoki o Tuhoe, mo Ngai Tamatuhirae. Kua tuhia e te Peehi (Elsdon Best) nga korero ki te Tr. 38/189, ki “Tuhoe,” p. 86. He whakapotonga no aua korero enei- Ko Tamamutu te tipuna o Ngai Tamatuhirae e noho ra i te Waimana. Tuhi ai a Tamamutu i tona rae ki te horu, ara ki te kokowai. He tikanga ano tera ina hahua nga koiwi o nga tupapaku rangatira, ka hari ai ki nga ana koiwi, ki runga rakau ranei; ka tuhia nga rae ki te kokowai. E rua nga momo tuhi; ko te tuhi korae, ara ko te tuhi mareikura, i haea tikatia nga tuhi mai i tetahi taha o te rae ki tetahi taha; ko te rua, ko te tuhi kohuru i whakapaea, ka haea tipaetia mai i runga o te tukemata i tetahi taha ma runga i te wahi o te karu i raro iho i tetahi o nga tukemata ki te paparinga. No Tamamutu ka tata te mate, ka whai kupu ki tona tama, kaore ia e pai kia tanwnia ia ki te whenua, engari me whakairi ia ki runga i te rakau. No te matenga ka hanga e te tama he whare papa rakau, ka whaoina te tinana o Tamamutu ki roto, ka whakatakotoria ki runga i te rakau takoto ai. Hei tuatahi tera, e ai ki a Tuhoe, mo te whawhao i te tupapaku ki roto i te paepae rakau. Ka waiho na hei ingoa mo nga uri a Tamamutu, ko Ngai Tamatuhirae, a ka waiho hei tikanga ma ratau te whakairi i nga tupapaku ki runga rakau. Ko nga rakau ko nga mea e tipuria ana e te kowharawhara. He maha nga uri a Tamamutu, ko Tamaikoha, ko te Wakaunua, ko te Whiu Maraki, ko etahi atu. Ko te tangi tawhiti he waiata tangi, he atahu, hei patu i te tangata, i nga tangata ranei, e noho tawhiti atu ana. (Ref.: Tr. 34/85, Tr. 38/191, Tuhoe 86.)

E hine, maru nui i te tapui,
Ka taka kei o tuakana.
Tu ake hoki e hine, i te tu wharariki,
Hai whakakakara mo hine ki te moenga;
Te moenga te whita, te moenga te au;
Oti tonu atu koe ki raro, e.

Taupae atu ra ki tua o te Wharau, e hine!
Ka wehe ko te po, ka wehe ko te ao i a koe.
Tokona atu ra taua ki tawhiti;
He tokouri, he tokotea,
He mapuna, he kaiure.
Kaiure noa ana, e hine,
Nga tohunga i nga atua kia mate,
Koi tonu nga niho ki te ngau.
Na Maui i hangarau, e hine,
Tana ika tapu, ko te whenua nui,
E noho nei taua.
Tikina ki raro wheuriuri,
Ki a Hinenuitepo, hei ngaki i te mate.
I tukua mai nei ki ona karere,
Ki te waeroa, ki te namu poto,
Hai kakati i te rae;
I te mate o te urupiki, e hine;
Ko ta paua ka ea ko te mate
O te hiku rekareka nei, o te tuna, e.

Takoto mai ra, e hine,
I roto i te whare papa.
Ko te whare ra tena o to tipuna, o Tamamutu,
I tuhia ai, e, ki te tuhi mareikura.
Koia ra, e, a Ngai Tamatuhirae
I whakairi ai, e, ki runga ki te rakau.
Koia te kauwhau i to papa, i a Maui, e hine.
Tera ia te rua o tini raua ko mano,
I karia ki te oneone hika nui, e hine.
Hurihuritia iho ra, e hoa ma, e,
Ta tatau mahuri totara,
No roto te wao tapu nui a Tane;
No te awa, e, i Oatua,
No runga, e, i Okarakia,
No nga pinga, e, i roto i te Kopua.
Taku totara haemata,
Te rite ai, e hine, ki a koe, i a.

APPENDIX 3: INTERVIEW TRANSCRIPTS

Provided here are transcripts of interviews conducted by the researcher, with tohunga conducted between 2016-2019.

Interview 1: Paraone Gloyne

Title: Interview with Paraone Gloyne

Interviewer: Robert Pouwhare

Location: Wellington, New Zealand

Date: 12 September 2017

Recording Device: iPhone 6s

Transcribed by: Robert Pouwhare

R: Nā Kia ora koe e te rangatira, Nā he aha ō māramatanga ki ngā kōrero mō Māui?

P: A ko te tino kōrero mō Māui ki au e titia nei ki tōku manawa, ko te matenga ō Māui. A ko ngā wā pea i raru ai a Māui. Kaua pea ko te hīnga o te ika, kaua ko te patunga ō Tama- nui-te-rā engari ko te matenga ō Māui. Ana i roto i tērā kōrero ko te kitenga o tana matua nē ka tīmata i reira i te mea i reira te wā i kite ai tana matua Makeatūtara. Ana ka huri tana matua ki te tohi i a Māui. Nā i roto i ana tohi kā whati tana tohi, tana karakia. A ka mōhio te matua nei ko Māui, i tana whati, ka tae te wā ka pāngia tana tamaiti e te raru. Me taku mōhio e noho haurua atu ana a Māui, haurua he atua, haurua he tangata. Mē te whakaro ā Māui i tērā wā kei roto i ngā kōrero kā ora tonu ia a kia rite te tangata ki te marama nē? Nā ko te tohi i tēnei i Maho-tapua-nui i taku mohio koinā te ingoa te wai i tohi ai a Māui ka whati i reira te tohi. Taku mōhio koinei te whati tuatahi i roto i te ao Māori, i roto i ngā kōrero tuku iho. Koinei e noho kiriweti nei ki roto i te Māori, te whati - kia kaua te karanga e whati kia kaua te whaikōrero e whati.

R: Te Whakapapa

P: Ae te whakapapa koinā te mea nui. Kaua rawa tērā e whati. Koinā tō honona ki te iho atua ki te atua, ko te

whakapapa - ngā mea katoa me kaua e whati. Engari i tīmata i reira a i te tohinga ō Māui ana kā hē tana papa. A nā wai nā wai ā kua pakeke haere a Māui kua mahi a Māui i ana mahi mīharo aha kē atu rānei. Nā ka haere ake te kōrero ki tana kuia kia Hine-nui- te-pō ka mea ia ē kui, me rite te tangata ki te marama, ka whiti ka haramai te marama, ka whiro te marama, ka tangaroa te marama, ka rākau nui te marama, ka mate te marama, ka haramai ano te marama. Ka rere te kōrero a Hine-nui- te-pō āhua whēnei nei, kao me rite te tangata me mate tūturu te tangata kia mōhio ai te tangata ki te aroha nē me mateāoneone te tangata kia mohio ai te tangata ki te aroha. Na he tika tērā kōrero a pēnei ka ngaro ana tētahi i reira ka tino mohio koe ki to aroha mo tera tangata. I pēnei anō ka ngaro ka ngaro tetahi mea ia koe a i reira ka mōhio koe ki te hua mo tērā mea rā i ngaro ia koe. A he whēnei anō te tangata. A nō reira i roto i tērā kōrero na ka huri a Māui hei mokomoko. A ka hoki ngā kūwhā ō Hine-nui-te-pō, kōmiana e tana puapua, ka mate i reira. Na e ai ki tētahi kōrero a ka mau tonu a Māui ki roto i te puapua ō Hine- nui- te- po a kua kūtia a Māui na kua haere a te ringa o Hine- nui- te- pō ki te huti ia Māui i tana tara i tana puapua, a chara ko Māui kei te mau tonu ko nga matikuku o Māui o te mokomoko rā i roto ia Hine-nui- te- pō. Kua tīhaea mai a roto o Hine-nui- te- pō na ka rere te kōrero ko te mate marama tēnei a o te wahine. Inaianei hei whakamaharatanga kia Māui a ki tana mahi. Engari hei whakamahara hoki ki te tangata ka tīmata te tangata i reira i te wharetangata ka oti ano te tangata ki reira i roto i te whakaaro Māori. Inā hoki ka whakahokia tatau ki te whenua i pokepoke ai a Hine-ahu-one. A ana ko Kurawaka anō tērā he kupu huna tērā anei mo te aroaro o Papatūānuku. Na ka ahu mai a Hine-ahu-one i reira. Kia mātou ki ētahi ō ngā kōrero ō Tainui ko Hine-*hau* -one, e rua e rua he hau tērā, o Tane i hoatu e ia kia Hine-ahu-one. Nō reira koinā tētahi o ngā kōrero ō Māui e titi nei ki roto i ōku whakaaro.

R: Tino ataahua tino ataahua!

P: Ae ana i reira a kāre aku wehi a kāre matakau a kāre aku horokukū ki te mate- pēnei anō i ētahi ana pirangi ko tētahi ō ngā kōrero o aku kaumatua, Pīrangi katoa te iwi te haere ki ngā Rangitūhāhā te Rangitūhāhā Pākehā pea tēnei e kōrerotia nei. Pīrangi katoa te iwi ki te haere ki ngā Rangitūhāha engari kāre te tangata e pīrangi mate nē? Na kāre i roto i tēnei kōrero kāre au i te mea a e pōwhiri ana au he karanga mate tēnei e korero pīrangi au i te mate āpōpō. Kao! Engari kei roto i tērā kōrero ka mārāma au taku tūranga i roto i te taiao me te kite he wā anō tō te, he mana anō tō te wā kei te wā te mana mō āhea ngaro ai te tangata. Na kaua mā te tangata te wā nā te atua anō terā i whakatau te mana atua. Kaua mā te tangata tērā āhuatanga ē rāwekeweke. A nō reira koina katoa ki au nga akoranga i roto i tērā kōrero mō Māui a mōna i haere ki te whakararu ki te whakapōrearea rānei i tana kuia ia Hine-nui-te-pō.

R: Nā e whakae ana koe i mātua waihangaihia e ngā tīpuna wēnei tūmomo kōrero hai tohutohu tonu i a tātau?

P: Ae a i au e tamariki ana ka rongo ana i ngā kōrero nei kāre au i āta whakaaro ki ngā kōrero nei engari, ka pakeke haere, ka kaumatua haere ōku tau, ka kite au, ka ako au a i roto i ngā whare wānanga. He hōhonutanga ano i roto i ngā kōrero. Ko te kōrero i hōrapa koi na te kōrero te kura i whākina nē? Nā ko te kōrero noa nei pēnei i he korero noa iho nē? Engari i roto i te whare wānanga hei reira ka āta wānangatia ngā kōrero. Hei reira ka kitea te māramatanga i roto i te kōrero. Nō reira, ae, e whakaponu ana ahau a he mea i waihangatia e ō tātou tūpuna a te pūrākau, te paki waitara, rānei hei a tuku i ngā mātauranga. Hei tuku hoki i te whakaaro Māori. Tuarua, ko au e kī nei roto i ēnei rā tata nei kua puta i au te whakaaro, haunga te whakaro Māori, engari ko te māramatanga Māori. Ki au he rerekē. E rua e rua kei taua whakaro ano rā te māramatanga Māori. Engari kei reira anō ona rerengakētanga ki ōku nei whakaaro. A ko te tangata kei a ia te māramatanga Māori, e haere ana i roto i te ao Māori. Kaare ngā whakaaro e aukati i a ia nē? Kaare ia i mate te whakaaro me aha au nē? Ko te tangata

mārama kua mohio ke ehara i te mea me āta whakaaro ki te whakapapa haere i ana whakaro me aha au. Engari ko te tangata kei a ia te māramatanga Māori pēnei i te kuare ka tae ki te marae me āta whakaaro ia he aha tāku i ako ai a me haere pea te hariru i te tuatahi a kei a wai te koha ana ka ata whakaaro ne? Engari ko te tangata kei a ia te māramatanga Māori ka tae ki te marae, kua mōhio kē ia. Ehara i te mea me āta whakaaro rawa nē? Ka mahia noa iho ērā mahi. A, nō reira koinā ano i roto i ngā kōrero tuku iho ngā kōrero pūrakau hei reira ka tuku iho te mātauranga tuku iho te whakaaro Māori a ka tuku iho te māramatanga Māori ae.

R: Ataahua ataahua o kōrero hōhonu a inā ko te hiahia a ō tāua tīpuna ki te ako ki te whakaako no reira kei roto i ēnei tūmomo kōrero he whakatūpato nēhā?

P: Ae ae he nui ngā whakatūpato he nui ngā whakaōhiti ngā mea hei whakamatāra i a tātou i roto i tēnei ao. A ka tukituki ērā whakaakoranga me ngā whakaakoranga Karaitiana. A kaare au i te whakaiti i te Karaitiana a engari kātahi anō au ka rongō i ngā kōrero. A ka mutu, kaare au i whakahē me whakaaro pai ki te tangata, ana te kōrero e rere nei, he honore he kororia ki te atua, he maungārongo ki te whenua, he whakaaro pai ki ngā tāngata katoa. A he aha tērā ki ō tātou tūpuna? Pēwhea ā tātou pōkeka, a tātou manawa wera, ā tātou kaioraora? Ki au a he tangata tātou he wā ka riri te tangata - mehemea e whakaponō ana tātou ki ngā kōrero taketake penei ia Māui nei. Whakaponō au ki te whakaponō Māori ko te atua o te tangata ko Tū ngā he rongōā te whakaputa i ō riri nē? He rongōā te whakaputa i ō pouri he rongōā te whakaputa i ngā amuamu nē? Na kare au i te manaaki i te ngau tuarā, i te pūhaehae rānei. He rerekē tērā. Engari a mā reira e tau ai tō mauri nē? E kore tō mauri e tau noa iho, e tau i te whakaaro noa iho, o me whakaaro pai, me whakaaro pai, me whakaaro pai nē?

R: Ki te patua tō hoa tō tipuna rānei kaare e whakaaro pai ana i roto ia koe nē rā?

P: Ae

R: Ka huri tonu koe ki te ki te ngaki i taua mate rā

P: Ae

R: Erā ki ō tātau mātua tīpuna, kei te whakaae au ki tō kōrero nō muri kē mai tēnei whakaaro me utua te kino ki te pai

P: Ae he uaua tērā

R: Ae he tino uaua tērā

P: Ana kei ngā whakaponō ētahi tērā kōrero a nō neira i roto i ngā... ai kua āhua kotiti noaiho ngā kōrero heoi ano

R: Kei te pai ataahua ēnei kōrero

P: E rere ana te wairua nē? Nā e whai rerekē ano aku whakaaro ki te wairua te ahuatanga o te wairua. A ehara i te mea ko te wairua he mea aio i ngā wā katoa. Nā he hāngai ana te here he whanaungatanga nui tō te wairua ki te mauri. Nā ki te kore to mauri e tau mehemea e rere ana tō mauri a e mauri rere ana koe e mauri oho ana rānei e kore hoki tō wairua e tau nē? Nō reira kei roto i ngā kōrero nei ngā kōrero tuku iho ngā kōrero ngā pūrākau ngā kōrero iho atua, he kupu anō pea tēnei mo te pūrākau, kei reira he akoranga, kei reira he māramatanga, kei reira he whakatūpato. Katoa ērā he tika katoa ērā. Ko te mate ō naiane, kua kore tātau kua kore rānei tātau e kaha ki te whakaako i nga tamariki ki ngā kōrero ki ngā kōrero akoranga i roto i aua pūrākau nē? Ki tā te Māori titiro, ki tā te Māori titiro. I haere au ki tāwāhi i tētahi tau ki te kōrero mō tēnei, a engari ko taku kaupapa he rite tonu, engari ko taku kaupapa a he kōrero mo te kōrero tuku iho a te mātauranga i roto i te kōrero tuku iho me te mana o te mātauranga i roto i te kōrero tuku iho. Nā ki nga whare whēnei i te whare wānanga nei, ka hoki aku

whakaaro nōku i te whare wananga i Waikato, kaare au e mōhio i te whakapuakanga kaare au e mōhio pēhea te kaare au i mōhio me kimi rawa ētahi kōrero taunaki ōku whakaaro. Ka mutu mōhio koe i ngā tau tīmatanga whare wānanga ko tau he ruaki kē i ngā whakaakoranga anei taku i rongō ai anei taku i kite ai anei taku i ako ai i aku kaikauwhau a he tō ai ērā kōrero kia tae rānō pea kite pae rua kite tākuta a hei reira kua wātea koe kite whāhwā i ētahi whakaaro rerekē ki te whakaaro rerekē. Nō reira ko te mana o te mātauranga Māori kei roto i te kōrero tuku iho. E rua e rua, e rua e rua he uaua tērā whakaaro ki te kii ngā whare wānanga Pākehā. Nā e kite ana au i ngā tukituki- he nui ngā tukituki i ngā mahi kēreme, ngā mahi taraipiuara. Nā ki te tū tēnei iwi, ka mea tēnei iwi nā taku kuia tēnei kōrero, a ka tū te roia, kei whea tērā kōrero i roto i ngā pukapuka? Na ki te kore e kitea i reira ka kiia he kōrero noa iho tērā.

R: Anō nei he kōrero rūkahu.

P: Kaare au e whakaponō ki tō kōrero ahakoa rā kei reira anō pea ētahi e mea nei i rongō hoki mātou i tērā kōrero i taua kuia tonu. O nā wai te kōrero ki a ia pēnei ia tāua e noho nei, a ētahi wā e kōrero noa ana au i ētahi kōrero Māori nei ka pātai mai tētahi nā wai tēnā kōrero ki a koe?, mea atu aua kaare au i te mahara engari e mohio ana au nā tētahi kōrero mai ki au kaare e rite ki tēnei wā me āta tuhi rawa te wā te rā i rangona i tāua kōrero. Tua atu e hoki ana ahau ki te māramatanga Māori a hei ōna wā ko tō puku tonu nē? Ko tō ngākau e mōhio ana nē? I roto i a koe, e mōhio ana, anei kē, anei kē nā runga i tō māramatanga ki tō ao Māori. Kua mōhio koe anei te whakautu nē? Nā whēnei ētahi kuare nei ki ā tātou tikanga, e kimi ana i ētahi whakaaro e haere mai nei ki te patai. Nā i reira māmā noa iho a ki te hunga mārama, te kii anei mē whēnei na, ki te pātai tētahi nā te aha i mōhio ai, whākina mai ki au ō tohu e mana nei tō whakatau tikanga, e mana nei tō whakarerekē rānei, te tikanga e mana nei tō kimi i tētahi tikanga, pai nei, mō tēnei wā mō tēnei wāhi. Nā kaare

ōku tohu kaare ō tātou tohu mō tērā. Engari kei a tātou te māramatanga, nā he mea tuku tērā māramatanga i roto anō hoki i ngā kōrero tuku iho.

R: Engari koe i ngā tohu kei te kite atu i roto i a koe, he tohunga koe.

Interview 2: Te Ripowai Higgins

Title: Interview with Te Ripowai Higgins

Interviewer: Robert Pouwhare

Location: Wellington, New Zealand

Date: 12 September 2017

Recording Device: iPhone 6s

Transcribed by: Robert Pouwhare

R: A tēnā whakahua mai ko tō ingoa mē ō
kārangaranga hapū

T: Te Ripowai Higgins nō Ngāti Rongo nō Te Urewera nō
Te Whānau Pani

R: A Ngai Tūhoe Whānui, nā he aha kia koe tēnei mea
te pūrākau? He aha, he aha te pūrākau kia koe, kōrero
pakiwaitara rānei, te pūrākau?

T: Ae ki au noa ko te pūrākau he kōrero he hopu i ngā
whakaaro ā ngā koroua a i ngā kōrero i tō rātau na wā.
Ka tuku haere ae ka mutu ko aua kōrero rā nā rātau i
hanga. Ko ētahi i ahu mai i roto i ngā kōrero i tukunna
mai kia rātau. Ana ka haere tonu aua kōrero rā a kei reira
anō ētahi o ngā o a rātau kōrero e whakahuahua ana
hei i ngā waahi i ō rātau whenua i ō rātau marae i pēnei
nei te whakaaro ki au no te pūrākau ka uru katoa ake ō
rātau whakaaro me ngā kōrero i ngā (bang door slams)
i ngā wāhanga katoa ō tō rātau ao i mōhio ai rātau. Ko
te pūrākau i tētahi ō ngā kai kawē i ngā whakaaro ō tēnā
reanga ō tēnā reanga ō tēnā reanga

R: Nā kei te kī hoki a Ranginui Walker e kī ana ia kei roto
i ngā pūrākau nei e kī ana i roto i te reo Pākehā “myth
message” he kōrero tohutohu kei roto he kōrero huna he
kōrero a kia tau kia rangona whakaaro kātahi anō ka puea
ake ērā tūmomo māramatanga. Kei te whakaae koe ki tērā?

T: Ae kei te whakaae au ki tērā ae he pai tērā. Ka mutu

he pērā hoki ngā koroua me ngā kuia ka noho ana ki te
taki kōrero ā kua hanga ia rātau kōrero. Kō wētahi nei he
paki waitara engari ka titiro kē atu koe i ngā kōrero kei
muri. Ka mutu ko tētahi mea kei te maumahara ahau kia
pakeke nei ahau, kātahi au ka kōrero ki taku papa, kia Tata.
A kua mate kē hoki tōku ake pāpā. Ana ka pātai atu au a
Uncle kei te hiahia au ki te mōhio i ētahi kupu i ētahi ō ā
tātau kōrero. Ka mea mai nei a ia ha kua mau kē ia koe ēnā
korero. Ka mea atu anō au kaare rā... I pakeke mai rā koe
i runga i te marae. I rongo koe i ngā kōrero mai ia koe e
tamariki. Ana te wā e moe rā koutou ngā tamariki, e kōrero
ana ngā koroua kei te haere atu aua kōrero rā ki roto i tō
hinengaro. Kei reira tonu. Tō mahi he tō ake aua kōrero na
ngā whakapōrearea o te wā kua pōhehe koe kaare koe i te
mōhio.

R: Engari kei te rongo tonu koe kei te whakauruhia atu aua
kōrero ra ki roto i tō hinengaro ahakoa kei te moe koe

T: Ahakoa kei te moe koe. Ana ka whakaaro anō au i
roto hoki i te ao Pākehā, a ka kōrerohia e rātau tēnei mea
te lullaby, ana he waiata tamariki pēnei ia “rock a bye
baby...” engari ko tā te Māori he oriori. He tuku kē i ngā
whakapapa, i ngā kōrero hōhonu ... he hōhonu kē tēnei
mea te oriori. Ka pānuihia e koe ngā oriori i roto i ngā
mōteatea koi rā kē nga kōrero whakarata i ngā pēpi...
whakamoe ia rātāu. Ana kei te whakahohou kē rātau i aua
kōrero rā kia tipu. Ana ko ētahi hoki a hapū ana te whaea
kua tīmata, kua tīmata... kei te mohio rātau kua tīmata kē
rātau

R: Nā, he aha ō māramatanga mō ngā kōrero mō Māui?

T: A ae ae te tipua nei a Māui

R: I rongo koe ērā tūmomo kōrero?

T: Ko ngā kōrero i rongo au i pēnei. Ko te Māui i
maumahara au e kōrerohia ana anei, e kīa nei ko te Kawa

ā Māui... ngā kōrero ō Māui a te wehenga ō Papatūānuku
rāua ko ana me ngā mokopuna me ērā atu ana ko Māui
tētahi a ko ia te pōtiki ki taku mohio nei. Nā te mea ko
tō tātau nei a tipuna he pōtiki(a Tūhoe). Koirā ngā mea
hianga katoa... nā te mea hoki e tukua e ngā pākeke e
ngā koroua kia haere ki te mahi i a rātau mahi pēnei he
tinihanga... ko ngā mea pakeke ko tā rātau he mahi anō
wā rātau. Ae... ana koirā pea te whakaaro... nō reira i te
taehanga mai ki te mo te tipuna nei mō Māui te nui ō ngā
kōrero....

(interruption)

R: Tēnā, whakahokia atu anō. E mea ana koe mō Maui?
TR: Nā i āu, i te wā i whakarite ai te whare wānanga,
i āu e noho ana i noho tumuaki ki te Kawa-ā-Māui, te
ingoa o te tari Māori i konei, e whakahou, e titiro mai ki
te wewete mai i a anthropology, me ērā atu wā kua wehe
a Hirini mā, ka noho au ki te whakaaro noa. Tēnei wāhi
katoa ko te Ika-ā-Māui koinei te Upoko o te Ika ā- Māui a
tērā tū āhua. Ka kōrero au ki wō tāua Koroua o te kainga.
Etahi whakaaro mō te tipuna nei mō Māui, ka mea mai
anō rātau. Kei te mōhio koe ko tō whare wānanga ko te
Kawa-ā-Māui, te kainga. Mea atu anō au, “nē?” (giggling
in the background) Kāre au mō te mōhio, ka mea mai
aaaa, ka mea atu au, āe pai ana kia tapaina e au tō mātou
kura Te Kawa ā Māui, kei hea atu hoki i tua atu o tērā?Kei
Te Ūpoko o te Ika-ā-Māui, tō koutou whare wānanga,
ana ka noho koirā te ingoa o te tari Māori o konei, kāre
ko te tari Māori (āe) ko Te Kawa ā Māui tōna ingoa,
ana ka raua atu hoki te katoa o te ingoa, “ko te Whare
Wānanga o Te Ūpoko o te Ika-ā-Māui, kāre ko Wikitōria,
kua whakakorekēhia tērā ingoa Wikitōria, ko tōna ingoa
pākeha ko ‘Victoria University’ engari ko tōna ingoa Māori
i raro iho i tērā. Ko Te Whare Wānanga o te Ūpoko o Te
Ika-ā-Māui. I runga i ngā kōrero, i tukuna mai e wō tāua nā
koroua.....

R: Ko te hīnga mai o te Ika –ā-Māui.....

TR: Ko te hīnga mai o te Ika-ā-Māui, ko te manawa hoki,

kei a tāua (āe) ko te manawa kei a tāua (āe)
R: Te whakairo kei waho rā kei te Waharoa, he aha tērā?
TR: Ko tērā ko Te Apamāreikura ā Māui Tikitiki-ā-
Taranga, koirā katoa ngā tipuna kuia ō Māui.
He kuia katoa kei reira, ko te kai tā i ngā whakairo nāna
i whakairo te whare nei, Ko Tākirirangi Smith, taina
o Graham Smith o roto o Ūawa – tērā taha ōna. Ko tō
rātou whāea, anei nō Whanganui no Whangaehu, ana, he
tangata matatau. Kei te kite koe ngā mahi (āe, ataahua)
He nui ngā whare, nāna i whakatikatika nāna i whakairo i
te motu. Ka mutu he tangata tino hūmarie nei, ana koirā
anō tētahi o ngā tāngata noho ai au ki te kōrero, ki te
whakawhitiwhiti whakaaro, anei mō Māui mā. Ka mutu,
he hoki au ki te kōrero ki te hunga na rātau nga mahi nei,
ki a Hirini kia Tākirirangi. Ko te Pouhaki i te marae nei
ko Te Poukairangi, nā ko ngā tekoteko kei raro, ko te mea
titiro whakaroto mai ana mai... ana ki te whare e titiro
mai ana ki te Wharenui nei, ko Ruka Broughton (Āe) ko
Te Rangiāhuta Broughton. Ko te mea e titiro whakawaho
ana ko Wiremu Paaka. Ko Wiremu nā te mea, i pāoho ai
ia i tōna reo i runga i te reo irirangi o Aotearoa, ki te ao i
tōnā wā, ko ia tērā tangata rongonui, i whakarongo ai tātou
e tamariki ana ki ngā kōrero o te wā i roto i te reo. I te
pōhēhē hoki au he Pākehā (he pai nō te reo) he pai hoki nō
te reo Māori o tēnā Pākehā, he pai hoki nō te reo Māori, ā
ana koirā ngā kōrero.

R: Kia haere tāua ki te titiro ki ngā whakaahua i ngā
whakairo

Interview 3: Te Wharehuia Milroy

Title: Interview with Wharehuia Milroy

Interviewer: Robert Pouwhare

Location: Rotorua, New Zealand

Date: 16 August 2018

Recording Device: iPhone 6s

Transcribed by: Robert Pouwhare

Mihi

R: Kia koe he aha tēnei mea te pūrākau, te pakiwaitara? Ki ahau, rata katoa au i te kōrero o te pūrākau, nā te mea koi rā te āhua o te rākau tonu, Ngā pū kei raro hei whāngai kia tipu matomato. A koinā te kōrero nehā? Te tuku kōrero. Kia koe he aha kia koe te pūrākau?

W: A... Koinā tōku mōhio ara nō ngā mea i takea mai i te tīmatanga. A ka whakaaaro ake kia Papatūānuku nē? A ko te whaea tēnei e kōrerotia nei ana. Ka haere atu i roto i te tinana o Papatūānuku kei reira katoa nga ahuatanga. Pēnei anō i te wā ia koe i noho kuao i roto i te kōpū o tō whaea. A pēra anō te ahua o te kōrero nei. A i tipu mai i te wā o Māui... tipu mai i te wa o Māui. A ka mau tērā kōrero ahakoa he kī ana he pūrākau engari mēnā koe ka haere ki ētahi o ngā karakia tawhito, kua kite koe e takoto ana i reira ētahi o ngā kōrero mō Māui tonu a mē ētahi o ngā atua o toua wā rā. Engari koirā te tīmatanga kei roto i ngā karakia a te īngoa o Māui e noho ana a ka taka te wā ka tīmata te i te mea kua wehewehe tātau te iwi Māori e ngā iwi ki tōna rohe tēnā iwi ki tōnā rohe kua rerekē haere te kōrerotia o Māui. Mē kī ki te Tai Tokerau anei ngā kōrero o Māui te mea te mea te mea. Ka haere mai koe ki roto ia tāua he kōrero kē anō. Engari ēhara te mea tino rerekē engari he kōrero anō kei reira. Ko te mea nui kē hei whakaaro ake kei te noho tonu te īngoa o Māui i roto i ngā kōrero nei. Ka huri tātau i te motu... te hīnga ana o Māui i ngā moutere nei. A ērā āhuatanga katoa he mea nui a Māui i roto i te wā o ngā koroua mē ngā kuia. Kaare hoki he tuhituhi he whakairo ae. Kei reira ngā whakairo e tū mai

ana a ka mutu kei reira ngā koroua mē ngā kuia e kōrero i ngā pakiwaitara e pā ana ki tō tātau tipuna kia Māui. Ka kī tonu au, ki tō tātau tipuna a Māui. Nā te mea kaare au e mōhio mehemea ka taea e hau te kī atu a i tīmata mai tātau ia Arama raua ko Iwa. Nā te mea e rua ērā kōrero. Ko tētahi i haere mai i tētahi ao kē. Ko tētahi nō roto tonu i tō tātau ao. Engari ana kia pai au ki te pupuri i te mea noho Māori i roto i au. Nā te mea he hāngai ētahi o ngā korero ki te whenua, ki te rangi, ki te wai, ki te marama, ngā whetū. Nā reira... i ētahi wā ka puta au ki te titiro i ngā whetū – he pai hoki ki au tērā te mātkitaki ahakoa pēhea ka hoki tonu mai ngā kōrero ā ngā koroua rā. Taku koroua hoki a Takurua kua haere mātou, ka tangi mai tana pere i te whitu karaka i te po mē haere ngā whānau ki te karakia. Engari kua mutu te karakia a te whānau, ko te koroua tonu kei te hari i ētahi, ko ētahi wā ko Puketari, ko mea tonu ko Te Pouwhare haere mai ai ngā koroua rā. Kua hui hui mai rātau, a kua karangahia mai mātou. He tunu kai to mātau mahi. Engari kua tae ki te karakia, whakarērea te kai... haere ki roto i te wharenuui ki te karakia. Ka haere ngā karakia nei mē kī he haora e haere ana a kua mutu a kua taki noho ngā koroua ki te kōrero. I ētahi wā kua mea, e hoa te kōrero mō Māui. He aha tō tātau whakaaro, te tangata kia Māui. He tino tangata, he pakiwaitara noa iho rānei? He aha rānei? Kua kōrero ngā koroua ko etahi ka tīkina atu te tauira o ngā kōrero o Māui. Ka whakaritea ki tō rātau ao e noho ana rātau. Kua kī rātau ara pēnei i pēnei rite tonu ki te wā i a Māui. I pēnei mātau. Ko te ao kua rerekē... engari ko mātau kei te rite tonu... ko te ao kua huri huri engari ko mātau kei te rite tonu o mātau whakaaro

R: Ana ka tiki atu te tauira e ngā mahi a Māui

W: Ae

R: hei whakamārama ake ki te āhua kia rātāu... how interesting

W: So that’s how we had to sit behind as young people there. Ka kore e roa ka pau te hau o ngā tamariki kua moe. Engari kei te rongo tonu ki aua kōrero kei te rongo tonu and I use to go quite often when they use to have

their whitu karaka kua tangi te pere i te pō kua haere ngā whānau ki te wharenuui... a kua haere ngā karakia. A kua mutu ngā karakia kua huri haere kua wānanga... to kōrero ka tū mai tētahi i te taha o te whare. E hoa tō kōrero i tērā pō rā mō mea he aha ai i pēnei ai he aha i pēna ai? Kua pērā te taki haere i te kōrero kei reira mātau ngā tamariki e whakarongo ana ahakoa i tere moe ētahi. Engari kei te rongo ētahi i ngā kōrero ana kua waiata kua waiata ētahi waiata wareware. Kua ngaro ētahi o ngā waiata. He rawe ngā waiata nei e kōrero ana mō te waihotanga mai o tēnei mea te tangata. Ka mutu te noho o te tangata i runga i te mata o te whenua, te pō, te ao te rā mea katoa uru mai ki roto i ngā waiata nei a koirā te wāhi mahara ake au maumahara au kia mātau e tamariki nei me whakakeke hoki ngā tamariki kauā e hoihoi kauā e haere ka noho ngā koroua ki te kōrero kua tū maitēnā ka tū mai tēnā. I ngā tekau mārua i ngā Hānuere i ngā Hūrae rānei. Kei reira te nuīnga o ngā koroua o te rohe o Tūhoe. Ahakoa ka tū te hui i te Waimana, Ruatāhuna, ki Waikaremoana. ki Waiohau a kua haere ngā koroua ki reira mē ngā kuia. Te wā i hoatu ki ngā kuia kaare ngā kuia i tu ki te kōrero. I noho tūturu i te taha o te poupou. Kātahi ka kōrero. Hāunga ngā tāne. Ka tū ngā tāne ki te kōrero. Ko ētahi o ngā kōrero i whakarērea e ngā wāhine mā ngā tāne ērā hei kōrero. Ehara mā mātau mā ngā ngā wāhine kua kī ngā tāne ngā tāne n ngā ngā wāhine ērā kōrero. Nā te mea kei tō rātau na rohe te āhua o ngā whakahaere i waenganui i te wahine me tōnā ao. He pai ki au tērā i taua wā i au e tamariki ana ka noho au ki te whakarongo... e kaare hoki e roa ngā tamariki kua moe engari he pai te whakarongo i a rātau e kōrero ana. I ētahi wā kaare i mau atu i a au o te hōhonutanga. Kei reira a tōnā wā tere tere haere ana i roto i te takiwā o te hinengaro a tōnā wā kua marama kua puta mai tētahi kōrero a koirā te tikanga o te kōrero a te koroua a te kuia

R: I mea ana hoki a Ranginui Walker kei roto i aua kōrero mō ngā atua mō Māui wērā pūrākau, pakiwaitara kei roto i wērā korōero he kōrero tohutohu nei - whakaae ana koe ki tērā?

W: Ka whakaae au ki tērā he kōrero tohutohu. Engari ko te wahi hei āta whakarongo ake atu ka whakahoki aua kōrero ano tētahi wā noa whakamatautau tēnei kia ki te anei kua mau hu i roto i tō hinengaro i tō ngākau rānei a aua kōrero rā. Mē te whakapono ki te āhuatanga Māori kei roto ia koe. Erā mea katoa a ki au an pēnei i te whakamaori ia koe kia Māori tūturu ae i te take, e rua kē ngā ao mō tātau te ao Pākehā ō ngā āhuatanga katoa me te ao Māori hoki. Nā taua wā rā i mea ake au pēnei ia Tē Pouwhare nei. A ko ia hoki tētahi i haere mai ai kua haria e ia tētahi kōrero engari ko ngā kōrero no te ao tawhito engari ata whakarongo koe i ana kōrero kei te whakatakoto mai ia i te kōrero a me kii me kii hei kapo noa iho i tēnei wa. Me kii ko Māui whakatakoto mai ia ngā kōrero engari kei roto e whakatauiria mai ana i ngā āhuatanga a ko tātau ko te tangata. Ngā weriweri ō roto ia tātou te aroha o roto i a tātau te riri ērā āhuatanga katoa ka pā katoa mai ki roto i ngā kōrero pakiwaitara ā ō tātou pakeke i taua wā rā. Ka mutu mē taku mōhio i au e whakarongo ana ki ētahi ō ngā karakia, kei te rongu au e whakahuahuatia ana te ingoa ō Māui, o Hine-nui-te-pō. I te wā i au e pakupaku ana kaare au i mōhio ko wai ērā e e kōrerohia ana. Engari kia āhua roa ana mai tētahi wā hoki ko te ia whitu karaka ka tangi te pere ā tō mātou koroua mē tae koe, ki te ngaro koe i roto i te whare ka kaikaina ō taringa kua tangi te pere mē tae katoa mātau ki te karakia. He haora pea te karakia e hawhe haora engari he hāwhe haora anō kua pau i ngā pakeke e kōrero ana i ara ake i roto i te karakia. Ka tikina atu ka heria mai ka whakarongo ake koutou ana ki ēnei kupu. Ka whakatakoto mai te kupu ka kōrero ka tauira mai i te tikanga ki a ia ki te tangata kei te kōrero he aha te tikanga ki i a ia o ngā kupu e kōrerohia rā i roto i te karakia. A he pai ki au tērā nā te mea kaare i noho noa iho ki ngā atua ki ngā mea. Engari ētahi wā he whetū kua haria mātau ki waho ki te marama ae ki te tiro tiro whetū mea arā a mea arā a mea arā a Matariki tērā atu tēra atu pō i ko nei a Matariki e iri ana

R: Mārama atu ana te titiro te kite

W: O Ae kaha kite koe pēnei hoki pēnei i te pōtae nei. Engari ko ngā whetū e tū takitahi ana a ka titiro atu ana mārāma tonu te kite atu a Matariki e tū mai ana, a mē tēnā mē tēnā ana Kōpū Kōpū i te ao, Pareārau i te pō. Ae ērā ake ra ērā whetū ara atu anō ētahi ara atu ētahi anō. Engari he kōrero katoa ō rātau

R: Ae whakapapa katoa rātāu

W: Ae ka mutu i heria mātau e tō mātāu koroua kei te kōrero au mō mātau noa iho mō tō mātau marae, tō mātau koroua. Ka heria mātau ki waho i te wā kua pōuri kua pōuri kei te mōhio koe pērā anō pea i Waiohau rā. Anei ngā hiwi anei ngā hiwi ana ko ngā whetū kei runga ake ia mātau kua noho te koroua te kī mai tēnā, ko tēhea Kōpū a

R: Ka whakamātautahia koutou?

W: Oh yeah tēhea a Kōpū a Whetūmatarae. A ko ngā whetū i hōmai ai Kōpū-i-te-ao Pareārau-i te-pō ara atu anō wētahi. Engari koirā ...noho noa iho te roro o te whare rā ko tēhea tēnei na? ngā tamariki nē waimarie mātāu i taua wā

R: Kua ngaro katoa atu wērā tūmomo ahua nehā?

R: Ngā mahara koe ia kōrua ko Tē Rangihau i kawē haere rā i ngā wānanga ā Tūhoe ka puta katoa ngā kōrero Ana e kii nei au ki a koe mō Tāne rāua ko Hineahuone wērā engari kaare i hūnaia te kōrero kaare i whakamehamehaha i te kōrero nehā?

W: Karekau. Me pēhea te whakatakoto i tēnei kōrero. Anō nei he kaare he tapu, kaare he aha rānei. Nā te mea ka taea koe ki te kōrero i aua kōrero rā mō Hine-nui-te-pō i kūtia ai a Māui e Hine-nui-te-pō ka kūtia nga waewae ō Hine-nui-te-pō. I heria mai ai a te mate kia tātau ki te tangata. Erā momo kōrero, a ka mutu ka hōmai e ngā koroua e ngā kuia ngā tāpiritanga mō aua kōrero rā hei whakawhānui atu kia kore ai e noho koe te takiwā noa iho. Engari ka

heria mai kia tau ki runga i te whenua, ki waenganui ia tātau ote tangata. Koutou ngā tamariki ngā mea tapu kia koutou anei anei anei. Ae anei te kaupapa i tapu ai. Tētahi mea maumahara au kauā hei kanga kauā e kanga ki ngā whetū ki te marama rānei. Kauā e kanga- mau tonu i au tēnā tae ano mai ki tēnei wā. Ka puta ai ki waho a, ka mau tonu au ki tērā whakaaro... kauā au hei kanga ki ngā whetū, ki te marama rānei, a he whakamataku pea i au. Engari kei te mau tonu i au i tērā mea

R: Akene pea ko te tohutohu ō roto ō ēnā kōrero he nui ake te ao tuku pū nei, ngā whetū, ia tātau i te tangata. Koirā pea?

W: Pai tēnā whakaaro, pai tēnā whakaaro. Kaare au e whakahē i tērā kaare hoki au e mōhio ana ko te koroua ka mutu te karakia ka mutu te karakia kei te kōrero au mō taku koroua. A haramai koutou ngā mokopuna ki te roro o te whare nei tātāu e noho ai. Kua mutu te karakia, whitu karaka te karakia i te pō. Kua mutu te karakia kua noho ki te roro o te whare. Kātahi ka tohu ake arā a Kōpū arā a mea a Tāwera. Ae kātahi ka kōrero mō ngā kōrero o ngā whetū nei. A he aha i pera ai he aha ai i ara ake ai ētahi i tētahi te wā o te tau. He aha ētahi kare e aha ake ai ērā kōrero i taua wā ka noho mātau ngā mokopuna i te taha i tō matau koroua te whakarongo i a ia e kōrero ana. Ara, ka mutu ka mea kei te kite koutou i tērā ra ae i ētahi wā whakaarahia mātāu whakaara moata mātau i te ata. Kei te āhua pōuriuri tonu a ko Kōpū tēnei i te ata ka whiti anō a Kōpū

R: Ka ingoahia katoa, ataahua ataahua

W: Tae ake ki inaianei kite tonu au ka mahara ake au anei te ingoa ō tēnei

R: Ae ae ko tētahi kei roto i aku rangahau na te mea i rongu ahau i ngā wānanga kōrero, tika tonu ngā kaumātua ngā pākeke a mō ēnei tūmomo kōrero. Kaare i huna engari wēnei momo kōrero ngā kōrero mō ngā atua mō Māui te mea te mea. Engari kia tae ki te kura ko ngā tuhituhinga

mō Māui me kii i rerekē nē? I whakamehamehahia e te Pākehā... I hunaia kaare i kōrero tika i te kōrero ā ko taku hiahia ki te whakaatu atu i ngā kōrero tuturu ki ngā tamariki kia ora ai rātāu

W: Ae pai ake te pērā pai ake te pērā! Ki te hoatu koe tā te Pākehā kōrero kei te whakaiti i te mana a ō tātau atua, ō tātau tīpuna

R: Koirā te kōrero ae wētahi o ngā kaituhi nei, ko te Peehi tonu tētahi kaare i kaha ki te tuhi vagina nē? Ka hurihia e ia ki roto i te reo Latin a pudenda muliebria he kore nōna e kaha ki te tuhi i te kōrero Pākehā nē? Koirā tonu pea te āhua ō rātau nē o te Pākehā

W: O Best...

R: Tika you’re right a lot of those ethnographers nehā?

W: Well they couldn’t come to grips with the way in which we conceived our universe and how we exist in partnership if you like or in harmony with the rest of our world so our people had their own version of where we share this world with others and kei reira katoa ngā whetū nei. katoa ō ngā whetū

R: I think you’re on to something. You’re right because they couldn’t quite cope with the fact that we had 12 heavens. They had 1 heaven you know what I mean. When Darwin came about he said that we were all descended from monkeys. Here’s your tipuna... no we came from the gods... quite a difference isn’t it?

W: I mean I rather have our version than have their version, because for us for me anyway, its more relative to my own background and history, and having me been told that I came from a monkey or something?

R: You prefer to be a descendent of the gods?

W: Of the gods I do. I do, well you know koia wētahi o ngā āhuatanga ngā kōrero i hōmai nei

R: Nā pēhea te āhua kia koe, te mahi o te reo ki te whakapakari te ahurea Māori

W: Mēnā mea ana koe, a ko te reo Māori na, te reo Māori anake te āhua o te ao Māori kaare e taea e te reo Pākehā. Nāa te mea ētahi ō ā tātau kupu he rerekē te wairua o roto i te kupu i te mea Pākehā kua hoatu mona and theres a different categorisation of if you’re thinking in Māori rerekē anō te whakaaro atu ki tērā pea koe kei te kōrero we are descended from the monkeys or something like that you know for our history and traditions we don’t have any we weren’t associated with monkeys for a start aye? We came from Hawaiiki and all those there know no talk about monkeys and what not, its all tangata so you know that how I would prefer I mean the scientist might argue otherwise, but for me I prefer to have a spiritual connection as well just a oh you came from a monkey or you came from a baboon or something

R: A chimpanzee

W: Chimpanzee so for us you know our own fairytales but our historical sort of beliefs show us as people not as monkeys they show us as real people and that’s how I would rather address my historical background study I belong to a long list of people who’ve long gone but who are people rather than monkeys you know they can have that but I prefer our own stories about our origins.

R: Kua mutu tonu o taua korero koirā noiho o taua korero engari he korero atu ano mo maui kei te pai

W: Well ko te patai hoki a kowai nga matua o maui

R: Ae ko Taranga raua ko Ka kawea e te matua te tohi mo maui ka whati mohio tonu e te matua e ka raru I te

mutunga ara te raru kia wai kia Hinenui te po neha Ko wai anei te ingoa kua wareware nei engari ae maku hei kimi haere I nga ingoa o Taranga ko Taranga te whaea W: Ko Taranga te whaea maui tikitiki a taranga ko te matua

R: Makeatutai Makeatutei something like that. Koirā te matua

W: Tutara

R: Engari I korero au ki nga mea o Poneke ka tuhana o te wharepuni o te wharewananga na kei waho kei te waharoa he whakairo ana e kii ana Te Ripowai ma ko te whakairo kei roto I te whakairo nga kuia o maui e iri ana ko te ingoa o tera o te kawa ko te kawa a maui tikitiki a Taranga ki reira ki Poneke ataahua te ana e kii ana kare I whanau tika a maui ka tukuna te kuia ra ki runga I te moana neha ana nga tipuna o te moana ke ia I tiaki I manaaki ana ka uru katoa era tumomo nga mahi makutu nei im talking magic ne he aha ia I roto I era korero ana ko tetahi o nga korero I rapu ai e au I mea mai hoki toku supervisor how did he get his magic I rangahauhia e au ana ko etahi kei te kii he wahine a Murirangawhenua ko etahi kei te kii he tane a muringawhenua ka kitea ko nga koiwi katahi takoto wharoro atu ia ki runga I nga koiwi o tana tipuna kia muriranga whenua ka riro mai I aia te mana ki te mahi makutu to preform magical things mai nga koiwi ke o murirangawhenua which is interesting isn’t it and that’s how he’s got magical powers e ai ki tetahi o nga korero katoa nga korero kare tonu au I rongo I ahu ko te pou o muri I te wharepuni o AUT ana e iri mai ana ko mahuika ko te tuarongo ae kei runga ko mahuika kei waenganui ko Hineahuone a Hinenui te po and kei raro ko maui engari kei waenganui nga kuha o Hinenui te po I whakairo hia he mokomoko ne e whakapiki runga an ate mokomoko ana I reira au I tetahi ra mea mai etahi wahine nei no Amerika excuse me can I ask you a question ara Ka mea yes what is that there ohh that’s a lizard oh why is it going up there?

Well it's a huge narrative this is our ancestor's explanation for immortality. Oh and the other girl says can I ask you another question? Why has her private parts ara kare hoki ia I kii vagina why has her private parts got teeth in it I said don't they all have teeth. Ka kata ke to Amerikana nei ko te kaiwhakairo I whakairohia he niho ki rot otaku korero heahea.

Interview 4: Pou Temara

Title: Interview with Pou Temara

Interviewer: Robert Pouwhare

Location: Rotorua, New Zealand

Date: 12 October 2018

Recording Device: iPhone 6s

Transcribed by: Robert Pouwhare

R: Ko aku patai ki akoe kei te whakaurungia e au ki taku tuhinga roa ki te PhD kei te pai?

P: O O kei te pai

R: Kia huri ki ta taua korero Kia koe he aha te mahi a tenei mea te purakau?

P: Taihoa Taihoa Rapata katahi ano ka ngaua e au taku toohi
(laughter)

R: kai te pai Kai te pai

P Kia whakahokia atu e au to patai mo te purakau Ko ta te Maori te purakau a he korero kai roto ae he korero no nehe – he korero no inamata tonu nei ana no tenei wa tonu nei ka mutu ka hangaia mai e ratau nga korero ra ma roto i te purakau na ko te tino mahi ke a o te purakau ra he korero i nga korero tohutohu kai roto i mau ake i te taringa o te tangata – tena kia ata whakawhaitihia e ao era korero he mau ake i nga korero o te taiohi o te tamariki ranei me na ka whakamomonahia e koe te tohutohu ma roto mai te purakau. Mena koe ka korero kore ki ki te tamaiti tena kaua e mahi i tena mahi he kino tena mahi ki a ratau he kino kaare noa ihi i mau ake i o ratau taringa te tino ake o tera korero engari ki te korero koe mo Maui ka ki koe Kaua koe e mahi i tena mahi koi na ano a Maui i mate ai a kua mau i a ratau tera korero he korero tapiri kei reira he korero whai whakaarotanga ma ratau kei reira. I etahi wa ka whiua peratia noa te korero. Kua whakaaro

noa te tamaiti ra he wa pea tona ka hoki mai He aha koe i ki ai he kino tera mahi koi ra i mate ai a Maui kai reira kua whakawhanui haere koe kua mohio te kai korero te korero ra a kua hiahia te tamait nei ki te mohio ki nga korero nei ara kua hangaia ano te purakau hai korero i nga korero mo te patai a te tamaiti ra a No reira koi ra te tino mahi a tenei mea a te purakau kia mau tonu ai nga korero o nehe engari kai roto i nga korero purakau nei he tohutohu kai roto

R: A ae kei te whakaae he korero tohutohu kai roto engari ka whakaae koe kei roto i nga korero purakau nei he korero huna? Etahi

P: MM

R Penei ana taku korero taku mohoh nei kua oti i a koe te whakahoki engari kai te hoki ke aku whakaaro ki nga korero a Ranginui Walker e kii a na ia nga korero mo nga atua mo Maui ma kai roto i era korero they’ve got myth messages koina nga korero tohutohu e korero na koe neha

P: Ae ko tenei mea hoki ko te purakau ko te ao Pakeha hoki kai te ki ko tenei mea te purakau he myth kaore he putake pono o enei korero

R: kaare he kiko?

P: kaare he taura e taea ai koe ki te here atu ki tetahi korero pono Engari te ao Maori kao he rereke tera ki te ao maori kia raatu he pono era korero kia ratau he pono a Rangi raua ko Papa he pono nga atua maori ka mutu a Maui tetahi o nga atua maori Ko te waahi huna hoki o roto i nga korero mena kai te korero koe mo nga korero tapu kaore i korero te katoahia o nga korero nga koiriri nga pito nga mea iti moroiti katoa e kore ai e waiho he waahi hai whakaaro ma te tangata na koine nga waahi huna nga kura huna o nga korero purakau kaare e korero katoatia nga korero engari ka waiho ano e te purakau he waahi huna hai whakaarotanga ma te tangata

ka mutu kai te tanaga te tikanga mena ka rere ia ki hea me ana whakaaro. Koira nga wahi e waihoana ma te tangata. No reire koi ra nga wahangi o roto o te purarkau kaare he tika kaare he he Engari ka waiho tia mau ano e kimi tetahi whakaaro au ake hai ki pea ae kaare pea au e whakaae ki tera korero koia tetahi ahua ka waiho tetahi wahanga ma te tangata Ka waiho etahi koreror o nag atua kia iri ka homai ano he korero ma te tangata hai whakaarotanga ma te tangatat he pera hoki ka hoatu katoa nga korero kua kore noho tapu nga korero – he waahi i reira hai whakaarotanga mau.

Ka mutu chara tera i te ao maori anake Koira te ahua o te tangata huri i te ao. O nga ahurea o tena iwi o tena iwi otira o nga iwi taketake a tae atu hoki ki nga iwi pakeha i haere nei ki te peehi haere i nga iwi taketake. I pera ano hoki o ratau whakaaro mena ka hoki whakamuri ka tawhiti te hoki whakamuri ka kite koe ka waiho he korero e huna ana hai whakaaro ma te tangata ma te hinengaro o te tangata kei hea ra ia e tu ana tapi i roto i ena korero.

R: Ka pai na kia huri taua ki nga korero mo Maui tena korero mai he aha ou whakaaro mo tenei atua mo Maui

7’49 R Na kia huri taua ki nga korero mo Maui tena korero mai he aha ou whakaaro mo tenei atua a Maui

8’11 P Ko Maui tetahi o nga tino tauira tohutohu i te iwi Maori i te ao Maori ... me pehea tana noho he aha nga mea e taea ana he aha nga mea kaore e taea. Engari ahakoa nga atua tino atua nei ... ahakoa a Tane ahakoa a Tawhiri ahakoa a Papa engari ko nga tino korero tohutohu ke kai roto i nga atua ana penei i a Maui ana ko Maui tetahi o nga tino tauira i hopumanawa hai whainga ma te tangata i te tika me te he Na ko nga korero mo te Maui nei ae i korerohia i homaitia te taahu o te korero me etahi korero tapiri atu Engari i te nuinga o te wa ka waiohia ma te tangata ano hai whakaaro te tikanga o nga korero nga whakawhitiwhiti i waenganui i a Maui me nga atua ara i waenganui i a Maui me tana

tipuna kuia a Hinenuitepo... wa raua whakawhitiwhiti korero. Ka waihotia kaare i homai katoatia te korero te tikanga o te korero engari ka waihohia mau e whakaaro nga korero.

Mena ka korero mo te mate me te mauri o te mate ko te korero noa iho a Hinenuitepo ki tana mokopuna turanga whanau kia Maui e kao e kao e kore koe e whakawhiwhia ki te mauri o te mate me tuturu te mate o te tangata kia tangi ai koutou ki o koutou mate kia matemateaone koutou kia koutou i pera noaiho te korero kaare i homaihia te whakamaramatanga o tera korero ka waiho mau tera e korero i waiho mau e whakaaro ana koinei tatau i korero ai i era korero kai te kimi hoki tatau i te tikanga o aua korero ra. Ka mutu ka homaitia aua korero ra ka taea e te tangata te whiri i ona whakaaro mo te tikanga o aua korero ra. Ana koina tetahi o nga mea nui o tenei mea o te purakau me nga korero hoki o Maui. Kaare i homai katoatia te korero ... i homaitia i homai noa ko te whanuitanga o te korero ka waiho mau ano e whiriwhiri he aha ra te tikanga o tenei korero.

He pai ano to whakawhititwhiti korero i runga i te marae i roto ranei i te wananga koi nei nga waahi e noho iho ai ki te korero ka rere atu te korero ka hoki mai te korero ka mutu ko te kaupapa noa iho he te tikanga o tenei korero ... kia tangi ai koutou ki o koutou mate... kia matemateaone ai koutou ki a koutou. He aha ra te tikanga o tera korero? Kia ata wherawheratia tera korero oo te ataahua! Engari kei te tangata te tikanga... pehea tana whakatakoto i taua korero ra... he aha nga mea hai whakatakoto i taua korero ra

R: Ana ka taea e tatau ki te ki ana i a koe e korero na mo Maui me tana kuia a Hinenuitepo e taea e tatau te ki ko te whainga nui a Maui ko te orangatonutanga o te tangata neha?
12’06 P AE AE

R: Engari kaare i tutuki

P Ae engari ko tetahi mate koira anake te kaupapa kaore ona tauaro ko etahi mea katoa he tauaro tona, a runga a raro ... te pai te kino te ataahua te makimaki te tika te he te wahine te tane. Engari i taua wa o nga atua ko te mea kaare ona tauaro ko te ora engari i reira ano te pitomata i reira ano te pitomata e takoto mai ana. Engari mena e korero ana i nga korero a Einstein kotahi tonu te mea te ‘constant’ ... ko te constant ko te ora i te wa o nga atua. Engari kai te kite nga atua ...pai kare, he mate tenei. Ki te kore e mate te tangata ko te mutunga atu ka nui rawa te tangata. (kata) te mutunga kae ka nui rawa te tangata. E kore ratau e hiahia ki te whakatutuki i te tauaro o te ora ara kaare ratau i hiahia ki te whakapumau me te whakatinana i te mate hai tauaro hai opposite mo te ora! Ka waiho e ratau te mea ra ki reira ratau e whakaaro ana ko te whanau ariki tenei ko te whanau atua tenei e whakaaro nei me aha e ratau. Katahi ratau ka whakaaro ... a akene pea na te mea he atua rawa he kaha rawa no to tatau atuutanga kaore i te kitea e tatau te ao marama. A tena koa nei me hangaia e tatau tetahi atua ehara i te atua tino atua rawa nei ko tetahi wahanga o te atua nei ko tetahi haurua o te atua nei he tangata ko te tetahi haurua he atua. A kene he maramatanga kai roto i tera. Ana ka hangaia nei ko Maui ... ka atua a Maui engari na tana taha tangata ke i kawe. Ehara na tana taha atua engari na tana taha tangata. Ana koira hoki te mate o te tangata kua ki ke mai te atua kaua e penei kua haere te tangata ki te pera!
15:15 Koira nga atua i whakaaro ai ae e kene ma ta tatau tama atua penei ka kitea he maramatanga na te mea kaare tatau i te whakaae katoa ehara i te mea kaare tatau i te whakaae engari i te tutuki i a tatau ki te hoatu i te tauarotanga mo te ora. A katahi ka tukuna nei e ratau a Maui ... koira te mahi a te Maui nei he titiro i te mea ra ... ka whakaaro pai kare... mena i au te taonga ra oo ka noho ko au te atua o nga atua! Na te mea tena na whakaarotia koira anake te mea kaare i tutuki i nga atua ka riro ma Maui tera mea paku noa iho e whakatutuki kore nei i taea e nga atua a ko te pitomata o tera me te whakaaro ano iho o Maui ko te pitomata ka

noho ko au te atua nui o nga atua!
16:17 Kai runga ake au i a RangiKai runga ake au i a Papa kai runga ake i nga atua katoa. Ka noho ko au te atua o nga atua! Na ko tana taha tangata tenei e kawe nei i a ia ki era whakaaro na he whakaaro tangata era. Engari kua kite ke hoki nga atua ka pera a Maui. Kua kite ke ratau ka pera a Maui. No reira kua oti ke i a ratau ta ratau rautaki kia oti i a Maui te mahi kaore nei i taea e ratau atua te mahi a whakahemo ai ka whakamate ai i a Maui.
16:55 Na kua ahua rite enei ki nga korero o nga Kiriki.

R: O wai?

P O nga Kiriki ... Kua rite enei korero ki nga korero o nga atua o te whanau atua o nga Kiriki o te Pantheon of Gods i te ao Kiriki. A koira hoki te pai o enei korero ka taea e koe te kite i nga atua o wetahi atu oo ka ahua rite tatau ki era ra... ko te tauritenga ra ne? Mena tatau e whakaaro ana mo Akirihi mo Achillies ... ko te korero hoki mo Akirihi he hawhe tangata ehara a Akirihi i te atua he tangata noa iho a engari ko tana mama he atua. No reira he toto atua o Akirihi ana katahi ka ki a Akirihi ki te kingi o Kiriki ki te haerenga ki te whawhai ki a Troy a katahi ka ki te Akirihi ra oo kua mutu kaare au i te haere ki te whawhai ka wheke ne kaare au i te haere ki te whawhai... me tana mohio ano ki te kore a ia e haere ki te whawhai e kore e wikitoria nga Kiriki. A ko te mea hai whakaarotanga ma nga Kiriki mena kaare a Akirihi i roto i toratau ope taua tera pea ka hinga ratau i nga iwi awhi i a Troy. Ka mutu ka toia te pakanga kia roa tonu kaare hoki he tangata pera i a ia ra kaare he Maui hai arahi. A a te mutunga atu ka tuohu te kingi o Kiriki ki a Akirihi a i a Akirihi e whakaaro ana Me pehea ra au e mohio e maumaratia ai? Me pehea au e maumaharatia ai? Na ko enei korero e whai ake nei he whanaungatanga o enei korero ki nga whakaaro o Maui. Na ki a Achillies... ka whakaaro te Achillies nei i a ia e noho ana i tana teneti a ka pouri kai te mamae hoki ia he kore nona i whakanuia e kauanuanutia e te kingi. A koi ra

ia e kore whai atu i a ia he kore nona i uru atu ai...
Ka whakaaro ia Me pehea au e maumaharatia ai? Me pehea au e atua ai? Me pehea au e atua ai? Mena au he atua ka maumaharatia au. Ka korero tia au! Na ko tenei na ehara au i te atua. Me pehea au e maumaharatia ai? Katahi ka tau ona whakaaro. Ka tae mai te maramatanga ki a ia ... ma tana uru ki roto te pakanga ... arahi i a Kiriki ki te pakanga ki a Troy... a ia e maumaharatia ai. Ma ana mahi ia e maumaharatia ai! Engari me tana mohio ano ki te haere ia ki te pakanga te mutunga atu ko ia te papa o te pakanga. Ko ia te ika nui o te pakanga ara ko ia te utu o te pakanga ... ka mate ia ne? Ma roto mai i tana mate ka maumaharatia ai ia. Na ko wana wananga hoki ki a ia ano. He aha te hua o tenei mea o te mate? He aha te hua o tenei mea o te mate? Ka mate te tangata kua ngaro! Kua tahi tau e mate ana te tangata kua mate!Kua tahi rau tau te tangata e mate ana kua mate. Kotahi mano tau kua mate! Kotahi miriona tau kua mate!

Katahi ia ka patai ano ki a ia ano ...He aha te hua o te mate? Kaore he hua o te mate!
Na reira ki a ia ma tana mahi i nga mahi miharo i a ia e ora ana e maumaharatia ai ia.
Katahi ka haere ia ki te pakanga katahi ka hinga i a ia a Troy engari i a ia ka hinga te toa o Troy i te riri o tetahi o nga tangata a Troy katahi ka karawhiuatua ra ki te kopere (arrow) ka tu ki te wahi kaare i tawharau e Akirihi ara ko tana heel... hence the Achillies Heel a te waahi moioio katoa o te tangata...
22:11 Heoi ano ka mate a Achillies engari ka maumaharatia a Achillies

Na ka hoki ki a Zeus ka titiro iho a Zeus a kua mate te tangata nei te miharo o tenei tangata ka whakatika atu katahi ka kawea te wairua o Achillies katahi ka whakaatuatia a Achillies
22:38 Na ki te hoki atu tatau ki a Maui ka kite koe i te tauritetanga i te oritetanga o nga korero ne? ...mo Maui koirā hoki te patai a Maui Me pehea au e tino atua ai?

R: Ae Ae

P: Kai te kite mai koe?

R: Ae Ae tino ataahua!

Mena kaare e taea e nga atua nei maaku! Maaku ka tarea e au. Engari ki te kitea e au ki te pumau i au te tauarotanga o te ora ara ki te pumau i au te mate ka noho ko au te atua o nga atua! Ara kua kore he o nga tangata koirā hoki te mate i tenei wa i tenei wa tonu na kua nui rawa nga tangata e noho ana ki runga i te ao nei kei te whakaaro tatau ki te haere kimi ao hou mo tatau... na te mea kua kino i a tatau te waahi e noho nei tatau ... nga wai ... kua mohio ke a Maui ki tera whakaaro a kene he wa ka penei. Ana koirā tana haere ki tana kuia kia homaitia te mauri o te mate ki a ia

He aha to hiahia ki tenei mauri e moko?

A heoi ano kia ora tonu ai te tangata

O o kaare i pai kaare i pai Kai te whakamatautauhia hoki a Maui e tana kuia e te atua... kai te mohio te Maui ra kaare te Maui ra i te tino hiahia ki te whakaaatu i ana whakaaro huna katoa i tana rautaki. Kaare i hia hia ki te ki atu.. ki te mea te tangata ki te homaitia e koe te mauri na ka whakapumautia e au te matenga o te tangata kia kore ai hoki e mate te tangata... Engari kai te whakaaro te kuia nei... kai te hiahia te kuia ra te atua kuia ra kia puta ana whakaaro... he karere hoki ia na nga atua, he karere hoki a Hinenuitepo na nga atua...

E kaare e pai e moko kaare e pai kia ora tonu te tangata ... a he mate kai roto

A ka whakaaro ano te Maui ra ...pai kare... kua mate au ki te hoatu i tetahi ki te whakaatu atu he aha aku tino whakaaro... katahi ka mea atu te Maui ra E kui Tena koa nei kia rite ki te marama e tiaho iho nei ... ka mate te marama ka ora te marama ka mate te marama ka ora te marama... Ia marama kua rakaunui a ...katahi ka mate haere aa ka heke haere te marama ki te Waiora a Tane ka kaukau kua whakaorahia ano kua huri ano te cycle ne?

R: Kua ora ano te marama?

P... a kua ki atu ano tenei a me penei me matemate a marama
He aha te tikanga o tena?
Me mate ka ora me mate ka ora
Kai te whakaaro te kuia ra oo ehara koi nei te plan
Ma te tangata nei ma tehawhe atua nei e ki mai ki au me mate te tangata
Hehehe!
Kua uru ki te Maui ra e kua rau ia i te kuia ra
Ana ka ki atu te kuia ra Kao kaare au e whakaae kia mate a marama ne?
Kaore au e whakaae kia mate a marama!
Na he korero nui tera. Na te mea a waiho tonu ma te roatanga atu o nga korero hai whakaatu
Engari me tuturu te mate a te tangata me tuturu te mate a te tangata! Ki te mate te tangata mate atu te tangata!A e kaare ia e ora ake ano.

Engari ko te hua o tera kia tangi ai koutou ki o koutou mate kia matemateaone koutou ki a koutou (Mau e whakawhanui ake i te tikanga o taua korero)Engari ka whakaaro te Maui ra kaare ia i te whakaae atu ki tera. Kao maaku ano e hanga i taku mahere ana ka puta te whakaaro me patu e ia I roto i te ao Pakeha “what you will not give me I will take!”

Me patu e ia kia mate tana kuia Katahi ka mahi ra i tana mahi. Katahi ka kuhu ra ma te puapua o aromea koirā hoki te whakatauki o te aroaro o te wahine ko te puapua o aromea
Me kuhu ia ma te puapua o aromea katahi ka kuhu ki te ngakau o tana tipuna. Kai reira te mauri o te mate e mau ana katahi ka mau i a ia te mauri ra katahi ka puta mai ma te rua o te ora ara ma te waha ne? Ko te puapua o aromea koirā te ara ki te mate ara ko te waha koirā te huarahi ki te ora ... No te kuhunga ka uru te mahunga mama noa iho engari ka tae ki nga pakihwi e hoa... ka noho ki reira whanawhana ai katahi ko tana army ko nga manu katahi ka

titiro atu ra ki a ia ... ha he aha hoki tera mea e whanwhana mai ra nga waewae... katahi ka kata ra te tirairaka ka kata mo te hemo tonu atu. Ka oho te kuia ra ne? Ko te korero a nga kai korero ko te korero ka kukuti nga kuwha o Hinenuitepo ka mate a Maui.(Me pause ake taua i reira kia ngau atu au i taku toohi) (katakata)

R: Ataahua Pou!atahua nga korero!...

P: Whakaarohia e koe te korero a Maui ia raua e negotiate ana E kui ko te mauri kei i a koe na homai ki au He aha ai?

Kia ora ai te tangata mo ake ake

A tena e kui ka whakaae koe ki homaihia e koe ... me mate a marama te tangata?

Kao me tuturu te mate o te tangata cut back ki te korero ra ka ho ra a Hinenuitepo ka rongu e kuhu mai ra tana aroaro ka kukuti i nga waewae Engari mena kai reira tonu te mea ra mena kia ata whakaarohia ka mutu ko nga kuha he ngohengohe wahanga o te tangata o te wahine ranei tino ngohengohe nei ne? Na ki te kukuti o waewae kaare pea e mate he aha – mena ke mea koe he kiore ki weanganui ia koe ka kukuti o waewae kaare e mate te kiore ne ha? Kaare e mate te kiore! Ka waiho e au mau e kimi te maramatanga i roto i tera ... mau e kimi i te link i waenga i te mate a marama me te mate a Maui... me te whakaaro ano ara ra a Achilles – i mate a Akirihi engari kua atua a Akirihi ko te patai pea i mate a Maui? Mena kaare e mate i roto i to scientific experiment i te mea he kiore koe anei koe me o waewae katahi ka kukuti o waewae ka huaki ai katahi ka kite koe mena i mate te kiore kaare i mate ia koe te kiore ... Engari ka kukuti nga waewae katahi ka rere te kuia ra katahi mau... ka kumea ake ra na ko te thesis na koi nei nga wahi whakakikinga mau... ka mutu ko Maui i tapatahi ia ki tana quest ko tana quest kia riro i a ia te mea ra come high, come hell or come water kia tutuki ia ia tana mission – he mission ke tenei nana me tutuki i a ia katahi ka pakanga ne ka kuhu haere tonu e he atua tenei e mahi nei i tana mahi ka kumea haere ake the whole notion of resistance n kia

koe i aha? He aha nga hua ka puta i tera? Ka riro mau e tuitui te whakaaro te korero what happened? what is the natural reaction?...mo Maui

R: E mea ana koe i te uru tonu a Maui i te aroaro o te wahine ra a... e mea ana koe ko taku whakamaori i wo whakaaro e kaare a Maui i ata mate engari kei reira tonu e mahi ana i tana mahi ina e puta nei te mate wahine is marama

P: Ae!Ae!

R Kei reira tonu ia e tihachae ana i roto

PAe Ae honoa tera ki te rere o te toto o te wahine ia marama he aha ta te toto he aha te mahi a Maui? Therefore kai te mau tonu te korero a Maui kia mate a marama... engari ko te ahua o tana whakaaro me mate te tangata me ora te tangata .. me mate te tangata me ora te tangata. ki te kore te mate a marama o te wahine e kore e tipu te hua ki roto i te wahine... e puta ai te pitomata o te tangata e puta ai e whanau mai ai te tangata... ma tana mate a marama ka mutu tana mate a marama ana kua watea ano te huarahi hei whakato tana i te kakano o te tane ki roto o te wahine e hua ai... ki te kore mate a marama ... he medical scientific constant tera

R: Pai nga korero

P: ... mau e hanga nga korero nei

R: Ataahua Pou

P koirā ke te ataahuatanga o nga korero purakau nei ka riro ke ma te kaikorero e hanga te korero ... kaua e whaia te korero a mea. Engari A whaia aku korero kua oti ano taku engari kia riro ano nau te korero... mau e argue mai kai te ora tonu a Maui no one has argued that I havent written about it I’ve talked about on the marae people know at Te Panekiretanga

Mena au he atua ka maumaharatia au! Ka korerotia au Na ko tenei na ehara au i te atua me pehea au maumaharatia ai Ka tau ana whakaaro Ka tae mai te marmatanga ki a ia. Ma tana uru ki te pakanga arahi ia Kirihi i te pakanga kia Troy

APPENDIX 4: MĀORI SCRIPTS FOR
RECORDING

These are the final scripts composed by the researcher, for the 14 episodes of *Maui te tangata*, *Maui te tipua*, *Maui te atua*. *Maui the man*, *Maui the force*, *Maui the god*.

Episode 1: Te Whānautanga o Māui

00:04	Ko Māui he tipua he atua
00:08	Ko Māui he atua he tangata
00:12	Ko hapū a Taranga te whaea o Māui
00:17	Kaare te awe i kaha ki te whāngai i te tamaiti ē tipu mai rā i tōna kōpū.
00:25	Nō reira kā whakatahe a Taranga –
00:29	he tamaiti materoto a Māui he tahe he toto.
00:36	Kā pōkaihia ē Taranga te poko toto Kā herea ki tōna tikitiki .
00:43	Kā kitea ē ia he rimurapa kā purua te poketoto ki te rimurapa
00:56	Kā whiua ki ngā hukahuka o te tai
00:59	Kā karanga a Taranga ki ngā Tamarika ā Tangaroa
01:05	A Ngaru nui, a Ngaru roa a Karumonana, ngā taniwha o te hōhonu...
01:17	A Tāwhirimātea a Hinemoana a Hau maiangi a Hau pūkeri
01:25	Ki te kawe i te puketoto ki Awaroa (kei reira te tipuna)
01:30	Kā rewa te waka rimurapa o Māui ki ngā tūātea o ngā ngaru.
01:37	Kā titiro iho a Tamanui-te-Rangi kā aroha ia
01:43	ē muia ana a Māui ē te ngaro, ē pakipakihia ana a Māui ē te ngaru totetote.
01:53	Kā kapohia ake ē te ringa rauora o Tama nui te Rangi
01:59	kā uru te mana atua ki roto i te poketoto.
02:07	Kā tipu kā pakari a Māui. Nā ngā kaitiaki o te moana ia i okooko, i poipoi
02:16	Kā ruku a Māui ka kite i te huhua o ngā kaiora, o ngā taniwha ngā kaitiaki
02:25	i te tataotanga i te whārahitanga o te moana.
02:29	Nā rātau ia i whakangahau i whakaako i whakapakari.
02:36	Kā tipu a Māui kā tapaina ko Māui-tikitiki-a-Taranga
02:42	Koia nei te tikanga ā ngā matua tīpuna
02:46	ki te tapa tamariki ki tētahi takunetanga nunui

Episode 2: Kā kitea ē Māui tōna whaea

00:00	Kā tipu a Māui kā taiohiohi.
00:10	Kā tae mai te ronga mō tētahi whakataetae whiu tao.
00:16	kā tu te taetae ki Te One Haumīri.
00:20	E kuare ana a Māui koi nei te kāinga ō tōna whaea a Taranga.
00:28	Ka kite ia i ētahi toa ē karapinepine ana kia tae rātau ki te whakataetae .
00:37	Kā rongo ia ē tiwaha ana ētahi i te ingoa Māui, a Māui mua, a Māui roto.
00:47	Kā tae ki te papatūwaewae ka kite a Māui ō –
00:53	ko tētahi toa rongonui, ko Tūrangorau ē whiu ana i tana tao.
01:01	Kā rere , kā rere ki te rangi... kia tae ki te pae tawhiti kā tau ka titi ki te whenua.
01:14	Mai te tāwara ki te manamanahau kā pakaru te ūmere ā ngā toa.
01:22	“E kaare ē hinga a Turangorau!”
01:28	Ahakoā i whakahau ngā toa kaare ā rātau whiu i pātata atu ki tā Tūrangorau.
01:38	Kā huri kia Māui pae kā mea atu ki tera
01:43	“Takoto whārōrō ko tō puku ki te whenua”
01:47	Kā whiua e Māui tana tao kā ripiripi i te tuarā ō Māui-pae.
01:54	Kā rere kā rere ka rere ki te rangi...
01:57	anō nei he hau āwhiowhio ē kawē ana i te tao.
02:05	Kā hokahoka... kā hipa i te tao ā Tūrangorau.
02:10	I reira ka ūmere kā pakipaki kā pekepeke kā hakahaka ngā toa
02:20	Nō muri kā kitea kaare te tao ā Māui ē hipa i tētahi atu.
02:28	Kā tu ko ia te toa o ngā toa.
02:33	Kā huri a Māui-mua ki te kī atu ki tēnei Māui hou
02:38	“Haramai, hoki mai ki tō matau kāinga!”
02:42	Kā tae kā rongo a Taranga i a Māui-mua ē uiui ana “Ko wai koe?”
02:50	Kā whakautu a Māui - “ko Māui-tikitiki-a-Taranga.”
02:56	Kā i i a Taranga “Ko Māui mua, Māui roto, Mūui taha, Māui pae noa iho aku tamariki.”
03:07	Kā tātaihia ē ia ana tamariki ē... kei te hē... kotahi noa atu.
03:14	Kā hoki tuarua atu ki te tātai kā huna a Māui-tikitiki i a ia.
03:23	Kā tātai ano a Taranga ka whakaatu a Māui i a ia.
03:28	Kā mea te whāea “Ko wai koe?”
03:30	“E ko hau ā Māui-tikitiki-a-Taranga. I kawea au ki te ana tapu”
03:40	“Ai! Ko koe taku pekepoho. Ko koe taku tamāiti!”

Episode 3: Kā kitea ē Māui he ao hou

00:08	He ao! He ao! He ao hou!
00:14	Kā kitea ē Māui tēnei ao hou
00:20	Kā hoki atu a Māui me ōna tūākana ki te whare ō Taranga.
00:27	Kā tauawhitia a Māui ē Taranga engari nō te roa ana ake
00:35	nā te kanohi hōmiromiro ō Māui
00:40	kā mātaki ia i a Taranga ia pō
00:43	kā noho ki te kāinga moe ai i te taha ō ana tama
00:48	Engari i te ata kā ngaro a Taranga
00:52	Kā pātai a Māui ki ōna tūākana “Kei hea tō tātau whaea?”
01:00	“Kua ngaro ia ki hea?”
01:03	Kaare hoki ērā i mōhio i rere a Taranga ki hea.
01:07	Kā noho a Māui ki te waihanga rautaki, he nuka
01:13	kia whakaatuhia e tōna whaea ē ngaro ana a Taranga ki hea ia rā.
01:21	Kātahi kā tīmata a Māui ki te whakapuru i ngā huakitanga o te whare
01:26	Kia kore ai e uru mai ngā hihi o te rā
01:30	kia noho pōuriuri tonu a roto i te whare.
01:35	I tētahi pō ka whakawhere a Māui i a Taranga kia moe i tana taha
01:43	Kā whakaae atu te whaea, he hiahia kia noho tana pekepoho ki a ia.
01:51	Kā tatari a Māui... kua taka a Taranga ki te moe hōhonu
02:03	Kātahi kā hikina ē Māui te maro o Taranga
02:12	Kā hūnaia kia kore ē tere kitea e Taranga
02:18	I te pūaotanga o te ata kā oho te whaea kā karanga
02:24	“Kua awatea”? “Kua maruao?”
02:30	Kā mea atu a Māui “Eee. Kaare ano i pae. E moe e whae”
02:37	Ahakoia i te noho pouri a roto o te whare, maru awatea ana a waho
02:46	Kaare i roa kā ohorere a Taranga kā keka ki te kimi haere i tona maro
02:55	Ahua roa tonu a ia e kimi ana kātahi kā kitea e ia.
03:02	Nā Māui i huna ki raro ō tana whāriki
03:07	Kātahi kā pūrere ki te tatau o te whare
03:12	kia pai ai tana oma ki waho o te whare
03:15	Kā mātakitaki whakamokeke a Māui i a Taranga ē oma atu ana ki tētahi toetoe mata
03:26	Kātahi kā kukume a Taranga i te mata ki runga

03:30	kā peke ki roto i te puare kā heke ki te mano o te whenua
03:35	Tōna urunga ki reira, ngaro tonu atu i te kitenga kanohi

Episode 4: Māui te Kai Panoni Hanga

00:12	Kā rongo ngā tāngata i waenga i te maara
00:17	i te manu e waiata ana kā whakahiētia
00:19	“Hie! Hie!”
00:21	Kā rere runga a Miromiro kā panoni hai kererū
00:28	Kā rere ki te rākau karaka kā tau ki runga peka
00:33	Kā porowhiuwhiu hua karaka ki ngā ūpoko ō ngā kai kō
00:40	“Kererū! Upoko kohua!”
00:43	“He huahua te kai!”
00:45	I reira kā piki tētahi ō rātau ki te rākau, ko te tao kei te ringa
00:51	“Anei tō kai! Ko te koi ō taku koikoi”
00:59	Kā whiua te tao ka rērere, ka pūrere a Māui kererū te kairere mākohakoha
01:06	Nā wai rā kā hōhā te manu ki te whiuwhiu hua
01:12	Kā huri kā tīkona te kanohi ō te kai whai ki te para tūtae!
01:19	Kā tīoro te iwi ki te kata!
01:21	I a rātau ē titiro whakarunga ana e kata ana, e tukuna ana e Māui te hamuti
01:29	ēhara i te tiko manu he hamuti tangata kē!
01:35	“Ai! Ai! He ua hamuti! Nō Pae o te Rangi!” te ūmere ā ngā tāngata
01:43	i te haunga o te tūtae
01:48	“Taranga! Taranga! He manu tipua! He manu whakataruna!”
01:53	Kā karanga a Taranga “Ko wai koe?”
01:57	Whakatangata mai i a koe! Whakaatu mai i koe!”
02:02	Kā rere iho te kereru ki te whare ō Taranga i Takapauranga
02:08	Kā whakatangata mai i a ia kā whakaatu mai i a ia.
02:13	Ee e ko Māui-tikitiki-ā-Taranga!

Episode 5: Kā kitea ē Māui tōna matua

00:00	I te wā i noho a Māui ki Rarohenga
00:10	kā heria ē Taranga ki te tūtaki ki tōna matua ki a Makeatūtara.
00:18	Kā mea te matua, ē mē mātua haere tāua kia kawea koe ki te wai ko te whakahaere i te tohi.
00:31	Kā tae ki te wai, kā whakahaeretia ngā karakia tohi.
00:36	Tohia te tama nei
00:42	Kia riri kia nguha
00:46	Kā whakataka te whatu
00:47	Kā tohi ki tai mō Tū
00:50	Karo tao karo mahuta
00:52	Tē toa rere te toa mahuta
00:54	Karo patu karo tao
00:56	Tē toa rere te toa mahuta
00:58	Kā tohia ki te tai mō Tū
01:03	Kā ruiuia a Māui , ē Makeatūtara ki te wai mā te rawa karamū.
01:10	Kā hoki atu ki te karakia kīhai i kitea ngā kupu tika,
01:18	kā hopo te matua ō Māui nā te mea
01:25	i whati te tohi, i whati te karakia
01:31	Kā tere te mārāma, pūrangiaho ana te matakite ā Makeatūtara
01:40	he aituā te mutunga mō Māui he mate kei te haere

Episode 6: Kā kitea ē Māui a Murirangawhenua

00:07	Kā kitea ē Māui he ao noa atu
00:13	Ka whakamīharo ka ohorere
00:17	Ka hoki ki te uiui ki ōna tūākana
00:19	“Ko wai ō koutou kei i a ia te mana ki te kuhu ki Rorohenga?”
00:25	Kā kī mai ērā “Kaare mātau i tohia ki ngā karakia whai mana whai makutu.
00:32	He karakia mehameha noa kei runga i a mātau.
00:36	Nō reira me haere ko koe.”
00:39	Kā whakaae a Māui
00:42	Kātahi ka tīmata te haerenga roa ki Kōwhaonui
00:47	Te taenga ki te ana, he ana tapu

00:52	Kā kuhu eee ē takoto mai ngā kōiwi ō tōna tipuna a Murirangawhenua
01:02	Ka whāroro ia ki runga i ngā kōiwi...
01:08	...ihu ki te ihu ūpoko ki te ūpoko
01:12	Ka tuku i tana karakia
01:15	Kā mutu, ko te wawata kē ō Māui
01:21	Ki te kaue raro ō tōna tipuna a Murirangawhenua
01:26	Kā riro i a ia kā heria ē ia ki te wai ki te horoi
01:33	Anei tana karakia...
01:35	Horoia paki tura Horoia paki aro Kā horoia i ēnei pirau Kā horoia i ēnei kerakera Kā horoia ki te wai ā Kama
0:48	I te mutunga ō tana karakia
01:51	ka mātakitaki ia i tētahi kererū mā e kapakapa ana ngā parirau
01:55	kā tau ki te peka ō te rākau
02:01	Kā mārama a Māui e e kā tāea e ia te panoni i tōna hanga hai manu
02:18	i runga i te mana o te karakia
02:13	Engari mo te uru, mo te kuhu atu ki taua ao rā me panoni ia i tōna hanga ki te manu pēnei i te kārearea
02:25	kia pai ai te rere ki tērā ao tērā
02:31	I a ia i reira mē panoni ano ia hai kererū
02:37	Engari ki te puta mai Rarohenga, mē huri ia hai kāhu, hai kērangi
02:46	Kā rere atu a Māui kārearea i te māramatanga taiohooho pūrakaraka
02:53	Mā ēnei ihiihi ē kawē i a ia kia tae ki Rarohenga
03:00	Tōna taenga i reira kua hua te tāwhangawhanga
03:08	I reira kā kitea iho ē Māui kārearea e whakatō kūmara ana
03:14	Te Tini ō Hakituri rātau ko te Tini ō Māhoihoi
03:20	Kā panoni i tōna hanga hai miromiro
03:23	Kā rere ki te hūkui o te kō ngaki maara ō ngā kai kō
03:30	Kā tuku i tana karakia

03:34	E noho ē kui I roto i tō kete Māu ē īnaki Māu e whakatoka Toka Toka te manawa Tāhoe Tāhoe Whiti tua Whiti aro Whiti ha! Ha! Ka tipu te wai Ka ora!
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Episode 7: Te Ahi ā Mahuika

00:00	Te Ahi ā Mahuika
00:05	I tētahi ahiahi ē tao ana a Taranga i ana kai.
00:10	Kā titiro a Māui ē māpurapura mai ana te ahi.
00:15	Ko te nuinga ō te hapori
00:18	ē tunu kai ana, ē kā ana ngā hapī a te hapori.
00:22	Ka whakaaro ia, “Nō hea mai te ahi?
00:27	He mana nui tō te ahi.
00:29	Tērā pea kei au te mana ki te whakaweto”.
00:33	Kā noho ia ki te taha o ōna mātua a Makeatūtara rāua ko Taranga.
00:40	E tō ana te rā.
00:43	Kā titiro tawhiti atu a Māui ki te pae tawhiti.
00:48	Kā kite ē kōmuramura mai ana te rangi.
00:53	Kātahi kā mea a Māui ki te tīnei i ngā ahi katoa o te kāinga...
00:57	kia pūrangiaho ai tana kite i te mura mai ō te rangi mai tawhiti.
1:04	Ao ake, kua weto katoa ngā ahi kopae.
1:08	Kaare ē wera he kai.
1:12	Ka huri atu a Māui ki ōna mātua kā kī...
1:14	“He aha te tikanga ō tērā mura?”
1:19	Ka whakahoki atu ngā mātua,
1:22	“Kaare ērā ahi ē tāea, ērā ahi te tiki”
1:25	“Eeee...kā tāea ē au...māku e tiki!”

1:32	“Engari kia tūpato koe... kia tino tūpato koe!
1:35	Nā tō tipuna nā Mahuika te ahi.
1:41	Kaua koe ē mahi tinihanga 1:43 kaua ē mahi māminga ki tō tipuna!”
1:46	Kātahi ka whakatika ake a Māui
1:50	kia tae ia ki Tū- ata- rangi... kāinga ō Mahuika.
1:55	Kā kuhu... engari kā uru te wehi...
2:00	kā uru te ihiihi... kā uru te winiwini, kā uru te wanawana!
2:06	Kā hongihongi a Mahuika kā tere mārama
2:10	he tangata kei tōnā aroarao.
2:13	He kai mā te ahi!
2:16	“He aha tō mahi i konei?”
2:19	“Eee... kua weto ngā ahi o te hau kainga” te kī ā Māui.
2:26	“Tēnei te haere ake ki te kimi i te puna o te ahi”
2:31	“Ko wai koe?”
2:33	“E kui ko Māui-tikitiki-a-Taranga”
2:35	“AA HA HA! Anei a kōnui ...heria”
2:42	Kā kapohia ē Māui te ahi, mai te matikara ō Mahuika.
2:47	Kā oma ki te wai ō Taiaua...
2:49	kā whiua ki te wai kā weto!
2:53	Kā hoki a Māui ki a Mahuika.
2:56	“E kui, i taka au ki te wai kā weto tō ahi”
3:02	“AA HA HA! Anei... heria ko kōroa”
3:07	Kā kapohia ē Māui a kōroa kā heria
3:12	ki Taiaua, ki te awa, kā porowhiua ki te wai kā weto.
3:16	Kā hoki anō ki tōna tipuna ki a Mahuika...
3:20	“E kui, kua weto tō ahi”
3:23	“I weto hoki i te aha?”
3:26	“E whakawhiti ana au i te awa kā kite au i te ika...
3:30	kā manawarū au kā whiua tō ahi ki te tahataha...
3:34	kā taka ki te wai ka weto”
3:37	“EEE kua hōhā au i tō tinihanga!
	“Anei a māpere” – I pērā anō kā weto kā hoki ki a Mahuika
3:42	“Anei a mānawa... engari kia tūpato ki te mana o te ahi.

3:47	Kaare koe ē eke ki te ahi ō Tāpeka
3:50	He ahi ō raro nō Rūaumoko. E kore ē weto i a koe!”
3:57	Kā hoki anō a Māui ki Taiaua, ki te awa.
4:00	Kā whiua te ahi ki te wai kā weto.
4:06	Kā hoki anō ki tana tipuna ki a Mahuika
4:09	“E kui aroha mai... i weto to ahi, i hinga ahau kā weto te ahi.
4:14	Hōmai anō”
	Kā hoatu ko tōiti kā weto anō tērā... Kātahi kā haruru te reo ō Mahuika.
4:21	“Māui nuka! Māui nanakia! Māui tinihanga! Māui māminga!
4:27	Anei tō kai ! Ko te kai ō Nuku hōhonu! Nō Pōhatutatao!”
4:33	Kātahi kā whiua ē Mahuika ngā ahi tipua 4:37 o te hōhonu hai kai i a Māui.
4:40	Kā oma ... kā rere a Māui kā mākutū a Māui kā panoni hai ruru.
4:47	Engari nā te werawera ō te ahi, kā huri hai karearea.
4:52	Aaa nā te werawera o te ahi kā huri hai kaahu.
4:57	Engari aaa nō te werawera... kā hunuhunu ngā parirau.
5:00	Kā karanga a Māui i ōna tīpuna...
5:03	ki a Tāwhirimātea, ki a Tūānuku, ki a Ihorangi, ki a Uanui, ki a Uaroa...
5:10	hai tīnei ngā ahi kai ao, i ngā ahi kai ua.
5:18	Kā hinga a Mahuika ē tīorooro ana, ē whanawhana ana...
5:24	I tāea ē ia te whiu ahi kā huna ki roto i ngā tamariki ā Tāne...
5:28	ki totara, ki te māhoe, te patete, ki te kaikōmako.
5:36	Kā uru hoki te ahi ki roto i ētahi ā 5:39ngā tamariki ā Rakahore rāua ko Hineukurangi...
5:43	ngā tipua ā ngā kōhatu mē ngā toka.
5:48	Nā te tūpehupehu, nā te rūtaki ō Mahuika i tata mate ai a Māui.
5:56	Hai matapaki mā te tangata i te ihi, i te mana hihiko ō te ahi.

Episode 8: Māui te atamai Te matau niwha

00:00	I te wā i a Māui i Rarohanga ko tōna ata he manu.
00:12	I a ia i reira ko te mahi a ngā tangata he whiu tao kia mate ia, he hopu rānei mā te kupenga.
00:23	Engari nā tōna tautōhito me tōna tinana mākohakoha kaare i mau.
00:31	Nā ōna tūākana i waihanga i ngā tao maeneene ki te patu manu
00:40	engari i te nuīnga ō te wā kā taea ē ngā manu

00:44	ki te takawiri i a rātau mai i te tao kā hārewa.
00:49	Kātahi ka whakaaro a Māui ki te waihanga i tētahi tao niwha
00:54	kia taurangi te mau o te manu.
00:58	Ko tōna tauira ko te tara ō te tuarā ō te tuatara
01:04	E ai ki ētahi i whakaatu a Taranga i tōna tonetone hai tauira māna mo te niwha o te tao.
01:13	Ka kite ngā tūākana ā Māui ka whakamīharo ki te niwha, nā te mea
01:20	kā haere ana rātau ki te wero ika, tē tata atu te tao maeneene ki te ika
01:27	te nuinga o te wā kā makere te ika, kaare te taea te huhuti mai te wai kā horowai!
01:36	Engari nā te mātākoi ō Māui, mē te kimi hangarau
01:41	kia mau tōtika ai te ika mā te niwha,
01:48	e kore e takawiri, kā mau tonu i te niwha
01:50	Ko ngā matau ā ngā tūākana ā Māui he maeneene katoa
01:56	nō reira kā ngau te ika kā pakipaki wai kā makere iho i te matau
02:02	Kā kōhonihoni te ika ki te mōunu kā ngāu tonu atu i te niwha ka mau!
02:14	Tere tonu te hopu a ngā tūākana ā Māui i tēnei hangarau
02:19	Ka harikoa te hāpori i te rekareka, na te ngeangea, te huhua o te ika, o te manu

Ngā hīnaki ā Māui

02:36	Ko ngā hīnaki i waihangatia ē ngā tūākana ā Māui he hīnaki nā te kuare i raranga.
02:45	Inā kā tāea ē te tuna te tomo i te hīnaki kā kai i te mōunu kā huri kā puta.
02:54	Ko tā Māui hīnaki nāna i waihanga i te akura, he kōrere rakau kā herea tētahi pito
03:04	Nā tēnei taputapu kaare te tuna ē kaha ki te puta i te hīnaki – kā uru, kā mau.
03:14	Ko ngā mounu ā Māui he noke he manu he pūkeko kā purua ki te pū toke.
03:21	Kā tikina ē Māui tana hīnaki me tana karakia

03:26	E Raro! E Raro! Te Pō, Te Pō tahuri ke Te Pō Te Pō tahuri mai Tāu mounu Tikina mai! Kumekumea Tikina mai! Takatakahiatia Tikina mai! Haparangitia Kia U! Kia ngoto!
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Ngā Tāruke ā Māui

04:03	Kā mātaki a Māui i ōna tūākana ē whiri ana i te tāruke hopu koura.
04:10	Kā kite ia kai ētahi ko te ngutu o te tāruke kei te taha
04:16	ko ētahi kei raro kei te tou.
04:20	Kā whakaaro a Māui ki te waihanga i e ngutu ki runga o te tāruke
04:25	kā waihanga hoki i te korohe,
04:30	he kupenga, he kete i rarangatia ē ia hai ārai i te koura kia kore ē puta i te tāruke
04:39	I tētahi rangi kā haria ē ōna tūākana ā rātou tāruke ki ngā tauranga hī ika
04:47	Engari te hokinga mai, kore kore ana he koura!
04:53	Engari a Māui kā tuku i tana tāruke me te korohe nāna i waihanga
04:59	kā tuku i tana karakia
05:00	Tō toke nā Hiia atu nā Ki waho nā Kai mai ai E hī ana E rawe ana Niho koi Tara koi Kia ū ou niho Hui mai ngā koura!
05:17	Nā, kā hoki a Māui ki te hiki i tana tāruke, kaare i tāea nā te mea, muia ana tana tāruke e te koura!

Episode 9: Kā hopu a Māui i te Rā

00:00	Kā hopu a Māui i a Tama-nui-te-rā
00:07	I tētahi rangi ka mātakitaki a Māui i ngā tāngata o te ao
00:14	Kā kite ia eee kai te mate ngā tāngata
00:18	Nā te mea he poto rawa te wā ē whiti mai ana te rā
00:24	Kaare ē oti ngā mahi
00:27	“Ko tā tātau mahi he whakaako i a Tama-nui-te-rā
00:34	Ko te mahi nui ko te whakapōturi i a ia
00:38	kia whai wā ai te tangata ki te whakatō tipu.”
00:45	“Mē pēhea hoki ē tāea?” kaare hoki rātau i whakapono
00:50	kā tāea te whakakeke i te rā.
00:55	Kore rawa te tangata ē kaha ki te whakatata atu
00:57	ki te rā, kā wera ia, kā pakapaka!
01:03	“Kua kite koutou i tōku mana...
1:06	kā kaha au ki te panoni hai manu!
1:10	Māku e whakaara ake i ngā mana mākutū...
1:15	i ngā mana tipua hai hopu i te rā!”
1:20	Kā whakaae ngā tūākana ki te awhi i a ia.
1:25	Ka whakaakohia rātau ē Māui
1:27	ki te whiri taura.
1:30	He tuamuka, he pāharahara, hai mahi ahere
1:34	hai mahi māhanga.
1:38	Kā oti ngā taura, kā haere pō rātau.
1:43	Ko Māui ē mau ana i te kauae tipua.
1:47	Kaare i roa kā tae ki te nīao ō te rua ō te rā.
1:52	I reira kā waihangatia he pakitara uku.
1:57	Kā uhi rātau ki te peka o te rākau
2:00	hai huna i a rātau.
2:04	Kā whakatakotohia ngā taura hai māhanga
2:07	Kā tatari kia whiti mai te rā.
2:09	Kia āra ake ia kā whiua ngā taura here
2:17	kia mau ai te māhanga.
2:20	“Mē kaha te kukume!” “Mē te ūmere!”

2:24	“Kaua ē matakū!” te kī ā Māui.
2:28	Kā puta te māhunga ō Tama-nui-te-rā...
2:31	Kātahi kā kūmea ngā taura kā mau!
2:34	“Aii! Tukuna au!” te ūmere ā Tama-nui-te-rā.
2:39	“Tukuna au! Pōkokohua mā!”
2:42	Kā whanawhana... kā takawheta...
2:46	Kā peke a Māui ki runga
2:49	kā pao!...kā pao!...kā pao i te rae o te rā
2:53	mā te kauae tipua ō Murirangawhenua.
2:57	“Anei tō kai! E iro! E iro!”
3:02	Pakaru ana te werawera ō Māui
3:03	Kā karanga atu ki ngā manu...
3:06	“Tieke... mauria mai he wai!”
3:08	Kaare i rongo tērā manu kā porowhiua a tieke ki te ahi.
3:12	Kā pūwherwhero ōna parirau.
3:15	Kā pērā anō a hihi... kaare i rongo.
3:18	Kā wera ngā parirau i te ahi, kā whero.
3:22	Tē whakarongo hoki ō totoara...
3:25	kaare i mau wai atu.
3:28	Kā tāngia ē Maui he tohu ki te ihu.
3:32	Engari anō a Kōkako... i rongo!
3:35	Kā heri wai atu hai inu mā Māui.
3:38	Kā koa a Māui...
3:41	Aaa...kā momoho a Kōkako
3:44	Kā kumekumea ngā waewae kia roroa.
3:48	Koirā te utu mō te pai ō Kōkako.
3:53	Ka tukitukitia! Ka tāwhiuwhiutia! ka kurukurua
3:58	te māhunga ō Tama-nui-te-rā!
4:01	Kā tukuna ē Māui tana karakia

4:03	Ka here i ō ihiihi Ka here i ō wanawana Ka here i ō puapua Ka here i ō mahamaha Ka here i te ure ō Māui Hei konā koe te Rā tū mai! Tū ki tipua Tū ki te tahiti Tū ki māneanea Tū ki Maru ā Nuku!
4:28	Koi nei kā pōturi te rere o te rā
4:32	kia whai wāhi ai te tangata ki te whakatō kai.

Episode 10: Te Ika Whenua ā Māui

00:01	Te Ika Whenua ā Māui
00:06	I tētahi rangi ka whakatika ngā tūākana ā Māui ki te haere ki te hī ika.
00:14	Kā whai atu a Māui
00:17	engari kaare ērā i pīrangi kia piri atu
00:21	“Kua hōhā mātau i ō mahi tinihanga i ō mahi mākutu! Mē noho koe ki te kāinga!”
00:29	Kā tere te waka ā ngā tūākana ki te moana. Kātahi ka mahi mākutu a Māui.
00:38	Kā panoni i tana hanga hai tīrairaka kā rere ki te whai i te waka.
00:43	...Kā tae kā tau ki te tauihu o te waka.
00:48	Kā porotītiti kā takahurihuri ka rērere
00:56	Mārama pai ngā tūākana ē, ko Māui nuka rau tēnei.
01:02	Kātahi kā huhuti kōtui e Tīrairaka ōna huruhuru kia whakatangata mai ai i a ia.
01:10	Kā neke a Māui ki te hiwi o te waka
01:14	“kaua e hoatu mounu ki a ia “ te karanga a ngā tūākana.
01:19	Kā hī ngā tūākana auare ake kaare te ika I ngau
01:25	Engari ka kite a Māui i tētahi tipu harakeke ē takoto ana
01:30	Kā tapahia e ia mā te kauae raro ō Murirangawhenua
01:37	Ka hahautia e ia tōna ihu kia toto
01:40	kia tōpuni ai te tipu harakeke i te toto.
01:43	Kā herea hai mounu ki tana matau kā whiua ki te moana...
01:50	kā tuku i tana karakia, (he hirihiringa mō te hutinga ō te ao...)

01:53	Angi angi ki te whakarua Angi angi ki te mawake Taku aho kā tangi wiwī nei Taku aho kā tangi wawā nei Taku aho kai iri ka mate Tū ana te whata mano wai Mano wai mai hoki Te whatu whiwhia Te whati rawea Te whatu kā rongo tā Au nī kā whai atu Ki moana ki waenga Waka nene ā Māui Waka nene ā-ka-tau!
02:24	Kaare i roa kā ngau mai te ika ki te matau a Maui .
02:30	Muia ana tana matau e te ika
02:33	Ka kitea te nui te tini ngerongero o te ika
02:40	Engari tata tonu te waka kā titoki ka tirikohu.
02:44	Kā kukume... kā kukume a Māui kā ūmere ngā tūākana
02:52	“Tukuna! Tukuna! Kai tūpoki te waka... Kā toromi tātau!”
02:58	Kā whakataukī ake a Māui
03:02	“Kā mau a Māui ki tōna ringaringa e kore ē tāea te rūrū!”
03:11	Kā kumea e Māui tetahi ika nui ika rahi ika taumaha...
03:19	kā hūtia ake ē he whenua I puta ake mai te moana
03:27	I reira ka kitea ngā tihi maunga nga whāruarua ngā kōawawa ngā moana
03:35	Ka matakū ngā tūākana I te rarahi o te ika
03:39	Koinei te karakia a Māui
03:43	Taku ika Taku ika Taku ika werotī Taku ika Taku ika Taku ika werotā Kā hī te moana Kā hī te moana Ka hapahāpai te toka ā Nuku Kā hapahāpai te toka ā Rangi Tau tika! Tau tonu! Tau nui ki te hāpā Rangi e!

04:06	Kā takoto a Rangawhenua (the fish of Māui)!
04:09	a Hāhā Whenua (the searching for the land)! Te Ika Whenua a Māui!
04:14	Te Tapuika a Māui-tikitiki-a-Taranga!

Episode 11: Ko Māui rāua ko Tuna

00:00	Ko tuna he taniwha, he tuna tūoro, he kaurehe.
00:17	Ko Tuna nui, ko Tuna roa, ko Tuna rua, ko Puhi, ko Puhi-kai-nanao ōna ingoa
00:25	Kā noho a Tuna ki ngā wai kumi hōhonu
00:31	ki reira tatari ai mō te pārurenga
00:36	E raumati ana te wā, kaha whiti mai te rā,
00:41	e hīrangi ana te pūmāhu ki te whenua.
00:46	Engari kei ngā hōpua wai he mātaotao he mākohakoha.
00:52	Kā whakaaro te wahine ā Māui, a Hina, ki te haere ki te kaukau.
01:00	Kā kite te atua a Tuna, ē kaukau tāhanga ana a Hina.
01:07	Pūrangiaho ana te kite atu ā Tuna i te timutimu, i te kauraho i te tonetone ō Hina.
01:17	Kā rikarika atu a Tuna kā kau atu.
01:21	Ka whakatata Ka whakatata Ka whakatata a Tuna, kā pari te ihu kā whakaekea.
01:31	Kā uru a Māui ki te taiawa ō Hina kā ekeekhia ē Tuna a Hina.
01:38	Kā tiro iho a Hina, ko te hiku rekareka ō Māui ē mahimahi ana i tāna mahi.
01:48	Kā tuha a Tuna kā māunu mai i te aramea ō Hina.
01:54	No muri kā whāki a Hina ki a Māui i te mahi ā Tuna,
02:01	“I kai a Tuna i te kai ā Tiki” te kī ā Hina.
02:07	Kā puku te rae ō Māui, kā pukuriri,
02:12	kā whaaaro ki te patu i a Tuna mō tana mahi pāwhera i a Hina.
02:18	Kā whakatakotohia ē ia he rango ki te tahataha o te awa.
02:25	Kā whakahau a Māui i a Hina ki te whakapoapoa i a Tuna
02:31	kia puta mai i te wai mā te whakaatu i tōna tara ki a Tuna.
02:40	“Anei ē Tuna taku tara pūremu!
02:43	E mārāma kehokeho ana e takoto mārakerake ana
02:50	He aha te kai mā te niho kehokeho?
02:52	He keho te kai! He keho te kai!
02:56	Tū ana te kehokeho!”

02:59	I tērā kā puta mai a Tuna ki ripiripi i runga i ngā rango.
03:06	Kā tukuna ē Māui tana karakia...
03:10	Mātā Tuna ki te rango tuatahi Ko Ira i, ko Ira i, ko Ira i, tō rō wai Mātā Tuna ki te rango tuarua Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawha Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuarima Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuaono Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawhitu Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuawaru Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai Mātā Tuna ki te rango tuaiwa Ko Ira i, Ko Ira i, Ko Ira i, tō rō wai
03:53	Kā peke a Māui ki te patu i a Tuna.
03:57	Kā topea te mahunga kā tapahia te whiore.
04:00	Kā whiua ē Māui te mähunga ki te moana. Ko tuna waitote tēnei, a kōiro.
04:08	Ko te whiore kā whuia ke te wai māori, ko tuna noho awa tēnei.
04:15	Ko ngā toto ō Tuna i rere ki a rimu, ki a tōtara, ki a toatoa, ē wherowhero mai rā ngā uaua.

Episode 12: Ko Māui rāua ko Irawaru

00:00	Ko Irawaru he taoteke nā Māui, i moe i te tuahine ō Māui, i a Hinauri.
00:14	I tētahi rangi kā haere a Māui rāua ko Irawaru ki te hī ika
00:21	Kā hoatu ē Māui ngā mōunu ki a Irawaru ki te whakamau ki ngā matau.
00:29	Engari nā te hiakai ō Irawaru, ka kaihorotia ē ia ngā mōunu pēnei i te kurī touareare.
00:40	Kā puku kino kā pukuriri kā a Māui.
00:46	Kā mea atu ki a Irawaru mē huri te ihu o te waka ki uta
00:52	he nuka tēnei, he mahi mähunga nā Māui.
00:57	Kā karanga atu kia tae ki uta mē takoto whāroro a Irawaru
01:04	hai rango kia pae tika ai te waka ki te takutai. Te taenga

01:12	Kā tōia ē Māui te waka ki runga i te tuarā ō Irāwaru.
01:18	Kā whati te tuarā ō Irawaru i te taumaha o te waka.
01:23	I runga i te whakatakariri, i te touareare ō Irawaru kā tukuna ē Māui tana karakia
01:31	ki te panoni i te hanga o tana taokete hai kurī.
01:39	Anei tana karakia...
01:40	E hau koe i tai
	E hau koe i tai
	Kai to atua nui
	Kai to atua roa
	Ko ia i whiti
	Ko ia i pana
	Ko ia i taratara
	Whakahokia mai whakahokia mai
	E koe ki taku moi moi
	Tautika tautonu hoki
	Ki tō matua ē mihi
	He aroha moi a rua
02:12	Kā hoki a Māui ki te kainga kā uiui tana tuahine
02:17	“Kei hea tāku tāne a Irawaru, tō taokete?”
02:22	“Kei te tiaki i a māua ika” hei tā Māui.
02:28	Kā tīwaha a Hinauri ki tana tāne “Irawaru! Irawaru kei hea koe?”
02:36	Kā mea “Kaore i konei”
02:40	Kā huri a Māui kā kī “Mē karanga kē koe Moi moi! Moi moi!”
	Kā hoki te wahine rā kā tīwaha “Moi moi! Moi moi!”
02:49	Kā oma atu he kurī kā noho ki ōna rekereke
02:54	Kā mārama a Hinauri, kua panoni a Irawaru hai kuri.
03:00	Kā matapōuri a Hinauri
03:04	Ko te kura huna ō ēnei kōrero mō te kaikaiwaiū i waenganui i ngā taokete,
03:12	he kōhuru he kōpekepeke.

Episode 13: Ko Māui rāua ko Niniwa-i-te-Rangi

00:00	I tētahi rangi kā tae mai he pūrongo he kōhimuhimu ki a Māui
00:12	mō tētahi wahine ko Niniwa-i-te-Rangi tōna ingoa.
00:17	Ko tēnei wahine he wahine pūrotu,
00:21	i tae mai tōna rongonui ki ngā taringa ō Māui mō tōna ataahua
00:33	Ka rikarika atu a Māui kia kite ia i te hanga ō tēnei wahine.
00:41	Kātahi kā whakatika atu ia ki te haere ki te rapa – ka whakapaipai ia i tōna āhua
00:50	I tērā wā he tuhi rae, he tuhi mata te mahi
00:57	He tuhi mā te wai ngārahau, kaare i hāea te mata ki te uhi matarau (
01:05	Kā mutu te tuhi ā Māui i tōna kanohi ki te moko kā haere ki te tūtaki i a Niniwa
01:14	Kā titiro te wahine rā, kā rekakeka ia ki te āhua ō Māui mē tana moko tuhi
01:22	Engari a Māui hāunga anō a Māui, hinga tonu atu ia i te tau ō te wahine rā.
01:32	Kā karangatia a Māui kia tomo ki te whare, kā whakaopeopehia,
01:40	ka whāngaia, kā whakangahautia
01:45	Nā wai rā, nā te werawera ō roto i te whare
01:50	nā te tīkākātanga ō te rā i waho
01:54	kā maringi te kakawa i te mata ō Māui.
01:59	Kā rewa ngā tuhi i tōna mata kā horohoro, kā ngaro
02:08	Kā titiro a Ninwa ki te kanohi ō Māui kua rewa kē nei te moko
02:15	Kua ngaro hoki te kōingo ō Niwiwa kia Māui.
02:22	Kā uru te takariri ki roto ō Māui
02:25	I reira tonu kā tau ki roto i a ia ee mē mātua tā rawa ia i tōna kanohi ki te moko mā te uhi ē hae.
02:40	Kā mutu tērā ka hoki tuarua atu a Māui ki te kāinga ō Niniwa.
02:49	Kā titiro iho a Niniwa ooo... te ataahua ō ngā pūtaringa (marks under the ears),te ataahua ō te ngū
02:58	ō ngā titi ngā tīwhana
03:02	Kā titiro atu ki ngā whenguwhengu.
03:06	Kaare enei i rewa, kaare e ngaro
03:10	Kā pā kūha rāua ka moea e Māui hai wahine māna.
03:17	A kā haere te wā kā whakarērea ē Māui a Niniwa kā haere ki wāhi kē
03:27	Kā kimi kā kimi a Niniwa, tē kitea e ia auare ake

03:38	Ka uru te rānakiwaki ki tōna whatumanawa
03:41	Te mutunga ka whakamomori a Niniwa ki te rangi.

Episode 14: Hine-nui-te-pō

00:00	I te tīmatanga ko Te Kore
00:10	Ko Te Kore te whiwhia Ko Te Kore te rawea Mai i Te Kore Ko Te Pō Ko Te Pō nui Ko Te Pō roa Ko te Pō uriuri Tihei mauriora ki te whai ao ki te ao marama!
00:41	Ina!
00:44	Ko Ranginui
00:45	Ko Papatūānuku
00:56	Tērā he wā he mana atua to te tangata
01:02	I a rātau te mana makutu
01:06	He mana panoni i o rātau hanga
01:10	He mana nui to rātau
01:13	Engari te mutunga ka mate rātau
01:18	Ko te pātai no hea mai te mate?
01:23	I tīmata te mate mai hea?
01:28	Ko tēnei pūrākau tawhito he kōrero mo tētahi tangata mana atua
01:40	Ko te ngako o te pūrākau ko te whai i te orangatonutanga
01:48	Ko Māui he tangata tinihanga
01:53	He tangata parapara
01:55	He tipua whakapātaritari
01:58	“He haerenga nui tāku ki te kimi i tētahi tipuna kei i a ia te mana o te ora – mai kore ka tāea e au ki te kapo i te orangatonutanga kia ora ai te tangata mo ake tonu
02:16	Kei hea te tipuna nei a Hine-nui-te-pō? He aha tōna āhua?”
02:25	“E tīraha ana ia i te ata o te Rākau-nui-o-te-ora”
02:31	“Haere, whakaemihia o hoa. Engari kia marama, kaua koe mo te hoihoi, kaua koe mo te kōhimuhimu, kaua mo te katakata!”

02:46	Ka tae ka whakaekea a Hine-nui-te-pō
02:51	Ka whakatata atu a Māui
02:55	Kua taka kē a Hine-nui-te-pō ki te moe hōhonu
03:00	Ka whakapiri atu a Māui
03:04	I reira ka mahi mākutu ia ka panoni i tona āhua hai mokomoko
03:11	Ka neke whakamokamoka atu ia
03:13	Ka tata atu
03:15	Ka hongihongi te ihu ki waenganui i ngā kūhā o Hine–nui-te pō
03:22	Ka hongī ki te taha matau
03:27	Ka hongī ki te taha mauī
03:30	Ka hongī whakararo
03:32	Ka hongī whakarunga mai kore ka kitea te puna o te kakara
03:38	“Kei au te mana!” te ūmere a Māui. “Kei au te mana!” kua keka hoki ngā mahara kua rewha kē ngā whatu
03:51	Ka titiro a Tīrairaka ka pakaru mai te pukukata
04:01	Ka oho a Hine-nui-te-pō
04:04	“Ko wai tēnei nanakia e whakaeke nei e pāwhera nei i te hōpua hōhonu o te ora?”
04:15	Ka titiro whakararo ia e, ko te whiore o mokomoko e tautau ana ki waho o ōna puapua
04:25	Ka kōpenupenuhia
04:27	Ka kōnatinatihia
04:31	Ka kotia a Māui kia mate!
04:34	Ko te mutunga tēnei o te ora ki te tangata
04:49	Ka oho Te Pō Ka rongo Te Pō Ka oho Te Ao Ka rongo Te Ao Ka oho ki tua Ka oho ki waho Nau mai te mate Nau mai te pirau Nau mai te aituā!
05:20	Ko wai ka hua ko wai ka tohu
05:24	He iti te manu he nui te kōrero

BACK COVER FIGURE:
Te Kohu, Te Urewera. © Marcos Mortensen Steagall (2018).

Hiki ake te kohu e;
Ko Hine-pūkohu-rangi
Tāpapa ana ki ngā kōawa
Hei kākahu mō
Papa-tua-nuku

*The mist rises;
T’is is the Mist Maiden,
nestling in the ravines
as a cloak for
Mother Earth.*

Composed by Hirini Melbourne, 1985.

